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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

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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

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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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himself referred to his 1980

work The Aesthetics of

Disappearance as a

"juncture" 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

In The Aesthetics of

Disappearance, Paul Virilio

traces out the relationship

of biological optics to the

technological "production of

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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 ...

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If Speed and Politics established Virilio as the inaugural-and still

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consummate theorist of
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speed and the society it
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the gaps, glitches, and
speed bumps lacing through
and defining it.

**The Aesthetics of
Disappearance : Paul Virilio
: 9781584350743**

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Disappearance Publisher:
Semiotexte / Smart Art

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Length: 128 pages Author:

Paul Virilio Price: \$14.95

Format: Paperback

Publication date: 2009-05

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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

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(distance) mapped against
time (duration), reaching
its absolute limit in light,
which collapses both space
and time.

**Virilio, The Aesthetics of
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...

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Disappearance: Virilio,
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**The Aesthetics of
Disappearance: Virilio,
Paul, Crary ...**

Paul Virilio was born in
1932 and has published a
wide range of books, essays,
and interviews grappling

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Disappearance Paul Virilio
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with the question of speed
and technology, including
Speed and Politics, The
Aesthetics of Disappearance,
and The Accident of Art, all
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If Speed and Politics
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inaugural—and still
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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 "juncture" 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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Paul Virilio Introduction by
Jonathan Crary. Virilio

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himself referred to his 1980 work *The Aesthetics of Disappearance* as a “juncture” 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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Perception Subconsciousness:
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The Aesthetics of Disappearance, new edition by Paul ...

Author Biography. 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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Virilio (Paperback) . . .

Paul Virilio 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.

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The Aesthetics of
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Paul - Livres Passer au
contenu principal

Focusing on the logistics of perception, this title introduces the author's 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.

For more than fifty years

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Virilio has offered incisive and provocative criticism on technology and its moral, political, and cultural implications. The Paul Virilio Reader collects for the first time English extracts reflecting the entire range of Virilio's diverse career. The book's introduction demonstrates that Virilio has produced an important -- if controversial -- "theory at the speed of light" that uncannily illuminates the impact of new information and communications technologies in a world that collapses time and distance as never before.

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Paul Virilio is an innovative figure in the study of architecture, space, and the city. Virilio for Architects primes readers for their first encounter with his crucial texts on some of the vital theoretical debates of the twenty-first century, including: Oblique Architecture and Bunker Archeology Critical Space and the Overexposed City The Ultracity and Very High Buildings Grey Ecology and Global Hypermovement In exploring Virilio's most important architectural ideas and their impact, John Armitage traces his engagement with other key

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architectural and scientific
thinkers such as Claude
Parent, Benoit B.

Mandelbrot, and Bernard
Tschumi. Virilio for
Architects allows students,
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academic readers to connect
with Virilio's distinctive
architectural theories,
critical studies, and fresh
ideas.

"France's most famous
unknown artist," the
innovative media provocateur
Fred Forest, precursor of
Eduardo Kac, Jodi, the Yes
Men, RT Mark, and the
Guerilla Girls. The
innovative French media
artist and prankster-

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provocateur Fred Forest first gained notoriety in 1972 when he inserted a small blank space in *Le Monde*, called it 150 cm² of Newspaper (150 cm² de papier journal), and invited readers to fill in the space with their own work and mail their efforts to him. In 1977, he satirized speculation in both the art and real estate markets by offering the first parcel of officially registered “artistic square meters” of undeveloped rural land for sale at an art auction. Although praised by leading media theorists—Vilém Flusser lauded Forest as “the artist who pokes holes

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in media”—Forest's work has been largely ignored by the canon-making authorities.

Forest calls himself “France's most famous unknown artist.” In this book, Michael Leruth offers the first book-length consideration of this iconoclastic artist, examining Forest's work from the 1960s to the present. Leruth shows that Forest chooses alternative platforms (newspapers, mock commercial ventures, video-based interactive social interventions, media hacks and hybrids, and, more recently, the Internet) that are outside the exclusive precincts of the art world.

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A Disappearance of the French contemporary art establishment, Forest famously sued the Centre Pompidou in 1994 over its opaque acquisition practices. After making foundational contributions to Sociological Art in the 1970s and the Aesthetics of Communication in the 1980s, the pioneering Forest saw the Internet as another way for artists to bypass the art establishment in the 1990s. Arguing that there is a strong utopian quality in Forest's work, Leruth sees this utopianism not as naive or conventional but as a reverse utopianism: rather than envisioning an

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Disappearance, Forest
reenvisions and probes the
quasi-utopia of our media-
augmented everyday reality.
The interface is the
symbolic threshold to be
crossed with an open mind.

A speculative exploration of
theory, subjectivity and art
in an age of uncertainty.

The Themed Space: Locating
Culture, Nation, and Self is
the first edited collection
focused on the significance
of the theme space. The
first section of the text
discusses the ways in which
theming acts as a form of

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authenticity. Included are articles on the theme park Dollywood, the historic Coney Island, the uses of theming in Flagstaff, Arizona, and the Las Vegas Strip. Section two considers theming as a reflection of nation, and its authors focus on Chinese theme parks and shopping malls, the Lost City theme park in South Africa, and the Ain Diab resort district in Casablanca. The third section of the book illustrates how theming often targets the person—whether famous or everyday. The authors look at spaces ranging from the Liverpool John Lennon

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Airport, love hotels in Japan, and the Houston, Texas theme park AstroWorld. The final section emphasizes theming as a projection of the mind and psychology. The authors focus on behind-the-scenes tourism at Universal Studios and the Ford Rouge Factory Tour, the use of theming in unexpected spaces like Florida themed clinics, theming in virtual reality spaces of video games, and the social controversies related to theming in various parts of the world. The book includes a comprehensive bibliography on theming and a list of key terms. The Themed Space is of great interest to

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students of all levels and
scholars of anthropology,
urban studies and sociology.

Citing the allure of
illusory belief systems
ranging from human reason
and the self-regulation of
financial markets to sports
and eroticism, an analysis
of how the pleasure
principle is often mistaken
for character flaws examines
how the inherent desire to
destroy others' happiness
has become pivotal in a
contemporary neoliberal
society. Simultaneous.

An attempt to disrupt,
critique and question the
practices and assumptions of

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Disappearance Paul White
Xenia Moore
medieval studies in light of
recent theoretical debates
in postmodern, queer,
feminist, and post-colonial
theory.

Architecture and Control
addresses the urgent
question residing at the
intersection of
architectural and cultural
theory: how can the
interplay between designed
structures and practices of
control foster an emergence
of the unforeseen and the
uncontrolled in post-2000
architectures and
infrastructures?

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