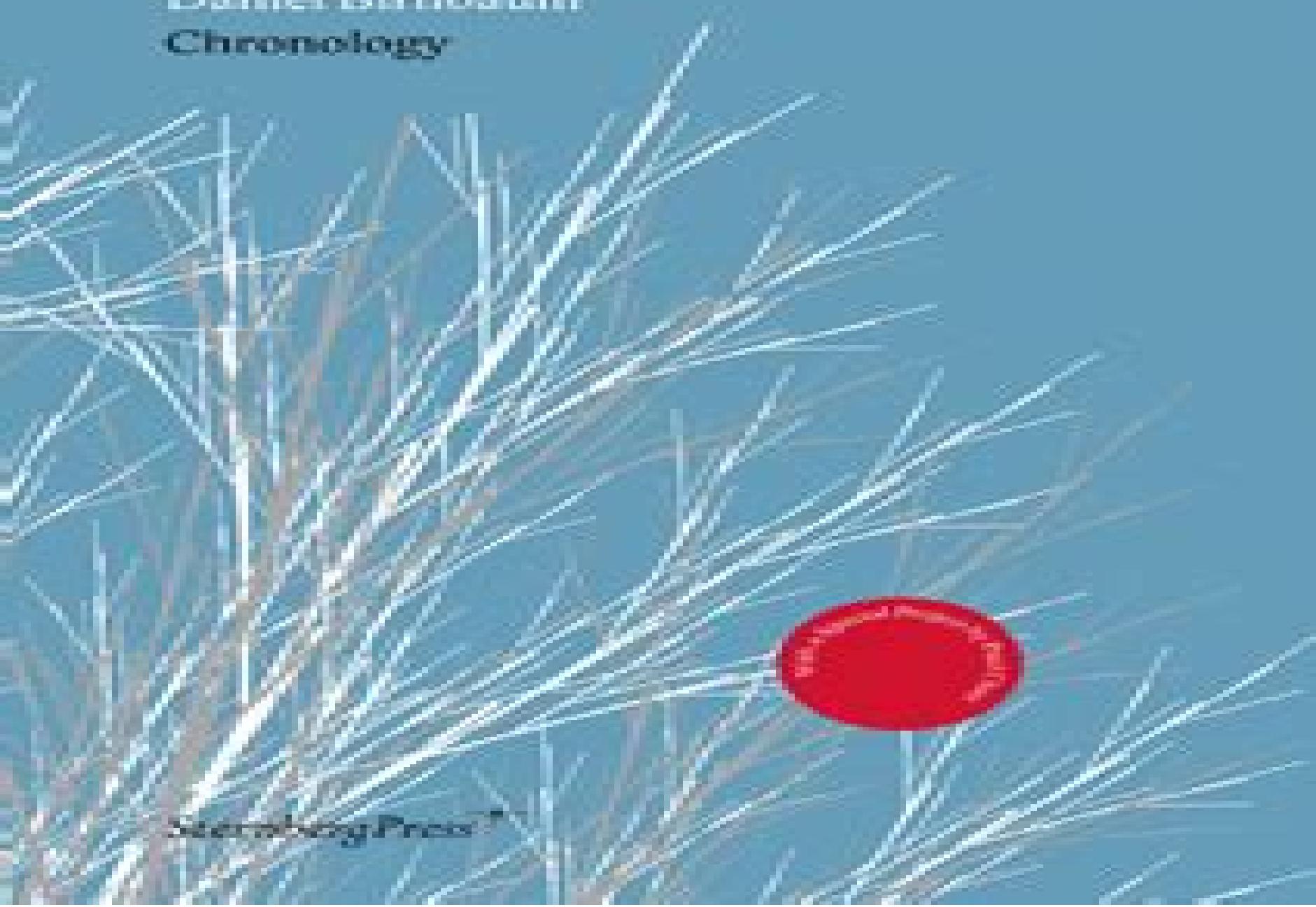


Daniel Birnbaum
Chronology



Steidl Publishing

Daniel Birnbaum Chronology

Kate Mondloch

Daniel Birnbaum Chronology:

Chronology Daniel Birnbaum, 2007 In these multiple excursions through recent artist film installations Daniel Birnbaum pursues a problem that preoccupied Deleuze in post war cinema what is the logic of this peculiar time after finitude based neither in God nor Man salvation nor destiny and what does it mean for our brains and our lives to invent new ways to make it visible With a light wry wit he thus renews a question at once aesthetic and philosophical still very much with us John Rajchman Philosopher Columbia University Both a deep insight into the future and a protest against forgetting Eric Hobsbawm Daniel Birnbaum's essay Chronology is quite simply the best art book of the year Hans Ulrich Obrist Co director of exhibitions and director of international programs Serpentine Gallery A philosophical essay on time phenomenology and beyond Daniel Birnbaum's Chronology was reviewed in frieze as a compelling and sophisticated take on the common theme of Deleuzian immanence Brian Dillon writer and critic Whereas many theoretical books littering the bookshops of art institutions are laudations of excess Daniel Birnbaum's convictions presented in Chronology cut a way through the caesuras of non meaning and blankness into the thick web of sense The works of artists such as Paul Chan Stan Douglas Eija Liisa Ahtila Doug Aitken Dominique Gonzalez Foerster Tacita Dean Darren Almond Tobias Rehberger Pierre Huyghe and Philippe Parreno are scrutinized as so many attempts to capture the very dialectic of time itself The book can be seen as an exploration of the crystallization of time that uses phenomenology as a pretext for saying things about artworks that create their own theories Fully illustrated this 2nd edition features a new introduction where the author reflects on the book's critical reception and further extends Deleuzian ideas to the fields of art and film In his afterword on Paul Chan Daniel Birnbaum discusses a new sense of messianic time a new chronology as experienced with The 7 Lights series by the artist In addition to annotated artwork illustrations the book contains a special insert by Paul Chan twelve original drawings capturing the spatial metaphors evoked in the text The book also features flip book sequences from two films Lady of Shanghai 1947 Enter the Dragon 1973 which elaborate on the Deleuzian themes of mirrors death and the crystallization of time Daniel Birnbaum's Chronology has become a productive point of reference and a source of inspiration for critics curators and perhaps more surprisingly dancers and choreographers It has been reviewed extensively across Europe and has been translated into Russian and French with German and Italian editions forthcoming Daniel Birnbaum is Director of the Städelschule and its Portikus gallery in Frankfurt am Main A contributing editor of Artforum he is the author of several books on art and philosophy including The Hospitality of Presence Problems of Otherness in Husserl's Phenomenology 1998 He co curated the 50th Venice Biennale 2003 and the 1st Moscow Biennale 2005 He is the co organizer with Christine Macel of Airs de Paris 2007 an exhibition that celebrates the 30th anniversary of the Centre Pompidou **Chronology** Daniel Birnbaum, 2005 Discusses the works of artists such as Stan Douglas Doug Aitken Philippe Parreno Pierre Huyghe Douglas Gordon Tobias Rehberger Dominique Gonzalez Foerster Tacita Dean and others **Screens** Kate Mondloch, 2010 Media

screens film video and computer screens have increasingly pervaded both artistic production and everyday life since the 1960s Yet the nature of viewing artworks made from these media along with their subjective effects remains largely unexplored Screens addresses this gap offering a historical and theoretical framework for understanding screen reliant installation art and the spectatorship it evokes Examining a range of installations created over the past fifty years that investigate the rich terrain between the sculptural and the cinematic including works by artists such as Eija Liisa Ahtila Doug Aitken Peter Campus Dan Graham VALIE EXPORT Bruce Nauman and Michael Snow Kate Mondloch traces the construction of screen spectatorship in art from the seminal film and video installations of the 1960s and 1970s to the new media artworks of today s digital culture Mondloch identifies a momentous shift in contemporary art that challenges key premises of spectatorship brought about by technological objects that literally and metaphorically filter the subject s field of vision As a result she proposes that contemporary viewers are quite literally screen subjects and offers the unique critical leverage of art as an alternative way to understand media culture and contemporary visuality

Afterimages of Gilles Deleuze's Film Philosophy David Norman Rodowick,2010 The French philosopher Gilles Deleuze was one of the most innovative and revolutionary thinkers of the twentieth century Author of more than twenty books on literature music and the visual arts Deleuze published the first volume of his two volume study of film Cinema 1 The Movement Image in 1983 and the second volume Cinema 2 The Time Image in 1985 Since their publication these books have had a profound impact on the study of film and philosophy Film media and cultural studies scholars still grapple today with how they can most productively incorporate Deleuze s thought The first new collection of critical studies on Deleuze s cinema writings in nearly a decade Afterimages of Gilles Deleuze s Film Philosophy provides original essays that evaluate the continuing significance of Deleuze s film theories accounting systematically for the ways in which they have influenced the investigation of contemporary visual culture and offering new directions for research Contributors Raymond Bellour Centre Nationale de Recherches Scientifiques Ronald Bogue U of Georgia Giuliana Bruno Harvard U Ian Buchanan Cardiff U James K Chandler U of Chicago Tom Conley Harvard U Amy Herzog CUNY Andr s B lint Kov cs E tv s Lor nd U Patricia MacCormack Anglia Ruskin U Timothy Murray Cornell U Dorothea Olkowski U of Colorado John Rajchman Columbia U Marie Claire Ropars Wuilleumier U Paris VIII Garrett Stewart U of Iowa Damian Sutton Glasgow School of Art Melinda Szaloky UC Santa Barbara *Architecture, Futurability and the Untimely* Ingrid Mayrhofer-Hufnagl,2022-01-05 The planetary instantaneity that digital technologies have enabled is leading to an effacement of the divisions that separate the past from the future ensuring that the present is ubiquitous While contemporary architecture seems to have lost the capacity to conceive of the past as a transformative force this book stresses the need to rethink today s complex temporal mechanisms through the notion of the untimely This concept opens up a whole spectrum of possibilities to go beyond what seems predictable The contributors to this book employ critical concepts and architectural design tools in order to offer experimental and speculative approaches for unknown futures of architecture

Extended Temporalities Aa. Vv., 2016-06-27T00:00:00+02:00 This book contains a series of reflections on the theme of temporalities in cinema in the world of art. They do so interweaving various paths and various structures in order to arrive at different destination points. Which temporalities one may wonder. On the boundary between cinema and contemporary art where boundaries actually no longer exist the idea of temporality is affected by paths opened up in historical moments which are actually so recent as to be simply in front of our eyes. Video for example derived from television has since been overtaken by the digital evolution yet does not relinquish its domestic function. It re-creates itself in new forms. The same also applies to cinema. Art is certainly not limited to this but since it is determined by its technical form in this it continually finds essence and continuity thus a temporality emerges which is determined by technology and by technological change. Just as with the temporality determined by the spectator's viewing experience it reveals itself as being in part the personal essence of the subject. Therefore they are extended temporalities since they are determined by the unique and unrepeatable combination of the length as predicted by the creator of the work and the unpredictable time management of the observer of the work sometimes bored thoughtful concentrated patient. An extendable temporality

Exploring Empathy Rebeccah Nelems, Nic Theo, 2017-11-01 Popular interest in empathy has surged in the past two decades. Research on its origins, uses and development is on the rise and empathy is increasingly referenced across a wide range of sectors from business to education. While there is widespread consensus about the value of empathy, however, its supposed stable nature and offerings remain insufficiently examined. By critically exploring different perspectives and aspects of empathy in distinct contexts, *Exploring Empathy* aims to generate deeper reflection about what is at stake in discussions and practices of empathy in the 21st century. Ten contributors representing seven disciplines and five world regions contribute to this dialogical volume about empathy, its offerings, limitations and potentialities for society. By deepening our understanding of empathy in all its complexity, this volume broadens the debate about both the role of empathy in society and effective ways to invoke it for the benefit of all

Between Film, Video, and the Digital Jihoon Kim, 2016-07-14 Encompassing experimental film and video essay, film, gallery based installation art and digital art, Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media while also using it to explore various theoretical issues such as stillness and movement, indexicality, abstraction, materiality, afterlives of the celluloid cinema archive, memory apparatus and the concept of medium as such. Grounding its study in interdisciplinary framework of film studies, media studies and contemporary art criticism, *Between Film, Video, and the Digital* offers a fresh insight on the post media conditions of film and video under the pervasive influences of digital technologies as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image. Incorporating in-depth readings of recent works by more than thirty artists and filmmakers including Jim Campbell, Bill Viola, Sam Taylor Johnson, David Claerbout, Fiona Tan, Takeshi Murata, Jennifer West, Ken Jacobs, Christoph Girardet and Matthias Müller Hito Steyerl.

Lynne Sachs Harun Farocki Doug Aitken Douglas Gordon Stan Douglas Candice Breitz among others the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time based media and how this juncture of similarities and differences signals a new regime of the art of the moving image

Video Art in China 1985-2020 Qian Yang, Adam Geczy, 2025-08-17 This is the first book that offers a comprehensive account of video art after the Cultural Revolution in China with a special emphasis on the way it progressed together with phenomenal socio economic transformations that began in the 1980s. It examines its development against social changes and pressures looking at such aspects as the growth of artistic and cultural groups, exhibition spaces and art schools. Charting these changes it prizes out the many zones of influence by the dominant United States while also marking out the many independent features of Chinese video art and the conditions that shaped them

Cognitive Architecture Deborah Hauptmann, Warren Neidich, 2010 **Noo** politics is most broadly understood as a power exerted over the life of the mind reconfiguring perception, memory and attention. This volume unites specialists in political and aesthetic philosophy, neuroscience, sociology and architecture and presents their ideas for re-thinking the city in terms of neurobiology and **Noo** politics. The book examines the relationship between information and communication, calling for a new logic of representation and shows how architecture can merge with urban systems and processes to create new forms of network that empower the imagination and change our cultural landscape

Stages of Conception Daniel Sack, 2010 **Paul Chan** Daniel Birnbaum, 2014 Central to this book is the part entitled **Selected Source Files** that Paul Chan developed together with the graphic designer and Schaulager. These heterogeneous collage-like sequences of images enable an insight into the visual and intellectual context of the works evolution. In his essay Daniel Birnbaum explains the concept of the exhibition, his remarks completed by a photo spread with installation shots of the exhibition at Schaulager as well as archive material of the artist. The book concludes with a list of works in the exhibition including detailed information and short comments as well as reference images of every work. Published on the occasion of the exhibition **Paul Chan Selected Works at Schaulager Basel 22 April 19 October 2014** English and German text

Area 2 Ruedi Baur, 2008-03-26 The only international guide to contemporary graphics juried and described by ten of the world's leading designers and critics

The Best Surprise is No Surprise Liz Linden, 2006 Introduction by Daniel Birnbaum Edited by Anton Vidokle Text by Hans Ulrich Obrist

Blueprint, 2006 **Parkett**, 2007 **Klatsassin** Stan Douglas, Wiener Secession, 2008 **Klatsassin** Stan Douglas' most recent film work is named for a Tsilhqotin Indian chief. Set deep in Canadian caribou territory during the gold rush the action begins right after a military conflict between the native population and new immigrants. This volume includes two photographic series: color landscapes and black and white portraits of the film's protagonists

Miroslaw Balka Miroslaw Balka, Zygmunt Bauman, Paulo Herkenhoff, Julian Heynen, László Krasznahorkai, 2009 This exhibition is the tenth commission in the Unilever Series, an annual art commission

Haunted Jennifer Blessing, Nat Trotman, Peggy Phelan, Lisa

Saltzman,Nancy Spector,2010 Much of contemporary photography and video seems haunted by the past by ghostly apparitions that are reanimated in reproductive media as well as in live performance and the virtual world By using dated pass or quasiextinct stylistic devices subject matter and technologies this art embodies a melancholic longing for an otherwise unrecuperable past Haunted examines the myriad ways photographic imagery is incorporated into recent practice and in the process underscores the unique power of reproductive media while documenting a widespread contemporary obsession with documenting the past The works included in the exhibition range from individual photographs and photographic series to sculptures and paintings that incorporate photographic elements to videos film performance and site specific installations Drawn primarily from the Guggenheim s collection Haunted features recent acquisitions many of which will be exhibited by the museum for the first time Doug Aitken Philippe Vergne,2016 Accompanying the artist s first full scale survey exhibition this generously illustrated book explores Doug Aitken s work across mediums disciplines and themes From photography to architecture and from video to spoken word Doug Aitken has delved into a variety of art forms to create a provocative body of work This volume surveys the full scope and depth of Aitken s work sound pieces sculpture architectural experiments land art and happenings which embrace a collaborative spirit across disciplines and beyond walls to re imagine the nature of what a work of art can be Interspersed with hundreds of color illustrations the book s essays examine the plethora of ideas the artist tackles from environmental decay to the end of linear time and explain how and why Aitken challenges many artistic barriers

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