

The Aesthetics Of Disappearance Paul Virilio Xelinaore

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In The Aesthetics of Disappearance, Paul Virilio traces out the relationship of biological optics to the technological "production of appearance." In the perceptual gaps demanding illusions of continuity, Virilio posits a hyper-opportunity for the production of art in speed. Jumping from Old Testament parable to the history of contemporary cinema, to the history of philosophy and contemporary technology, Virilio teleports among an irregular constellation of high-speed artifice where love is ...

The Aesthetics of Disappearance | The MIT Press
If Speed and Politics established Virilio as the inaugural-and still consummate-theorist of "dromology" (the theory of speed and the society it defines), The Aesthetics of Disappearance introduced his understanding of "picnolepsy"-the epileptic state of consciousness produced by speed, or rather, the consciousness invented by the subject through its very absence: the gaps, glitches, and speed bumps lacing through and defining it.

The Aesthetics of Disappearance (Semiotext(e) / Foreign ...
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Aesthetics of Disappearance: Amazon.co.uk: Virilio, Paul ...
Paul Virilio, Philip Beitchman (Translator) 3.94 · Rating details · 239 ratings · 8 reviews. Virilio himself referred to his 1980 work The Aesthetics of Disappearance as a "junction" in his thinking, one at which he brought his focus onto the logistics of perception -- a logistics he would soon come to refer to as the "vision machine."

The Aesthetics of Disappearance by Paul Virilio
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The Aesthetics of Disappearance by Paul Virilio - PopMatters
Virilio, The Aesthetics of Disappearance, annotation by Adam Weg, Paul Virilio's treatise The Aesthetics of Disappearance -- more virtuosic meditation than traditional scholarship -- considers the motivations and repercussions of a contemporary society fascinated by speed. Speed, or velocity, is understood literally as space (distance) mapped against time (duration), reaching its absolute limit in light, which collapses both space and time.

Virilio, The Aesthetics of Disappearance, annotation by ...
The Aesthetics of Disappearance: Virilio, Paul, Crary, Jonathan, Beitchman, Phil: Amazon.sg: Books

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Paul Virilio was born in 1932 and has published a wide range of books, essays, and interviews grappling with the question of speed and technology, including Speed and Politics, The Aesthetics of Disappearance, and The Accident of Art, all published by Semiotext(e).

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The Aesthetics of Disappearance, New Edition Paul Virilio Introduction by Jonathan Crary. Virilio himself referred to his 1980 work The Aesthetics of Disappearance as a " junction " in his thinking, one at which he brought his focus onto the logistics of perception—a logistics he would soon come to refer to as the " vision machine. "

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The Aesthetics of Disappearance. Paul Virilio. Semiotext (1980) Abstract This article has no associated abstract. (fix it) Keywords Culture Philosophy Aesthetics Perception Subconsciousness: Categories Aesthetics. History of Aesthetics in Aesthetics

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<p>Paul Virilio traces out the relationship of biological optics to the technological "production of appearance."</p>
<p>Virilio introduces his understanding of "picnolepsy"—the epileptic state of consciousness produced by speed. Virilio himself referred to his 1980 work The Aesthetics of Disappearance as a "junction" in his thinking, one at which he brought his focus onto the logistics of perception—a logistics he would soon come to refer to as the "vision machine." If Speed and Politics established Virilio as the inaugural—and still consummate—theorist of "dromology" (the theory of speed and the society it defines), The Aesthetics of Disappearance introduced his understanding of "picnolepsy"—the epileptic state of consciousness produced by speed, or rather, the consciousness invented by the subject through its very absence: the gaps, glitches, and speed bumps lacing through and defining it. Speed and Politics defined the society of speed; The Aesthetics of Disappearance defines what it feels like to live in the society of speed. "I always write with images," Virilio has claimed, and this statement is nowhere better illustrated than with The Aesthetics of Disappearance. Moving from the movie theater to the freeway, and from Craig Breedlove's attainment of terrifying speed in a rocket-power car to the immobility of Howard Hughes in his dark room atop the Desert Inn, Virilio himself jump cuts from such disparate reference points as Fred Astaire, Franz Liszt, and Adolf Loos to Dostoyevsky, Paul Morand, and Aldous Huxley. In its extension of the "aesthetics of disappearance" to war, film, and politics, this book paved the way to Virilio's follow-up: the celebrated study, War and Cinema.This edition features a new introduction by Jonathan Crary, one of the leading theorists of modern visual culture. Foreign Agents seriesDistributed for Semiotext(e)</p>

A vision of the city as a web of interactive, informational networks that turn our world into a prison-house of illusory transcendence. " Where does the city without gates begin? Perhaps inside that fugitive anxiety, that shudder that seizes the minds of those who, just returning from a long vacation, contemplate the imminent encounter with mounds of unwanted mail or with a house that's been broken into and emptied of its contents. It begins with the urge to flee and escape for a second from an oppressive technological environment, to regain one's senses and one's sense of self. " —from Lost Dimension Originally written in French in 1983, Lost Dimension remains a cornerstone book in the work of Paul Virilio: the one most closely tied to his background as an urban planner and architect, and the one that most clearly anticipates the technologically wired urban space we live in today: a city of permanent transit and internalized borders, where time has overtaken space, and where telecommunications has replaced both our living and our working environments. We are living in the realm of the lost dimension, where the three-dimensional public square of our urban past has collapsed into the two-dimensional interface of the various screens that function as gateways to home, office, and public spaces, be they the flat-screen televisions on our walls, the computer screens on our desktops, or the smartphones in our pockets. In this multidisciplinary tapestry of contemporary physics, architecture, aesthetic theory, and sociology, Virilio describes the effects of today's hyperreality on our understanding of space. Having long since passed the opposition of city and country, and city and suburb, the speed-ridden city and space of today are an opposition between the nomadic and the sedentary: a web of interactive, informational networks that turn our world into a prison-house of illusory transcendence.

Paul Virilio is one of contemporary Continental thought's most original and provocative critical voices. His vision of the impact of modern technology on the contemporary global condition is powerful and disturbing, ranging over art, science, politics and warfare. In Art and Fear, Paul Virilio traces the twin development of art and science over the twentieth century. In his provocative and challenging vision, art and science vie with each other for the destruction of the human form as we know it. He traces the connections between the way early twentieth century avant-garde artists twisted and tortured the human form before making it vanish in abstraction, and the blasting to bits of men who were no more than cannon fodder i nthe trenches of the Great War; and between the German Expressionists' hate-filled portraits of the damned, and the 'medical' experiments of the Nazi eugenicists; and between the mangled messages of global advertising, and the organisation of global terrorism. Now, at the start of the twenty-first century, science has finally left art behind, as genetic engineers prepare to turn themselves into the worst of expressionists, with the human being the raw material for new and monstrous forms of life. Art and Fear is essential reading for anyone wondering where art has gone and where science is taking us.

The "genetic bomb" marks a turn in the history of humanity. The accident is a new form of warfare. It is replacing revolution and war. Sarajevo triggered the First World War. New York is what Sarajevo was. September 11th opened Pandora's box. The first war of globalization will be the global accident, the total accident, including the accident of science. And it is on the way. In 1968, Virilio abandoned his work in oblique architecture, believing that time had replaced space as the most important point of reflection because of the dominance of speed. We were basically on the verge of converting space time into space speed... Speed facilitates the decoding of the human genome, and the possibility of another humanity: a humanity which is no longer extra-territorial, but extra-human. Crespuscular Dawn expands Virilio's vision of the implosion of physical time and space, onto the micro-level of bioengineering and biotechnology. In this cat-and-mouse dialogue between Sylvre Lotringer and Paul Virilio, Lotringer pushes Virilio to uncover the historical foundations of his biotech theories. Citing various medical experiments conducted during World War II, Lotringer asks whether biotechnology isn't the heir to eugenics and the "science for racial improvement" that the Nazis enthusiastically embraced. Will the endocolonizataion of the body come to replace the colonization of one's own population by the military? Both biographical and thematic, the book explores the development of Virilio's investigation of space (architecture, urbanism) and time (speed and simultaneaity) that would ultimately lay the foundation for his theories on biotechnology and his startling declaration that after the colonization of space begins the colonization of the body.

Virilio discusses the relationship of war trauma and art and the failure of visual art to reinvent itself when confronted with technology.

Drawing on events and bombing during the war in Kosovo, aruges that governments, the military, and the media use information and arms technology in war to weave a system of global telesurveillance.

A new interview with the philosopher of speed, addressing the ways in which technology is utilized in synchronizing mass emotions. We are living under the administration of fear: fear has become an environment, an everyday landscape. There was a time when wars, famines, and epidemics were localized and limited by a certain timeframe. Today, it is the world itself that is limited, saturated, and manipulated, the world itself that seizes us and confines us with a stressful claustrophobia. Stock-market crises, undifferentiated terrorism, lightning pandemics, " professional " suicides.... Fear has become the world we live in. The administration of fear also means that states are tempted to create policies for the orchestration and management of fear. Globalization has progressively eaten away at the traditional prerogatives of states (most notably of the welfare state), and states have to convince citizens that they can ensure their physical safety. In this new and lengthy interview, Paul Virilio shows us how the " propaganda of progress, " the illuminism of new technologies, provide unexpected vectors for fear in the way that they manufacture frenzy and stupor. For Virilio, the economic catastrophe of 2007 was not the death knell of capitalism, as some have claimed, but just further evidence that capitalism has accelerated into turbo-capitalism, and is acelerating still. WWith every natural disaster, health scare, and malicious rumor now comes the inevitable " information bomb " —live feeds take over real space, and technology connects life to the immediacy of terror, the ultimate expression of speed. With the nuclear dissuasion of the Cold War behind us, we are faced with a new form of civil dissuasion: a state of fear that allows for the suspension of controversial social situations.

The Art of the Motor includes analyses of such recent developments as nanotechnology and virtual reality. It conjures a world in which information is speed and duration is no more. Information as speed? This, Paul Virilio tells us, is the third dimension of matter-the speed of the transmission of information has collapsed the extension of the dimension of space and the duration of the dimension of time.

This title puts art back where it matters: at the center of politics

