

New Tendencies

Art at the Threshold of the
Information Revolution
(1961–1978)

Armin Medosch



New Tendencies In Art

Dominique Routhier



New Tendencies In Art:

Nineteenth-century Theories of Art Joshua Charles Taylor, 1987 This unique and extraordinarily rich collection of writings offers a thematic approach to understanding the various theories of art that illumined the direction of nineteenth century artists as diverse as Tommaso Minardi and Georges Seurat It is significant that during the nineteenth century most artists felt compelled to found their artistic practice on a consciously established premise

New Tendencies Armin Medosch, 2016-06-10 An account of a major international art movement originating in the former Yugoslavia in the 1960s which anticipated key aspects of information aesthetics New Tendencies a nonaligned modernist art movement emerged in the early 1960s in the former Yugoslavia a nonaligned country It represented a new sensibility rejecting both Abstract Expressionism and socialist realism in an attempt to formulate an art adequate to the age of advanced mass production In this book Armin Medosch examines the development of New Tendencies as a major international art movement in the context of social political and technological history Doing so he traces concurrent paradigm shifts the change from Fordism the political economy of mass production and consumption to the information society and the change from postwar modernism to dematerialized postmodern art practices Medosch explains that New Tendencies rather than opposing the forces of technology as most artists and intellectuals of the time did imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression Works by New Tendencies cast the viewer as coproducer abolishing the idea of artist as creative genius and replacing it with the notion of the visual researcher In 1968 and 1969 the group actively turned to the computer as a medium of visual research anticipating new media and digital art Medosch discusses modernization in then Yugoslavia and other nations on the periphery looks in detail at New Tendencies five major exhibitions in Zagreb the capital of Croatia and considers such topics as the group's relation to science the changing relationship of manual and intellectual labor New Tendencies in the international art market their engagement with computer art and the group's eventual eclipse by other new art practices including conceptualism land art and arte povera Numerous illustrations document New Tendencies works and exhibitions

New Tendencies in Art Aldo Pellegrini, 1966 An art critic examines the products of artists and the movements in art from World War II to the present

Contemporary Art and Capitalist

Modernization Octavian Esanu, 2020-10-08 This book addresses the art historical category of contemporary art from a transregional perspective but unlike other volumes of its kind it focuses in on non Western instantiations of the contemporary The book concerns itself with the historical conditions in which a radically new mode of artistic production distribution and consumption called contemporary art emerged in some countries of Eastern Europe the post Soviet republics of the USSR India Latin America and the Middle East following both local and broader sociopolitical processes of modernization and neoliberalization Its main argument is that one cannot fully engage with the idea of the global contemporary without also paying careful attention to the particular local and or national symptoms of the contemporary condition Part I is

methodological and theoretical in scope while Part II is historical and documentary For the latter a number of case studies address the emergence of the category contemporary art in the context of Lebanon Egypt India Hungary Slovenia Croatia Bosnia and Herzegovina Armenia and Moldova The book will be of interest to scholars working in art history globalism cultural studies and postcolonial studies *A Companion to Digital Art* Christiane Paul, 2022-01-06 Reflecting the dynamic creativity of its subject this definitive guide spans the evolution aesthetics and practice of today's digital art combining fresh emerging perspectives with the nuanced insights of leading theorists Showcases the critical and theoretical approaches in this fast moving discipline Explores the history and evolution of digital art its aesthetics and politics as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art combining fresh emerging perspectives with the nuanced insights of leading theorists Tackles digital art's primary practical challenges how to present document and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence Up to date forward looking and critically reflective this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art **Impossible Histories** Dubravka Djurić, Miško Šuvaković, 2003 The first critical survey of the largely unknown avant garde movements of the former Yugoslavia The Seven arts, 1917 **Journal of the American Association of University Women**, 1928

Abstraction in Reverse Alexander Alberro, 2017-05-25 Introduction spectatorship after abstract art Concrete art and invention Time objects Subjective instability The instituting subject Conclusion **The postsocialist contemporary** Octavian Esanu, 2021-11-23 The postsocialist contemporary joins a growing body of scholarship debating the definition and nature of contemporary art It comes to these debates from a historicist perspective taking as its point of departure one particular art programme initiated in Eastern Europe by the Hungarian American billionaire George Soros First implemented in Hungary the Soros Center for Contemporary Art SCCA expanded to another eighteen ex socialist countries throughout the 1990s Its mission was to build a western open society by means of art This book discusses how network managers and artists participated in the construction of this new social order by studying the programme's rise evolution impact and broader ideological and political consequences Rather than recounting a history it engages critically with contemporary art as the aesthetic paradigm of late capitalist market democracy **Arte Programmata** Lindsay Caplan, 2022-10-25 Tracing the evolution of the Italian avant garde's pioneering experiments with art and technology and their subversion of freedom and control In postwar Italy a group of visionary artists used emergent computer technologies as both tools of artistic production and a means to reconceptualize the dynamic interrelation between individual freedom and collectivity Working contrary to assumptions that the rigid structural nature of programming limits subjectivity this book traces the multifaceted practices of these groundbreaking artists and their conviction that technology could provide the conditions for a liberated social life Situating their developments within the context of the Cold War and the ensuing crisis among the Italian left Arte

Programmata describes how Italy's distinctive political climate fueled the group's engagement with computers, cybernetics and information theory. Creating a broad range of immersive environments, kinetic sculptures, domestic home goods and other multimedia art and design works, artists such as Bruno Munari, Enzo Mari and others looked to the conceptual frameworks provided by this new technology to envision a way out of the ideological impasses of the age. Showcasing the ingenuity of Italy's earliest computer-based art, this study highlights its distinguishing characteristics while also exploring concurrent developments across the globe. Centered on the relationships between art, technology and politics, *Arte Programmata* considers an important antecedent to the digital age.

Understanding Audience Engagement in the Contemporary Arts Stephanie E. Pitts, Sarah M. Price, 2020-09-23 Drawing on unique multi-arts, multi-city scholarly research, *Understanding Audiences for the Contemporary Arts* makes a timely and urgent contribution to debates about the place of arts and culture in contemporary society. The authors critically interrogate the challenges of access, diversity, privilege and responsibility in contemporary art. Asking who benefits from, pays for and consumes the arts, the book highlights fresh, forward thinking audience and organisational attitudes that show the potential of live arts engagement to contribute to engaged citizenship. Complemented by comparative global analysis, the cutting edge insights in this book are relevant for interdisciplinary researchers across audience studies and beyond. Enhanced by a new framework for the understanding of audience engagement, the book is relevant to scholars, policymakers and reflective practitioners across the spectrum of arts and cultural industries management. Chapter 7 of this book is freely available as a downloadable Open Access PDF under a CC BY-NC-ND 4.0 license [here](#).

Digital Design Theory Helen Armstrong, 2016-06-28 *Digital Design Theory* bridges the gap between the discourse of print design and interactive experience by examining the impact of computation on the field of design. As graphic design moves from the creation of closed, static objects to the development of open, interactive frameworks, designers seek to understand their own rapidly shifting profession. Helen Armstrong's carefully curated introduction to groundbreaking primary texts from the 1960s to the present provides the background necessary for an understanding of digital design vocabulary and thought. Accessible essays from designers and programmers are by influential figures such as Ladislav Sutnar, Bruno Munari, Wim Crouwel, Sol LeWitt, Muriel Cooper, Zuzana Licko, Rudy VanderLans, John Maeda, Paola Antonelli, Luna Maurer and Keetra Dean Dixon. Their topics range from graphic design's fascination with programmatic design to early strivings for an authentic digital aesthetic to the move from object-based design to experience-based design. Accompanying commentary assesses the relevance of each excerpt to the working and intellectual life of designers.

Practicing Art/Science Philippe Sormani, Guelfo Carbone, Priska Gisler, 2018-07-11 Over the last two decades, multiple initiatives of transdisciplinary collaboration across art, science and technology have seen the light of day. Why, by whom and under what circumstances are such initiatives promoted? What does their experimental character look like and what can be learned epistemologically and institutionally from probing the multiple practices of art/science at work? In answer to the

questions raised Practicing Art Science contrasts topical positions and insightful case studies ranging from the detailed investigation of art at the nanoscale to the material analysis of Leonardo's Mona Lisa and its cracked smile In so doing this volume brings to bear the practice turn in science and technology studies on the empirical investigation of multifaceted experimentation across contemporary art science and technology in situ Against the background of current discourse on artistic research the introduction not only explains the particular relevance of the practice turn in STS to tackle the interdisciplinary task at hand but offers also a timely survey of varying strands of artistic experimentation In bringing together ground breaking studies from internationally renowned scholars and upcoming researchers in sociology art theory and artistic practice as well as history and philosophy of science Practicing Art Science will be essential reading for practitioners and professionals in said fields as well as postgraduate students and representatives of higher education and research policy more broadly

Happiness by Design Justus Nieland, 2020-02-18 A cultural history of modern lifestyle viewed through film and multimedia experiments of midcentury designers Charles and Ray Eames For the designers Charles and Ray Eames happiness was both a technical and ideological problem central to the future of liberal democracy Being happy demanded new things but also a vanguard life in media that the Eameses modeled as they brought film into their design practice Midcentury modernism is often considered institutionalized but Happiness by Design casts Eames era designers as innovative media artists technophilic humanists change managers and neglected film theorists Happiness by Design offers a fresh cultural history of midcentury modernism through the film and multimedia experiments of Charles and Ray Eames and their peers Will Burtin László Moholy-Nagy and György Kepes among others at a moment when designers enjoyed a new cultural prestige Justus Nieland traces how as representatives of the American Century's exuberant material culture Cold War designers engaged in creative activities that spanned disciplines and blended art and technoscience while reckoning with the environmental reach of media at the dawn of the information age Eames era modernism Nieland shows fueled novel techniques of culture administration spawning new partnerships between cultural and educational institutions corporations and the state From the studio showroom floor or classroom to the stages of world fairs and international conferences the midcentury multimedia experiments of Charles and Ray Eames and their circle became key to a liberal democratic lifestyle and also anticipated the look and feel of our networked present

American Journal of Archaeology and of the History of the Fine Arts, 1906

With and Against Dominique Routhier, 2023-10-24 No other art movement has so profoundly influenced radical politics as the Situationist International But beyond the clichs about its purported leader Guy Debord the society of the spectacle dtournement and drive lies a more complex story about key historical shifts in the composition of capital work labor art and revolutionary theory during the 1950s and 60s With and Against reframes the history of the Situationist International as a struggle to come to terms with the then emerging ideologies of cybernetics and automation Through each of the book's four chapters Dominique Routhier dissects Situationist pamphlets documents

artworks and objects that refract elements of a cybernetic hypothesis the theoretically hyperbolic belief that technological progress computers and automation make class struggle and the idea of revolution obsolete With equal attention to aesthetic detail and to the broader contours of political economy this book serves as a critical intervention in art history as well a call to reconsider more broadly the contemporary lessons of the most political of all artistic avantgardes *Art as Organism* Charissa N. Terranova,2015-10-10 What if modernism had been characterised by evolving interconnected and multi sensory images rather than by the monolithic objects often described by its artists and theorists In this groundbreaking book Charissa Terranova unearths a forgotten narrative of modernism which charts the influence that biology General Systems Theory and cybernetics had on art in the twentieth century From kinetic and interactive art to early computer art and installations spanning an entire city she shows that the digital image was a rich and expansive artistic medium of modernism

Mainframe Experimentalism Hannah Higgins,Douglas Kahn,2023-09-01 Mainframe Experimentalism challenges the conventional wisdom that the digital arts arose out of Silicon Valley s technological revolutions in the 1970s In fact in the 1960s a diverse array of artists musicians poets writers and filmmakers around the world were engaging with mainframe and mini computers to create innovative new artworks that contradict the stereotypes of computer art Juxtaposing the original works alongside scholarly contributions by well established and emerging scholars from several disciplines Mainframe Experimentalism demonstrates that the radical and experimental aesthetics and political and cultural engagements of early digital art stand as precursors for the mobility among technological platforms artistic forms and social sites that has become commonplace today Mainframe Experimentalism challenges the conventional wisdom that the digital arts arose out of Silicon Valley s technological revolutions in the 1970s In fact in the 1960s a diverse array of artists musicians poets writers and filmmakers ar Teresa Margolles and the Aesthetics of Death Julia Banwell,2015-06-15 An extensive in depth study that takes in works from throughout the artist s career The book will be useful for scholars of Margolles and of art history more generally Margolles work is situated within the contexts of the aesthetics and philosophy of death and their application to looking at art from inside and outside Mexico

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New Tendencies In Art Introduction

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