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Paul Virilio. Accident of Knowledge and Aesthetics of Disappearance. 2009

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Book Recommendations #2 (Ellul, Walker Percy, Paul Virilio, Polanyi, Solzhenitsyn, Tarkovsky) Paul Virilio.

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Questions and Answers. 2009 A Tribute to Paul Virilio
Aesthetics of Disappearance Intro Kant, Critique of
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parle de la synchronisation des é motions October
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Month Eric Rohmer : entretien sur le b é ton avec
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~~Individual Perspective~~ I might as well upload this since
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What's up with Paul Virilio?Voldemort: Origins of the
Heir - An unofficial fanfilm (HD + Subtitles) ~~Scott~~

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~~Anderson on Lawrence in Arabia~~

The Terrifying Axeman of New Orleans
The Unsolved Disappearance of Rico Harris: What Happened At Cache Creek?
The wicked wit of Jane Austen - Iseult Gillespie
Paul Virilio. Dromology and Claustrophobia. 2007
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Ariana Grande - Almost Is 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

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

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through and defining it.

The Aesthetics of Disappearance (Semiotext(e) /
Foreign ...

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himself referred to his 1980 work The Aesthetics of

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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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The Aesthetics of Disappearance : Paul Virilio :
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/ Smart Art Length: 128 pages Author: Paul Virilio
Price: \$14.95 Format: 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

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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.

Virilio, The Aesthetics of Disappearance, annotation by

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The Aesthetics of Disappearance: Virilio, Paul, Crary, Jonathan, Beitchman, Phil: Amazon.sg: Books

The Aesthetics of Disappearance: Virilio, Paul, Crary ...
Paul Virilio was born in 1932 and has published a wide range of books, essays, and interviews grappling with

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the question of speed and technology, including *Speed and Politics*, *The Aesthetics of Disappearance*, and *The Accident of Art*, all published by Semiotext(e).

Amazon.com: *The Aesthetics of Disappearance*
(Semiotext(e) ...

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Virilio introduces his understanding of "picnolepsy" —

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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 thinking, one at which he brought his focus onto the logistics of

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The Aesthetics of Disappearance, New Edition «
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Paul Virilio, The Aesthetics of Disappearance -
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Additional Physical Format: Online version: Virilio, Paul. Aesthetics of disappearance. New York, N.Y. : Semiotext(e), ©1991 (OCoLC)764511207: Document Type:

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Virilio introduces his understanding of "picnolepsy"—the epileptic state of consciousness produced by speed. Virilio himself referred to his 1980 work *The Aesthetics of Disappearance* as a "juncture"...

The Aesthetics of Disappearance, new edition by Paul

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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).

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

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art in speed.

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Focusing on the logistics of perception, this title
introduces the author's understanding of 'picnolepsy' -

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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.

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

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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-

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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.

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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.

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

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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

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heir to eugenics and the "science for racial improvement" that the Nazis enthusiastically embraced. Will the endocolonizataion 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 simultanaeity) 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.

Drawing on events and bombing during the war in Kosovo, aruges that governments, the military, and the

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media use information and arms technology in war to weave a system of global telesurveillance.

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.

" --ChoiceSurveying art history as well as the technologies of war and urban planning, one of France's

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leading intellectuals provides an introduction to a new "logistics of the image."

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

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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.

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

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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

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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.

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"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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