

Feedback Television Against Democracy

FeedbackMedia, Elections, And Democracy: Royal Commission on Electoral ReformPostmodernism and Video ArtArt vs. TVScreensMuseum of Television CultureContemporary Politics, Communication, and the Impact on DemocracyUtopian TelevisionDemocracy, Intermediation, and Voting on Four ContinentsDisaffected Democracies David Joselit Frederick J. Fletcher Liz Kim Francesco Spampinato Kate Mondloch Churner and Churner Palau-Sampio, Dolors Michael Cramer Richard Gunther Susan J. Pharr

Feedback Media, Elections, And Democracy: Royal Commission on Electoral Reform Postmodernism and Video Art Art vs. TV Screens Museum of Television Culture Contemporary Politics, Communication, and the Impact on Democracy Utopian Television Democracy, Intermediation, and Voting on Four Continents Disaffected Democracies *David Joselit Frederick J. Fletcher Liz Kim Francesco Spampinato Kate Mondloch Churner and Churner Palau-Sampio, Dolors Michael Cramer Richard Gunther Susan J. Pharr*

in a world where politics is conducted through images the tools of art history can be used to challenge the privatized antidemocratic sphere of american television american television embodies a paradox it is a privately owned and operated public communications network that most citizens are unable to participate in except as passive specators television creates an image of community while preventing the formation of actual social ties because behind its simulated exchange of opinions lies a highly centralized corporate structure that is profoundly antidemocratic in feedback david joselit describes the privatized public sphere of television and recounts the tactics developed by artists and media activists in the 1960s and 1970s to break

open its closed circuit the figures whose work joselit examines among them nam june paik dan graham joan jonas abbie hoffman andy warhol and melvin van peebles staged political interventions within television s closed circuit joselit identifies three kinds of image events feedback which can be both disabling noise and rational response as when abbie hoffman hijacked television time for the yippies with flamboyant stunts directed to the media the image virus which proliferates parasitically invading transforming and even blocking systems as in nam june paik s synthesized videotapes and installations and the avatar a quasi fictional form of identity available to anyone which can function as a political actor as in melvin van peebles s invention of sweet sweetback an african american hero who appealed to a broad audience and influenced styles of black power activism these strategies writes joselit remain valuable today in a world where the overlapping information circuits of television and the internet offer different opportunities for democratic participation in feedback joselit analyzes such midcentury image events using the procedures and categories of art history the trope of figure ground reversal for instance is used to assess acts of representation in a variety of media including the medium of politics in a televisual world joselit argues where democracy is conducted through images art history has the capacity to become a political science

media elections and democracy examines campaign communication in selected industrial democracies klaus schoenbach karen siune doris graber and a host of authors around the world contribute critical overviews of the systems in their countries the studies deal with a wide range of issues in modern communication including the principles and practices of news and public affairs coverage and the impact of new technologies

liz kim traces the theories and artistic practices that articulated american experimental video through its key works and events art critical discourse as well as the politics of its funding and distribution during the 1970s into the 1980s focusing on new york this is a historical examination of the relationship between experimental video and postmodernism in the context of the early new york video scene as a foundational crucible of ideas and practices video grew out of both the acculturation of television as well as the resistance against its hegemonic forms as it enabled hybrid user generated content as such video

became a testing ground for postmodern thought as it sat at the perfect nexus of mass media art and the politics of representation this book historicizes the theories of video art through the shifts in representations of cultural identities and the changes within its critical and structural supports through this process chapters uncover new roots of postmodernism through historical evidence widening the scope of the term and its concepts the book will be of interest to scholars working in art history film studies and media studies

while highlighting the prevailing role of television in western societies art vs tv maps and condenses a comprehensive history of the relationships of art and television with a particular focus on the link between reality and representation francesco spampinato analyzes video art works installations performances interventions and television programs made by contemporary artists as forms of resistance to and appropriation and parody of mainstream television the artists discussed belong to different generations those that emerged in the 1960s in association with art movements such as pop art fluxus and happening and those appearing on the scene in the 1980s whose work aimed at deconstructing media representation in line with postmodernist theories to those arriving in the 2000s an era in which through reality shows and the internet anybody could potentially become a media personality and finally those active in the 2010s whose work reflects on how old media like television has definitively vaporized through the electronic highways of cyberspace these works and phenomena elicit a tension between art and television exposing an incongruence an impossibility not only to converge but at the very least to open up a dialogical exchange

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

the loss of credibility of traditional media and democratic institutions points to the important challenges for the democratic system social networks have allowed new political and social actors to disseminate their messages which has raised diversity however it has also lowered the standards for the circulation of messages and has increased disinformation and hate speech contemporary politics communication and the impact on democracy addresses communication and politics and the impact on democracy this book offers a valuable contribution regarding the challenges and threats faced by traditional and stable democracies while disinformation polarization and populism have a main role in the present hybrid communicative scenario covering topics such as digital authoritarianism emotional and rational frames and political conflict on social media this is an essential resource for political scientists communication specialists analysts policymakers politicians critical media scholars graduate students professors researchers and academicians

television has long been a symbol of social and cultural decay yet many in postwar europe saw it as the medium with the greatest potential to help build a new society and create a new form of audiovisual art utopian television examines works of the great filmmakers roberto rossellini peter watkins and jean luc godard all of whom looked to television as a promising new medium even while remaining critical of its existing practices utopian television illustrates how each director imagined television s improved or utopian version by drawing on elements that had come to characterize it by the early 1960s taking advantage of the public service model of western european broadcasting each used television to realize works that would

never have been viable in the commercial cinema all three directors likewise seized on television's supposed affinity for information and its status as a useful medium but attempted to join this utility with aesthetic experimentation suggesting new ways to conceive of the relationship between aesthetics and information as beautifully written as it is theoretically rigorous utopian television turns to the writing of Fredric Jameson and Ernst Bloch in treating the three directors' television experiments as enactments of utopia as method in doing so it reveals the extent to which the medium inspired and shaped hopes not only of a better future but of better moving image art as well

This book presents the results of systematic comparative analyses of electoral behavior and support for democracy in 13 countries on four continents. It is based on national election surveys held in old and new democracies in Europe: Germany, Britain, Spain, Greece, Italy, Portugal, Bulgaria, North and South America: the United States, Chile, and Uruguay, and Asia: Hong Kong. Between 1990 and 2004, it is methodologically innovative notwithstanding the fact that its core concern with political intermediation, i.e., the flow of political information from parties and candidates to voters through the mass communications media, membership in secondary associations, and direct face-to-face contacts within interpersonal networks, was first introduced to the study of electoral behavior by Paul Lazarsfeld and his collaborators in the 1940s. In addition to reviving that long neglected analytical framework, this book breaks new ground by systematically exploring the impact of socio-political values on electoral behavior. It also analyzes the role of political intermediation in forming basic attitudes towards democracy, which are crucial for the consolidation of new democracies and in turn channeling those orientations into various forms of political behavior. Some of the findings presented in this volume are dramatic and clearly reveal that these channels of information are among the most powerful factors influencing the development of political attitudes and partisan electoral behavior. So too are socio-political values in some countries, particularly the United States. This volume is the first book-length product of the now 18-country comparative national elections project.

It is a notable irony that as democracy replaces other forms of governing throughout the world, citizens of the most

established and prosperous democracies the united states and canada western european nations and japan increasingly report dissatisfaction and frustration with their governments here some of the most influential political scientists at work today examine why this is so in a volume unique in both its publication of original data and its conclusion that low public confidence in democratic leaders and institutions is a function of actual performance changing expectations and the role of information the culmination of research projects directed by robert putnam through the trilateral commission and the american academy of arts and sciences these papers present new data that allow more direct comparisons across national borders and more detailed pictures of trends within countries than previously possible they show that citizen disaffection in the trilateral democracies is not the result of frayed social fabric economic insecurity the end of the cold war or public cynicism rather the contributors conclude the trouble lies with governments and politics themselves the sources of the problem include governments diminished capacity to act in an interdependent world and a decline in institutional performance in combination with new public expectations and uses of information that have altered the criteria by which people judge their governments although the authors diverge in approach ideological affinity and interpretation they adhere to a unified framework and confine themselves to the last quarter of the twentieth century this focus together with the wealth of original research results and the uniform strength of the individual chapters sets the volume above other efforts to address the important and increasingly international question of public dissatisfaction with democratic governance this book will have obvious appeal for a broad audience of political scientists politicians policy wonks and that still sizable group of politically minded citizens on both sides of the atlantic and pacific

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