

Nam June Paik Lo Sciamano Del Video Catalogo Della Mostra (Milano, 1994) Ediz Italiana E Inglese

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine’s consistent mission has been to reflect back to its audience, celebrating New York as both a place and an idea.

How did the concept of the avant-garde come into existence? How did it impact on the performing arts? How did the avant-garde challenge the artistic establishment and avoid the pull of commercial theatre, gallery and concert-hall circuits? How did performance artists respond to new technological developments? Placing key figures and performances in their historical context, this volume offers an accessible introduction to post-war avant-garde performance. Written in a clear, engaging style, and supported by text boxes and illustrations throughout, this volume explains the complex ideas behind avant-garde art and evocatively brings to life the work of some of its most influential performance artists. Covering hot topics such as multi-media and body art performance, studies and performance.

This exhibition is the most comprehensive survey to date of the Korean-American artist's vital, visionary and varied career.

Spanish Grammar for Everyday Situations

Ólobo: una revista de música. Cage, Duchamp, Kaprow, Moholy-Nagy, Brecht, Marchetti, Barber, Schaeffer, Iges, Paik, La Monte Young,Valcárcel, Nyman, Rocha, Hindemith, Rühm...

International Experiments in Italy

lo sciamano del video : [mostra

Corpus Delecti

Club Culture and Queer World-Making

Nam June Paiklo sciamano del videoNam June Paiklo sciamano del video : [mostraNam June Paik y Coreade lo fantástico a lo hiperrealAvant-garde PerformanceBloomsbury Publishing

En ningún lugar alcanza el ser humano una presencia visual mayor que en su rostro. Por eso llevamos milenios tratando de descifrarlo a través de imágenes que, no obstante, acaban fracasando en su intento de captar el semblante vivo. El presente volumen conforma la primera historia sobre el tema, con un enfoque en el que se dan cita la Historia del arte, la Antropología, la Psicología o la Neurociencia, entre otras disciplinas. Una historia que comienza con las primeras máscaras de la Prehistoria y termina con los rostros que producen los medios digitales. En las máscaras teatrales y en la gestualidad de los actores, en el retrato europeo y en la fotografía, en el cine y en el arte actual, el lector podrá descubrir los múltiples intentos que se han hecho para apoderarse de ese rostro vivo, así como su permanente frustración, pues al final esa vida se resiste a toda norma de representación e interpretación. La propia retratística de la Edad Moderna europea lo único que acabó produciendo fueron máscaras. Incluso el cine, que mostraba el rostro con un grado de intimidad sin parangón, salió mal parado de su pretensión de plasmar por primera vez al ser humano en una imagen «real».Una apasionante exploración que pone de manifiesto cómo las imágenes van continuamente en pos de ese rostro vivo y por qué nunca alcanzan su objetivo. Un rostro que desempeña un papel crucial en la comunicación humana, pero que, sin embargo, desafia cualquier intento de representación visual.

"On the Move! Spanish Grammar for Everyday Situations is accurate, engaging, and pedagogically sound. The authors provide concise explanations of complex grammar and incorporate them into chapters organized by the presentation of cultural material relevant to major cities throughout the Spanish-speaking world. This is an innovative approach to teaching grammar in context that will be far more engaging for students than the dry, abstract, and lengthy explanations that one finds in other textbooks. . . . The approach is consistent with content-based teaching and compatible with expectations for the abilities of intermediate-level learners as described by ACTFL Proficiency Standards.”
~Juliet Lynd, Illinois State University
Features include: A unifying theme of travel offers students the opportunity to develop their grammatical skills in context through the exploration of life and culture in twelve Spanish-speaking cities*Eighty original full-color artworks provide panoramic views of each city as well as colorfuldrawings on which are based a wide variety of exercises*
Brief audio recordings, streaming freely online, allow students to hear for themselves regional differences in accents, intonations, and linguistic variations
Text selections showcase both classic and new voices, including such authors as Gabriel García Márquez, Laura Freixas, José María Arguedas, Elizabeth Acevedo, and many others.

Nam June Paik

The Past, Present and Future of the Music Video

Historia y estética del videoarte en España

Avant-garde Performance

Contemporary Art from the Far East

Azure

*The most comprehensive volume on performance art from the Americas to have appeared in English, Corpus Delecti is a unique collection of historical and critical studies of contemporary Latin performance. Drawing on live art from the 1960s to the present day, these fascinating essays explore the impact of Latin American politics, popular culture and syncretic religions on Latin performance. Including contributions by artists as well as scholars, Fusco’s collection bridges the theory/practice divide and discusses a wide variety of genres. Among them are: * body art * carpa * vaudeville * staged political protest * tropicalist musical comedies * contemporary Venezuelan performance art * the Chicano Art movement * queer Latino performance The essays demonstrate how specific social and historical contexts have shaped Latin American performance. They also show how those factors have affected the choices artists make, and how their work draw upon and respond to their environment.*

Filmar a pie de aula analiza de cerca casi quince años de existencia del máster en Documental de Creación de la Universitat Pompeu Fabra, desde su nacimiento en 1998 hasta la actualidad, tanto desde dentro (la docencia, la visión de coordinadoras, profesores y alumnos) como a partir de la visión externa de la crítica. Además, compara estos estudios de posgrado con otros existentes en la ciudad de Barcelona y en otros lugares del mundo, algunos de los cuales los toman como modelo reconocido. Por otra parte, desgrana los frutos que el máster ha ido dando a lo largo de las sucesivas promociones (las películas), relacionándolos con el panorama del cine documental contemporáneo y, sobre todo, con el movimiento de cine de autor catalán, que en los últimos años ha comenzado a tener relevancia internacional..

Published to accompany Paik’s recent laser-projection installations displayed in the Frank Lloyd Wright’s Solomon R Guggenheim Museum.

On the Move!

Time, Change, and Materiality in Media Art

creación e investigación en torno a la gráfica digital a comienzos del siglo 21

Crossing Boundaries: The Journey from Teacher to Teaching Artist

La nueva sociología de las artes

Indian Anthropologist

The eighth volume of the International Yearbook of Futurism Studies is again an open issue and presents in its first section new research into the international impact of Futurism on artists and artistic movements in France, Great Britain, Hungary and Sweden. This is followed by a study that investigates a variety of Futurist inspired developments in architecture, and an essay that demonstrates that the Futurist heritage was far from forgotten after the Second World War. These papers show how a wealth of connections linked Futurism with Archigram, Metabolism, Archizoom and Deconstructivism, as well as the Nuclear Art movement, Spatialism, Environmental Art, Neon Art, Kinetic Art and many other trends of the 1960s and 70s. The second section focuses on Futurism and Science and contains a number of papers that were first presented atthe fifth bi-annual conference of the European Network for Avant-Garde and Modernism Studies (EAM), held on 1–3 June 2016 in Rennes. They investigate the impact of science on Futurist aesthetics and the Futurist quest for a new perception and rational understanding of the world, as well as the movement’s connection with the esoteric domain, especially in the field of theosophy, the Hermetic tradition, Gnostic mysticism and a whole phalanx of Spiritualist beliefs. The Archive section offers a survey of collections and archives in Northern Italy that are concerned with Futurist ceramics, and a report on the Fondazione Primo Conti in Fiesole, established in April 1980 as a museum, library and archive devoted to the documentation of the international avant-garde, and to Italian Futurism in particular. A review section dedicated to exhibitions, conferences and publications is followed by an annual bibliography of international Futurism studies, exhibition catalogues, special issues of periodicals and new editions. The first comprehensive survey to explore the rich and complex history of contemporary Korean art - an incredibly timely topic Starting with the armistice that divided the Korean Peninsula in 1953, this one-of-a-kind book spotlights the artistic movements and collectives that have flourished and evolved throughout Korean culture over the past seven decades - from the 1950s avant-garde through to the feminist scene in the 1970s, the birth of the Gwangju Biennale in the 1990s, the lesser known North Korean art scene, and all the artists who have emerged to secure a place in the international art world.

Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972: Yayoi Kusama?s Narcissus Garden, Michelangelo Pistoletto?s Newspaper Sphere (Sfera di giornali), Robert Smithson?s Asphalt Rundown, and Joseph Beuys?s Arena. These works all utilized non-traditional materials, collaborative patronage models, and alternative modes of display to create a spatially and temporally dispersed arena of matter and action, with photography serving as a connective, material thread within the sculpture it reflects. While created by major artists of the postwar period, these particular projects have yet to receive substantive art historical analysis, especially from a sculptural perspective. Here, they anchor a transnational narrative in which sculpture emerged as a node, a center of transaction comprising multiple material phenomenon, including objects, images, and actors. When seen as entangled, polymorphous entities, these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three-dimensional phenomena and photographic image, in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere.

Ausstellungskat

Artists' SoHo

Una historia del rostro

Arte, acción y participación

El arte del arte

Nam June Paik y Corea

Haz un brindis por los artistas modernos y contemporáneos más apasionantes. En este libro de cócteles aparecen más de 50 recetas en su honor: Yoko Ono, John Cage, Francis Bacon...Recorre la historia del arte con esta colección de cócteles elaborados por expertos, cada uno de ellos una creación única inspirada en el artista que le da nombre. Relájate con un refrescante tequila-sandía Frida Kahlo. Inspírate mientras bebas un Salvador Dalí. O saborea un Yayoi Kusama colorido y dulce.Desde pintores hasta escultores, pasando por fotógrafos, cada artista tiene una receta de cóctel que se inspira en su vida y obra. Tanto a los amantes del arte como a los entusiastas de los cócteles les encantará esta colección de historias cautivadoras y recetas originales. Ingenioso y deliciosamente divertido, Art cocktails te dará una nueva visión de cada uno de estos emocionantes artistas.

Crossing Boundaries: The Journey from Teacher to Teaching Artist is an exhibition curated by Purnima Ruanglertbutr. Crossing Boundaries displays more than sixty works of art by twenty-seven secondary school Visual Art teachers who have recently graduated from the Master of Teaching (Secondary, Art) program at the University of Melbourne. In addition to a wide range of eclectic artworks across multiple mediums, this catalogue comprises succinct and informative commentaries on the role that art making plays in the graduates’ teaching. These are special insights; Visual Art teachers are educators who carry the expectation that to be good in the classroom, they should have a vibrant private practice – that in order to ‘teach it’, they also have to prove that they can ‘do it’. But through their works of art and artist statements, the participants in this exhibition question their practice and expose themselves to continued examination and critique. The commentaries reveal the graduates exhibit professional identities that amalgamate both the roles of an ‘artist’ and a ‘teacher’ through a re-framing of the teacher of art as an ‘artist teacher’ or a ‘teaching artist’. The foreword by Art Education Australia, Art Education Victoria and the introduction by the curator explores the term ‘teaching artist’ within the context of the exhibition - that ‘teaching artists’ boast a hybrid identity fusing the roles of teacher and artist – an identity that conflates two distinct professions and is successful because the artist teacher brings practitioner skills in both professions.

"Twelve authors review Fluxus in an historical summary while they examine the theoretical and conceptual issues that make Fluxus what ist [sic] is"--P. 12.

Rewind, Play, Fast Forward

Video Time, Video Space

Fluxus is Too Simple

Quince años de una experiencia docente en la universidad

Asiana

A Dictionary of the Avant-Gardes

Fiftieth anniversary reissue of the founding media studies book that helped establish media art as a cultural category. First published in 1970, Gene Youngblood’s influential Expanded Cinema was the first serious treatment of video, computers, and holography as cinematic technologies. Long considered the bible for media artists, Youngblood’s insider account of 1960s counterculture and the birth of cybernetics remains a mainstay reference in today’s hypermediated digital world. This fiftieth anniversary edition includes a new Introduction by the author that offers conceptual tools for understanding the sociocultural and sociopolitical realities of our present world. A unique eyewitness account of burgeoning experimental film and the birth of video art in the late 1960s, this far- ranging study traces the evolution of cinematic language to the end of fiction, drama, and realism. Vast in scope, its prescient formulations include “the paleocybernetic age,” “intermedia,” the “artist as design scientist,” the “artist as ecologist,” “synaesthetics and kineshetics,” and “the technosphere: man/machine symbiosis.” Outstanding works are analyzed in detail. Methods of production are meticulously described, including interviews with artists and technologists of the period, such as Nam June Paik, Jordan Belson, Andy Warhol, Stan Brakhage, Carolee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An inspiring Introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly cut gem of countercultural thinking in itself—places Youngblood’s radical observations in comprehensive perspective. Providing an unparalleled historical documentation, Expanded Cinema clarifies a chapter of countercultural history that is still not fully represented in the arthistorical record half a century later. The book will also inspire the current generation of artists working in ever-newer expansions of the cinematic environment and will prove invaluable to all who are concerned with the technologies that are reshaping the nature of human communication.

Este libro no tiene principio ni fin. Puede empezar a leer por cualquier página y terminar, si le parece, en cualquier otra. Ni siquiera tiene que leer todas las páginas si no lo desea. Puede leerlas en vacaciones o en días de trabajo, cualquiera día es bueno. Las páginas ni siquiera están numeradas. Es probable que tenga suerte y consiga entender qué es el arte. Yo, que lo escribí, aún tengo mis dudas, pero son razonables. Eso creo.

Explorando el laberinto es un libro donde se conjugan los términos de investigación, creación y experimentación, a través de un despliegue cartográfico -tan múltiple como interdisciplinar- referido a los potenciales territorios que conciben la percepción de las nuevas tecnologías de la imagen como instrumentos y procesos integrados plenamente en la práctica artística contemporánea y, particularmente, en el más novedoso de la gráfica digital. Las dferentes reflexiones críticas y las disintas metodologías creativas desarrolladas por este grupo de artistas -mayoritariamente profesores de la facultad de Bellas Artes de la Universidad de Castilla-La Mancha en Cuenca-, forman el cuerpo teórico práctico de una investigación que reivindica las Bellas Artes como un espacio para la exploración de nuevos imaginarios construidos a partir de la invención de iconografías inéditas roturadas por la huella de la cultura digital.

de lo fantástico a lo hiperreal

Fluxus Virus 1962-1992

Fiftieth Anniversary Edition

2018

49 Episodes of Intimate History

Explorando el laberinto

Due to shifts in the contexts of the production and presentation of the music video, more and more people start to talk about a possible end of this genre. At the same time disciplines such as visual-, film- and media-studies, art- and music-history begin to realize that despite the fact that the music video obviously has come of age, they still lack a well defined and matching methodical approach for analyzing and discussing videoclips. For the first time this volume brings together different disciplines as well as journalists, museum curators and gallery owners in order to take a discussion of the past and present of the music video as an opportunity to reflect upon suited methodological approaches to this genre and to allow a glimpse into its future.

In Paik's Virtual Archive, Hanna B. Hölling contemplates the identity of multimedia artworks by reconsidering the role of conservation in our understanding of what the artwork is and how it functions within and beyond a specific historical moment. In Hölling's discussion of works by Nam June Paik (1932–2006), the hugely influential Korean American artist who is considered the progenitor of video art, she explores the relation between the artworks' concept and material, theories of musical performance and performativity, and the Bergsonian concept of duration, as well as the parts these elements play in the conceptualization of multimedia artworks. Hölling combines her astute assessment of artistic technologies with ideas from art theory, philosophy, and aesthetics to probe questions related to materials and materiality, not just in Paik's work but in contemporary art in general. Ultimately, she proposes that the archive—the physical and virtual realm that encompasses all that is known about an artwork—is the foundation for the identity and continuity of every work of art.

In 1963, Nam June Paik created a new genre of exhibition with his first solo show, The Exposition of Electronic Music-Electronic Television at Galerie Parnass in Wuppertal, West Germany. Fresh from his studies with John Cage and Karlheinz Stockhausen, and already a Fluxus veteran, Paik created a disorienting environment that foreshadowed much of what was to come in the 1960s: visitors, greeted at the entrance by a freshly slaughtered ox head, were not only confronted with the newness of the electronic image in Paik's TV monitors, but also found themselves integrated into a Dadaistic installation that included prepared pianos, mechanical sound objects, record players and audio tape installations. Exposition reconstructs this landmark show.

Una perspectiva hispanohablante y global

A collection of works by graduates of The University of Melbourne's Master of Teaching (Secondary, Art) program, who are navigating their place in the teaching profession

The Worlds of Nam June Paik

Performance Art of the Americas

The Rise and Fall of an Artists' Colony

Hablemos de Historia otra vez

"Impossible Dance is a highly accessible, original and engaging account of the complex and often heavily theorized debates around the body, identity and community. Focusing on gay, lesbian and queer club culture in the 1990s New York City, this is the first book to bring together vital issues such as dance culture, queer community, sex culture, HIV identity and politics. Based on four years of field work, the book takes readers on a journey from the streets of New York City into the dance clubs and onto the dance floor. Detailed interviews with club-goers capture their perspectives on how they stage their self-fashioning through dancing. Fiona Buckland argues that such dancing embodies and rehearses a powerful political imagination, laying claim to the space and to one's body as queer."--Publishers Weekly
A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

Indagar en el pasado es un ejercicio reflexivo, que nos somete a un sin fin de preguntas que detonan una exquisita curiosidad por saber quiénes somos. El ayer nos construye, y a su vez, nos permite desmitificar lo que por años, y muchas veces por siglos, hemos creído sobre ciertos acontecimientos. Hablemos de Historia otra vez, es el segundo título que forma parte de la colección Memoria y Patrimonio, que Ediciones Filacteria ha creado para difundir proyectos de investigación vinculados a las Ciencias sociales y a la divulgación de un relato histórico que visibilice y reconstruya los hechos que han caracterizado el pasado épocal de nuestro país. Es habitual, y tomando una idea sobre el tiempo de Borges, que olvidamos la mayor parte del pasado, porque lo que se recuerda es él mínimo, y lo que se olvida es casi todo. Esta idea calza perfectamente al arrojo consciente de entender que lo que somos hoy, en los años 20 del siglo XXI, se lo debemos a todos esos ayeres, que no necesariamente provienen de esa representación simbólica del héroe descrita por los vencedores. Ediciones Filacteria les presenta este notable ejercicio de memoria desde una didáctica socrática y que articula un ejercicio de tensión entre centro y margen; donde la no oficialidad del relato histórico cobra un protagonismo esencial en este siglo de preguntas y reconstrucciones.

Rodrigo Peralta Director Ediciones Filacteria

Soho

Journal of the Indian Anthropological Association

New York Magazine

Expanded Cinema

lo sciamano del video

La revista Ólobo se publicó anualmente del 2000 al 2003 en la página [uclm.es/artesonoro]. Como título, una palabra tomada del poema fonético Caravana de Hugo Ball, interpretado por el propio autor en el Cabaret Voltaire en junio de 1916. La página [uclm.es/artesonoro] se creó en 1999 como soporte al contenido de las asignaturas Otros comportamiento artísticos y Arte Sonoro que se impartían en la Facultad de Bellas Artes de Cuenca. Fue una de las primeras plataformas creadas en España para acoger el trabajo de artistas que experimentaban con la voz, el ruido, la acción musical, el radioarte... Con el pretexto de que los medios que se utilizaron en su creación ya no eran compatibles con la nueva configuración de la web de la Universidad de Castilla-La Mancha, la página [uclm.es/artesonoro] fue eliminada en 2018. A fin de recuperar parte del trabajo realizado, presentamos la edición de ólobo en formato papel.

During the 1960s and 1970s in New York City, young artists exploited an industrial wasteland to create spacious studios where they lived and worked, redefining the Manhattan area just south of Houston Street. Its use fueled not by city planning schemes but by word-of-mouth recommendations, the area soon grew to become a world-class center for artistic creation—indeed, the largest urban artists’ colony ever in America, let alone the world. Richard Kostelanetz’s Artists’ SoHo not only examines why the artists came and how they accomplished what they did but also delves into the lives and works of some of the most creative personalities who lived there during that period, including Nam June Paik, Robert Wilson, Meredith Monk, Richard Foreman, Hannah Wilke, George Macuinas, and Alan Suicide. Gallerists followed the artists in fashioning themselves, their homes, their buildings, and even their streets into transiently prominent exhibition and performance spaces. SoHo pioneer Richard Kostelanetz’s extensively researched intimate history is framed within a personal memoir that unearths myriad perspectives: social and cultural history, the changing rules for residency and ownership, the ethos of the community, the physical layouts of the lofts, the types of art produced, venues that opened and closed, the daily rhythm, and the gradual invasion of “new people.” Artists’ SoHo also explores how and why this fertile bohemia couldn’t last forever. As wealthier people paid higher prices, galleries left, younger artists settled elsewhere, and the neighborhood became a “SoHo Mall” of trendy stores and restaurants. Compelling and often humorous, Artists’ SoHo provides an analysis of a remarkable neighborhood that transformed the art and culture of New York City over the past five decades.

Desde hace una veintena de años, las artes de vanguardia se han visto marcadas por dos problemas, simultáneamente sociales y estéticos: el entorno y la participación del espectador. En todas partes se ha desarrollado así un nuevo arte, hoy suficientemente consolidado como para constituir el objetivo de una obra de conjunto. En la primera parte, los análisis de Frank Popper, iluminan la nueva función del artista en las sociedades actuales. En la segunda parte, consagrada a la creatividad en la actualidad, se estudia más profundamente la intervención del espectador en el proceso estético, y la aplicación de técnicas y métodos como la cibernética y la electrónica junto con los fundamentos científicos del arte, los problemas estéticos y tecnológicos que presenta la reproducción industrial del objeto artístico. Por tanto esta obra redefine las relaciones entre el artista, el teórico y el espectador, en aras de la aparición y formación de un nuevo pensamiento estético contemporáneo.

Filmar a pie de aula

Nam June Paik a Vinci

Ausstellung u.d.T.: Nam June Paik : music for all senses

Art cocktails

Paik's Virtual Archive

Popular Photography

The author shares his firsthand knowledge of Soho's rise to prominence and eventual decline as the center of Manhattan's art scene, recalling the confluence of economic and social factors that made the community come alive as a haven for artists, musicians, and creative people of every type.

Impossible Dance

Film Culture

Faces

Sculptural Materiality in the Age of Conceptualism

Korean Art from 1953: Collision, Innovation and Interaction