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Never Enough ft. Nathan Sykes The Aesthetics Of Disappearance
Paul

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 contemporary cinema, to the history of philosophy and contemporary technology, Virilio teleports among an irregular

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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 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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239 ratings · 8 reviews. 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."

The Aesthetics of Disappearance by Paul Virilio

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Paperback Publication date: 2009-05 Amazon

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

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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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The Aesthetics of Disappearance (1991 edition) | Open Library
The Aesthetics of Disappearance, New Edition Paul Virilio
Introduction by Jonathan Crary. Virilio himself referred to his 1980 work The Aesthetics of Disappearance as a “ juncture ” in his

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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, New Edition «
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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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The Aesthetics of Disappearance by Paul 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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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.

"Where does the city without gates begin? Perhaps inside that fugitive anxiety, that shudder that seizes the minds of those who, just returning from a long vacation, contemplate the imminent encounter with mounds of unwanted mail or with a house that's been broken into and emptied of its contents. It begins with the urge to flee and escape for a second from an oppressive technological environment, to regain one's senses and one's sense of self."--from Lost Dimension Originally written in French in 1983, Lost

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Dimension remains a cornerstone book in the work of Paul Virilio: the one most closely tied to his background as an urban planner and architect, and the one that most clearly anticipates the technologically wired urban space we live in today: a city of permanent transit and internalized borders, where time has overtaken space, and where telecommunications has replaced both our living and our working environments. We are living in the realm of the lost dimension, where the three-dimensional public square of our urban past has collapsed into the two-dimensional interface of the various screens that function as gateways to home, office, and public spaces, be they the flat-screen televisions on our walls, the computer screens on our desktops, or the smartphones in our pockets. In this multidisciplinary tapestry of contemporary physics, architecture, aesthetic theory, and sociology, Virilio

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describes the effects of today's hyperreality on our understanding of space. Having long since passed the opposition of city and country, and city and suburb, the speed-ridden city and space of today are an opposition between the nomadic and the sedentary: a web of interactive, informational networks that turn our world into a prison-house of illusory transcendence.

The index was prepared by Andrew Lopez--Cover.

The "genetic bomb" marks a turn in the history of humanity.

We are living under the administration of fear: fear has become an environment, an everyday landscape. There was a time when wars, famines, and epidemics were localized and limited by a certain

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timeframe. Today, it is the world itself that is limited, saturated, and manipulated, the world itself that seizes us and confines us with a stressful claustrophobia. Stock-market crises, undifferentiated terrorism, lightning pandemics, "professional" suicides.... Fear has become the world we live in. The administration of fear also means that states are tempted to create policies for the orchestration and management of fear. Globalization has progressively eaten away at the traditional prerogatives of states (most notably of the welfare state), and states have to convince citizens that they can ensure their physical safety. In this new and lengthy interview, Paul Virilio shows us how the "propaganda of progress," the illuminism of new technologies, provide unexpected vectors for fear in the way that they manufacture frenzy and stupor. For Virilio, the economic catastrophe of 2007 was not the death knell of capitalism, as some

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have claimed, but just further evidence that capitalism has accelerated into turbo-capitalism, and is accelerating still. With every natural disaster, health scare, and malicious rumor now comes the inevitable "information bomb"--live feeds take over real space, and technology connects life to the immediacy of terror, the ultimate expression of speed. With the nuclear dissuasion of the Cold War behind us, we are faced with a new form of civil dissuasion: a state of fear that allows for the suspension of controversial social situations.

Deftly deploying Jacques Derrida ' s notion of the ' unexperienced experience ' and building on Paul Virilio ' s ideas about the aesthetics of disappearance, *Vanishing Points* explores the aesthetic character of presence and absence as articulated in contemporary

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art, photography, film, and emerging media. Addressing works ranging from Robert Rauschenberg to Six Feet Under, Natasha Chuk emphasizes the notion that art is an accident, an event, which registers numerous overlapping, contradictory orientations, or vanishing points, between its own components and the viewers' perspective – generating the power to create unexperienced experiences. This volume will be a must read for anyone interested in contemporary art and its intersection with philosophy.

Looking at how the technologies of cinema and warfare have developed a fatal interdependence, this book explores these conjunctions from a range of perspectives. It gives a detailed technical history of weaponry, photography and cinematography, with accounts of films and military campaigns.

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Virilio discusses the relationship of war trauma and art and the failure of visual art to reinvent itself when confronted with technology.

"Ecological catastrophes are ony terrifying for civilians. For the military, they are but a simulation of chaos, an opportunity to justify an art of warfare which is the more autonomous as the political State dies out. At this point, all civilian populations are helpless victims of the scam, of this ransacking of the world's resources."

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