

Daniel Birnbaum
Chronology



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Daniel Birnbaum Chronology

Dan Karlholm, Keith Moxey



Daniel Birnbaum Chronology:

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 **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 evocated 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 Stadelshule 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 *Screens* Kate Mondloch, 2013-11-30

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 *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

Time in the History of Art Dan Karlholm,Keith Moxey,2018-04-27 Addressed to students of the image both art historians and students of visual studies this book investigates the history and nature of time in a variety of different environments and media as well as the temporal potential of objects Essays will analyze such topics as the disparities of power that privilege certain forms of temporality above others the nature of temporal duration in different cultures the time of materials the creation of pictorial narrative and the recognition of anachrony as a form of historical interpretation **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** Rebecca 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. *The Past is the Present; It's the Future Too* Christine Ross, 2012-06-28. The term temporality often refers to the traditional mode of the way time is a linear procession of past, present, and future. As philosophers will note, this is not always the case. Christine Ross builds on current philosophical and theoretical examinations of time and applies them to the field of contemporary art, films, video installations, sculpture, and performance works. Ross first provides an interdisciplinary overview of contemporary studies on time, focusing on findings in philosophy, psychology, sociology, communications, history, postcolonial studies, and ecology. She then illustrates how contemporary artistic practices play around with what we consider linear time. Engaging the work of artists such as Guido van der Werve, Melik Ohanian, Harun Farocki, and Stan Douglas allows investigation through the art as opposed to having art taking an ancillary role. *The Past is the Present; It's the Future Too* forces the reader to understand the complexities of the significance of temporal development in new artistic practices.

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. *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 András B. Kovács E. T. S. Lorrain U Patricia MacCormack Anglia Ruskin U Timothy Murray Cornell U Dorothea Olkowski U of Colorado John Rajchman Columbia U Marie Claire Ropars Willeumier U Paris VIII Garrett Stewart U of Iowa Damian Sutton Glasgow School of Art Melinda Szaloky UC Santa Barbara

Daniel Birnbaum Chronology Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Daniel Birnbaum Chronology**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve into the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Daniel Birnbaum Chronology Introduction

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