

Machines De Tinguely

Métra-Harmonie Joyous Machines Jean Tinguely Machine Art in the Twentieth Century Schizoanalysis and Asia Machines De Tinguely Jean Tinguely Métra Harmony Art Machines, Machine Art ARTnews Witness to Phenomenon Studio International New Scientist Chaosophy, New Edition Jean Tinguely Sculptures Studio The Studio Origins and Development of Kinetic Art Art & Antiques The Believer Michael Landy Jean Tinguely Andreas Broeckmann Joff P. N. Bradley Jean Tinguely Pontus Hultén Jean Tinguely Katharina Dohm Joseph D. Ketner II Felix Guattari Museum of Fine Arts, Houston Frank Popper

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of homage written on the night of its destruction by former critic for the new york times dore ashton brings the event to life travelling back in time landy contributes an intriguing posthumous in conversation with tinguely in which the two artists finally meet and collect junk together on a new york city dump as they discuss their respective endeavours book jacket

an investigation of artists engagement with technical systems tracing art historical lineages that connect works of different periods machine art is neither a movement nor a genre but encompasses diverse ways in which artists engage with technical systems in this book andreas broeckmann examines a variety of twentieth and early twenty first century artworks that articulate people s relationships with machines in the course of his investigation broeckmann traces historical lineages that connect art of different periods looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant garde artists in the 1910s and 1920s an art historical perspective he argues might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century old artistic exploration broeckmann investigates critical aspects of machine aesthetics that characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology algorithms and machine autonomy looking in particular at the work of the canadian artist david rokeby vision and image and the advent of technical imaging and the human body using

the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically. Finally, Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology which has brought with it a rethinking of human subjectivity. He examines a range of artworks including those by the Japanese artist Seiko Mikami whose work exemplifies the shift.

This book is an update, extension and radicalization of Guattari's philosophy of the postmedia. It is the first of its kind to comprehensively apply Guattari's thought on postmedia to post-millennium technological developments. Given the considerable interest in Félix Guattari and Gilles Deleuze's work and its influence in Asia and South East Asia and beyond, the book is a timely contribution and update of Guattari's essential concepts. It offers a fresh approach to applying Guattari and Deleuze to local contexts. Both Félix Guattari's schizoanalysis and Gilles Deleuze's philosophy remain excellent tools to decode the politics of postmedia. The book centres around the influence of Guattari's work on the Japanese archipelago and how Japan itself impacted on the work of Guattari in the 1980s. The book updates Guattari's work and applies it to the problems which are affecting societies in Asia and beyond. It highlights current research on postmedia by scholars who are working to understand how Japanese society is functioning post-Fukushima and how the country continues to toil from the geo-trauma of the real.

Meta Harmony features the sound and music producing machine sculptures of Swiss artist Jean Tinguely, addressing developments in music from the avant-garde until today, both with works that deal with machines and those in which machines produce sounds.

What happens when machines produce art?

Witness to Phenomenon articulates a fresh examination of the German group Zero: Heinz Mack, Otto Piene and Günter Rambow, and other new tendency artists who rejected painting and introduced new art media in postwar Europe. Group Zero evolved into a network across Europe: Amsterdam, Milan, Paris and Zagreb. This pan-European affiliation of artists generated a continuous stream of innovative artistic statements through the 1960s, incorporating non-traditional materials and new technologies to create kinetic art, light installations, performances, immersive multimedia installations, monumental land art, and the communication media of video and television. They transformed the visual arts from the inanimate *objet d'art* to a sensory experience by adopting the ascendant philosophy of phenomenology as their conceptual foundation. Drawing from a decade of research on unpublished archives of the artists and critics of this period, this publication positions Group Zero as a catalytic art moment in the transition from modern to contemporary art.

The texts and interviews collected in *Chaosophy* were written in the wake of May 68. They elaborate on the groundbreaking theories of capitalism and schizophrenia that Félix Guattari introduced with Gilles Deleuze in *Anti-Oedipus* in 1972, one of the most important books of our time. Boldly rewriting Marx's vision of capitalism in terms of schizophrenic flows, Guattari substituted the Freudian interpretation of neurosis

with the model of schizoanalysis advocating a more pragmatic experimental and collective approach to mental phenomena that opened the way to a micropolitical subversion of the capitalist system book jacket

feb 2008 for collectors of fine and decorative arts

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