Jean-Paul Sartre, at the height of his powers, debates with Italy’s leading intellectuals. In 1961, the prolific French intellectual Jean-Paul Sartre was invited to give a talk at the Gramsci Institute in Rome. In attendance were some of Italy’s leading Marxist thinkers, such as Enzo Paci, Cesare Luporini, and Galvano Della Volpe, whose contributions to the long and remarkable discussion that followed are collected in this volume, along with the lecture itself. Sartre posed the question “What is subjectivity?”—a question of renewed importance today to contemporary debates concerning “the subject” in critical theory. This work includes a preface by Michel Kail and Raoul Kirchmayr and an afterword by Fredric Jameson, who makes a rousing case for the continued importance of Sartre’s philosophy.

In books such as The Aesthetics of Disappearance, War and Cinema, The Lost Dimension, and The Vision Machine, Paul Virilio has fundamentally changed how we think about contemporary media culture. Virilio’s examinations of the connections between perception, logistics, the city, and new media technologies comprise some of the most powerful texts within his hypermodern philosophy. Virilio and the Media presents an introduction to Virilio’s important media related ideas, from polar inertia and the accident to the landscape of events, cities of panic, and the instrumental image loop of television. John Armitage positions Virilio’s essential media texts in their theoretical contexts whilst outlining their substantial influence on recent cultural thinking. Consequently, Armitage renders Virilio’s media texts accessible, priming his readers to create individual critical evaluations of Virilio’s writings. The book closes with an annotated and user-friendly Guide to Further Reading and a non-technical Glossary of Virilio’s significant concepts. Virilio’s texts on the media are vital for everyone concerned with contemporary media culture, and Virilio and the Media offers a comprehensive and up to date introduction to the ever expanding range of his critical media and cultural works.

First published in 1989, Looking Back on the End of the World raises provocative questions about the possibilities of critical knowledge in social
Read Online The Aesthetics Of Disappearance
Paul Virilio

systems that seem to have "surpassed history." Unlike recent works that make history end with the consumer, or project the conflict between the capitalist and the oppressed into the future, the writers in these essays perform a much more basic task: they argue that we can now think through the "end of the world." The idea of a "unified world," they claim, has given way to new sensibilities about history. The essays evaluate current negative obsessions such as apocalypse and the elimination of difference, and offer positive approaches to the "gamble of thinking" required in a society without traditional subjects and institutions. Capitalism, the book argues, has changed all the rules of the game, and any nostalgia for "starting" from the familiar in terms of intellectual critique is doomed. Collectively, the authors sketch the unfamiliarity of the new, those moments when our categories dissolve in the face of connections and relations that announce all sorts of "ends." And other things besides.

Contemporary electronic music has splintered into numerous genres and subgenres, all of which share a concern with whether sound, in itself, bears meaning. Listening through the Noise considers how the experience of listening to electronic music constitutes a departure from the expectations that have long governed music listening in the West.

Summarizes Virilio's speculations about the impact that accidents will have on the planet now that we operate on one-world time. Based upon a 1996 conversation Paul Virilio had with French journalist Phillipe Petit, The Politics of the Very Worst summarizes Virilio's speculations about the impact that accidents will have on the planet now that we operate on one-world time. Virilio argues that accidents have now lost all particularity. Accidents and events can no longer be confined to markers in history like Auschwitz or Hiroshima. Trajectories once had three dimensions: past, present, and future. But now, the hyper-concentration of time into "real time" reduces all trajectories to nothing. Consequently, an accident of time is bound to affect our entire being as well as the entire planet. And this is the hidden face of technical and scientific progress that Virilio is attempting to reveal, shrugging off any illusion we may have left about its alleged benefits. Globalization doesn't make the planet bigger, it signals the beginning of "the great confinement." Speed pollutes the distances of the world. After the "green ecology" (the pollution of nature), we are now experiencing another, more invisible and mental, kind of pollution: the "gray ecology." Soon, Virilio suggests, we are going to experience the end of the world--not the apocalyptic end, but the world as finite. The communication revolution, the attainment of absolute speed, is the reduction of the world to a virtual city in which democracy is no longer possible. This extermination of world-space is a cataclysmic event. For the first time, history has hit a cosmological limit.

A new interview with the philosopher of speed, addressing the ways in which technology is utilized in synchronizing mass emotions. 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 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 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.

Virilio and Lotringer revisit their prescient book on the invisible war waged by technology against humanity since World War II. In June 2007, Paul Virilio and Sylvère Lotringer met in La Rochelle, France to reconsider the premises they developed twenty-five years before in their frighteningly prescient classic, Pure War. Pure War described the invisible war waged by technology against humanity, and the lack of any real distinction since World War II between war and peace. Speaking with Lotringer in 1982, Virilio noted the “accidents” that inevitably arise with every technological development: from car crashes to nuclear spillage, to the extermination of space and the derealization of time wrought by instant communication. In this new and updated edition, Virilio and Lotringer consider how the omnipresent threat of the “accident”—both military and economic—has escalated. With the fall of the Soviet bloc, the balance of power between East and West based on nuclear deterrence has given way to a more diffuse multi-polar nuclear threat. Moreover, as the speed of communication has increased exponentially, “local” accidents—like the collapse of the Asian markets in the late 1980s—escalate, with the speed of contagion, into global events instantaneously. “Globalization,” Virilio argues, is the planet’s ultimate accident. Paul Virilio was born in Paris in 1932 to an immigrant Italian family. Trained as an urban planner, he became the director of the École Spéciale d’Architecture in the wake of the 1968 rebellion. He has published twenty-five books, including Pure War (1988) (his first in English) and The Accident of Art (2005), both with Sylvère Lotringer and published by Semiotext(e). Sylvère Lotringer, general editor of Semiotext(e), lives in New York and Baja California. He is the author of Overexposed: Perverting Perversions (Semiotext(e), 2007) and other books.

‘The world of the future will be a tighter and tighter struggle against the limits of our intelligence’, announced Norbert Wiener On top of such confinement, today we are faced not only with the greenhouse effect of global warming but also that of incarceration within the tighter and tighter limits of an accelerating sphere, a dromosphere, where depletion of the time distances involved in the geodiversity of the Globe rounds off the depletion of the substances produced by biodiversity. An unanticipated victim of this geophysical foreclosure is science - not only biology but also physics, the ‘Big Science’ now confronted by the space-time contraction of the known world and of knowledge once acquired here below.
Whence the threat, still unnoticed, of an accident in knowledge which will double the accident of polluted substances and put paid to this crisis of reason denounced by Husserl, with the extravagant quest for a substitute exoplanet, a new ‘Promised Land’ to be colonised as swiftly as possible; the climate necessary to the life of our minds, as much as to the life of our bodies, from then on, on this old Earth of ours, being like the fatal consequences of a long illness requiring hospitalisation.

Traces the twin development of art and science over the twentieth century. In the author’s provocative and challenging vision, art and science vie with each other for the destruction of the human form as we know it. It is aimed at those wondering where art has gone and where science is taking us.

Virilio's exploration of the relationship between technology, speed, war and information technology weaves together a breathtaking worldview of horror, exhilaration and hope.

The first dictionary dedicated to the pioneering work of French art and technology critic Paul Virilio. In Virilio's writings, meanings and interpretations are often difficult and ambiguous. This dictionary guides you through his concepts with headwords including Accident, Body, Cinema, Deterritorialization and Eugenics. Explore the very edge of Virilio's pioneering thought in cultural and social theory with the entries on Foreclosure, Grey Ecology, Polar Inertia and the Overexposed City. The Virilio Dictionary is ideal for anyone wanting to keep up with Virilio's dynamic program for the study of postmodern culture.

Drawing on events and bombing during the war in Kosovo, argues that governments, the military, and the media use information and arms technology in war to weave a system of global telesurveillance.

Paul Virilio is one of the most significant and stimulating French cultural theorists writing today. Increasingly hailed as the 'archaeologist of the future', Virilio is noted for his proclamation that the logic of ever increasing acceleration lies at the heart of the organization and transformation of the contemporary world. The first book to afford a properly critical evaluation of Virilio's cultural theory, it includes an interview with Virilio; a recently translated example of his work; and a select bibliography of his writings. The commissioned contributions by leading cultural and social theorists examine Virilio's work from his early speculations on military and urban space to his current writings on dromology, politics, new communications technologies, disappearance, and the fallout from 'the information bomb'.

The "genetic bomb" marks a turn in the history of humanity. The accident is a new form of warfare. It is replacing revolution and war. Sarajevo triggered the First World War. New York is what Sarajevo was. September 11th opened Pandora's box. The first war of globalization will be the global accident, the total accident, including the accident of science. And it is on the way. In 1968, Virilio abandoned his work in oblique architecture, believing that time had replaced space as the most important point of reflection because of the dominance of speed. We were basically on the verge of converting space time into space speed.
Speed facilitates the decoding of the human genome, and the possibility of another humanity: a humanity which is no longer extra-territorial, but extra-human. Crespuscular Dawn expands Virilio's vision of the implosion of physical time and space, onto the micro-level of bioengineering and biotechnology. In this cat-and-mouse dialogue between Sylvere Lotringer and Paul Virilio, Lotringer pushes Virilio to uncover the historical foundations of his biotech theories. Citing various medical experiments conducted during World War II, Lotringer asks whether biotechnology isn't the heir to eugenics and the "science for racial improvement" that the Nazis enthusiastically embraced. Will the endocolonization of the body come to replace the colonization of one's own population by the military? Both biographical and thematic, the book explores the development of Virilio's investigation of space (architecture, urbanism) and time (speed and simultaneity) that would ultimately lay the foundation for his theories on biotechnology and his startling declaration that after the colonization of space begins the colonization of the body.

Responding to this growing interdisciplinary interest, Virilio Now: Current Perspectives in Virilio Studies comprises Sean Cubitt's critical overview of Virilio's aesthetics of disappearance, an important newly translated text by Virilio interrogating the impact of contemporary art, and eight other major original essays by noted scholars on the wide scope of Virilio's writings, inclusive of Adam Sharr on Virilio and the architect Peter Zumthor's Bruder Klaus chapel, and Nigel Thrift's crucial assessment of Virilio's City of Panic. Substantial coverage of Virilio's essential texts such as The Information Bomb is presented alongside his hypermodern conjectures on television and speed, globalization, media and representation. Navigating Virilio's 'accident of art, the 'aesthetics of disappearance' and widespread cultural devastation, additional essays bring together considerations of financial adversity, war, calamity and the apocalypse. Dazzling yet perceptive, these texts on the --

Leading art critic and philosopher Arthur Danto here explains how the anti-beauty revolution was hatched, and how the modernist avant-garde dislodged beauty from its throne. Danto argues not only that the modernists were right to deny that beauty is vital to art, but also that beauty is essential to human life and need not always be excluded from art.

Summarizes Virilio's speculations about the impact that accidents will have on the planet now that we operate on one-world time. Based upon a 1996 conversation Paul Virilio had with French journalist Phillipe Petit, The Politics of the Very Worst summarizes Virilio's speculations about the impact that accidents will have on the planet now that we operate on one-world time. Virilio argues that accidents have now lost all particularity. Accidents and events can no longer be confined to markers in history like Auschwitz or Hiroshima. Trajectories once had three dimensions: past, present, and future. But now, the hyper-concentration of time into "real time" reduces all trajectories to nothing. Consequently, an accident of time is bound to affect our entire being as well as the entire planet. And this is the hidden face of technical and scientific progress that Virilio is attempting to reveal, shrugging off any illusion we may have left about its alleged benefits. Globalization doesn't make the planet bigger, it signals the beginning of "the great confinement." Speed pollutes the distances of the world. After the "green ecology" (the pollution of nature), we are now
experiencing another, more invisible and mental, kind of pollution: the "gray ecology." Soon, Virilio suggests, we are going to experience the end of the world—not the apocalyptic end, but the world as finite. The communication revolution, the attainment of absolute speed, is the reduction of the world to a virtual city in which democracy is no longer possible. This extermination of world-space is a cataclysmic event. For the first time, history has hit a cosmological limit.

With this book Paul Virilio inaugurated the new science whose object of study is the "dromocratic" revolution.

"One day the day will come when the day will not come." Bleak in its analysis of the social destruction wrought by modern technologies of communication and surveillance, but passionately political, Open Sky is Paul Virilio's most far-reaching and radical book for many years. Deepening and extending his earlier work on speed perception and political control, and applying it now to the global 'real time' of the information superhighways, he explores the growing danger of what he calls a "generalized accident," provoked by the breakdown of our collective and individual relation to time, space and movement. But this is not merely a lucid and disturbing lament for the loss of real geographical spaces, distance, intimacy or democracy. Open Sky is also a call for revolt—against the insidious and accelerating manipulation of perception by the electronic media and repressive political power, against the tyranny of "real time," and against the infantilism of cyberhype. Paul Virilio makes a powerful case for a new ethics of perception, and a new ecology, one which will not only strive to protect the natural world from pollution and destruction, but will also combat the devastation of urban communities by proliferating technologies of control and virtuality.

"Ecological catastrophes are only 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."

Phenomena such as urban rioting and media coverage of the Gulf War viewed as evidence of the contemporary acceleration of events. Introduction by Bernard Tschumi. In A Landscape of Events, the celebrated French architect, urban planner, and philosopher Paul Virilio focuses on the cultural chaos of the 1980s and 1990s. It was a time, he writes, that reflected the "cruelty of an epoch, the hills and dales of daily life, the usual clumps of habits and commonplaces." Urban disorientation, the machines of war, and the acceleration of events in contemporary life are Virilio's ongoing concerns. He explores them in events ranging from media coverage of the Gulf War to urban rioting and lawlessness. Some will see Virilio as a pessimist discouraged by "the acceleration of the reality of time," while others will find his recording of "atypical events" to be clairvoyant.

Focusing on the logistics of perception, this title introduces the author's understanding of 'picenolepsy' - 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.
Virilio discusses the relationship of war trauma and art and the failure of visual art to reinvent itself when confronted with technology.

A critic of the art of technology, Paul Virilio has taught us that much media image is a strategy of war and that accident is becoming indistinguishable from attack. In these times of fierce conflict over which kind of capitalism is to take over the shrinking globe, and indeed which modernities we will live in during the twenty-first century, Paul Virilio is a significant contemporary theorist. But Virilio's work, originally published in French and stretching back to the 1950s, has until now been very difficult to access in full in English translation, available as it is in expensive little books or obscure catalogues and journals. The Paul Virilio Reader collects together for the first time readable extracts of Virilio's work from the entire range of his career. It is prefaced by an editorial introduction showing that Virilio has produced important - if controversial - 'theory at the speed of light' that can uncannily illuminate the impact of new information and communications technologies in a world which collapses time and distance as never before.

Features* Extracts have been carefully selected to reflect the whole of Virilio's diverse career* A chronological ordering illustrates the development, and interconnectedness, of Virilio's work* Each extract is prefaced by a bibliographical and contextual commentary, and the book is completed by an innovative guide to reading Virilio.

It presents a topological account of the history of humanity, honing in on the technological advances made possible through the militarisation of society. Parallel to Heidegger's vision of technology, Virilo sees speed, not class or wealth, as the primary motor behind civilization.

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.

New Venice, an Arctic city, seems calm on the outside but a revolt is brewing, as there are tensions between the Eskimos and the city's Subtle Army, while the secret police, the Gentlemen of the Night, suspect that a prominent citizen, Brentford Orsini, has written a rebellious pamphlet.

A vision of the city as a web of interactive, informational networks that turn our world into a prison-house of illusory transcendence. "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 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 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.

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 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.

The first genuine appraisal of Virilio’s contribution to contemporary art, photography, film, television and more. This collection of 13 original writings, including a newly translated piece by Virilio himself, is indispensable reading for all students and researchers of contemporary visual culture. Paul Virilio is one of the leading and most challenging critics of art and technology of the present period. Re-conceptualising the most enduring philosophical conventions on everything from technology and photography to literature, anthropology, cultural, and media studies through his own original theories and arguments, Virilio's work has produced substantial debate, compelling readers to ask if his criticism is out of touch or out in front of traditional perspectives.

" --Choice

Surveying art history as well as the technologies of war and urban planning, one of France’s leading intellectuals provides an introduction to a new "logistics of the image."

This title puts art back where it matters: at the center of politics

Virilio defines the ways in which postindustrial science has merged with out-and-out hyperterrorism to threaten the foundations of Greco-Roman, Judeo-Christian civilisation, and the future of the planet with them, through innovation of mass catastrophes that are part and parcel of its panoply of inventions.

Negative Horizon is Paul Virilio’s most original and unified exploration of the key themes and ideas running through his philosophy. Provocative and forceful, it sets out Virilio’s theory of dromoscopy: a means of apprehending speed and its pivotal - and potentially destructive - role in contemporary global society. Applying this theory to Western political and military history, Virilio exposes a compulsion to accelerate, and the rise of a politics of time over territorial politics.
of space. In exposing what he believes to be the consequences of this constant acceleration for human sensory perception and, ultimately, global democracy, Virilio offers a vision of history and politics as disturbing as it is original.

The collection comprises contributions from leading artist-theorists in the fields of necropolitics and tactical media, and from increasingly influential scholars of biomediality and urban performativity.

The Art of the Motor includes analyses of such recent developments as nanotechnology and virtual reality. It conjures a world in which information is speed and duration is no more. Information as speed? This, Paul Virilio tells us, is the third dimension of matter—the speed of the transmission of information has collapsed the extension of the dimension of space and the duration of the dimension of time.

Deconstruction: Theory and Practice has been acclaimed as by far the most readable, concise and authoritative guide to this topic. Without oversimplifying or glossing over the challenges, Norris makes deconstruction more accessible to the reader. The volume focuses on the works of Jacques Derrida which caused this seismic shift in critical thought, as well as the work of North American critics Paul de Man, Geoffrey Hartman, J. Hillis Miller and Harold Bloom. In this third, revised edition, Norris builds on his 1991 Afterword with an entirely new Postscript, reflecting upon recent critical debate. The Postscript includes an extensive list of recommended reading, complementing what was already one of the most useful bibliographies available.

Paul Virilio is one of contemporary Continental thought's most original and provocative critical voices. His vision of the impact of modern technology on the contemporary global condition is powerful and disturbing, ranging over art, science, politics and warfare. In Art and Fear, Paul Virilio traces the twin development of art and science over the twentieth century. In his provocative and challenging vision, art and science vie with each other for the destruction of the human form as we know it. He traces the connections between the way early twentieth century avant-garde artists twisted and tortured the human form before making it vanish in abstraction, and the blasting to bits of men who were no more than cannon fodder in the trenches of the Great War; and between the German Expressionists' hate-filled portraits of the damned, and the 'medical' experiments of the Nazi eugenicists; and between the mangled messages of global advertising, and the organisation of global terrorism. Now, at the start of the twenty-first century, science has finally left art behind, as genetic engineers prepare to turn themselves into the worst of expressionists, with the human being the raw material for new and monstrous forms of life. Art and Fear is essential reading for anyone wondering where art has gone and where science is taking us.

For more than fifty years Virilio has offered incisive and provocative criticism on technology and its moral, political, and cultural implications. The Paul Virilio Reader collects for the first time English extracts reflecting the entire range of Virilio's diverse career. The book's introduction demonstrates that Virilio has produced an important -- if controversial -- "theory at the speed of light" that uncannily illuminates the impact of new information and communications.
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