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This anthology provides the first art-historical reassessment of information-based art in relation to data structures and exhibition curation. It examines such landmark exhibitions as "Information" at The Museum of Modern Art, New York, in 1970, and the equally influential "Les Immatériaux," initiated by the philosopher Jean-François Lyotard at the Centre Pompidou, Paris, in 1984. It reexamines work by artists of the 1960s to early 1980s, from Les Levine and N. E. Thing Co. to General Idea and Jenny Holzer, whose prescient grasp of information's significance resonates today. It also reinscribes into the narrative of art history technologically critical artworks that for years have circulated within new media festivals rather than in galleries.

While information science draws distinctions between "information," signals, and data, artists from the 1960s to the present have questioned the validity and value of such boundaries. Artists have investigated information's materiality, in signs, records, and traces; its immateriality, in hidden codes, structures, and flows; its embodiment, in instructions, social interaction, and political agency; its overload, or uncontrollable excess, challenging utopian notions of networked society; its potential for misinformation and disinformation, subliminally altering our perceptions; and its post-digital unruliness, unsettling fixed notions of history and place