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The Rhythmic Event: Art, Media, and the Sonic Technologies of Lived Abstraction by Ikoniadou, Eleni 2014 Hardcover: Amazon.co.uk: Books

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The Rhythmic Event: Art, Media, and the Sonic
Author: Eleni Ikoniadou published on August, 2014:

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The rhythmic event: art, media and the sonic
Ikoniadou, Eleni (2014) The rhythmic event: art,
media and the sonic. Cambridge, Massachusetts, U.S.
: MIT Press. 136p. (Technologies of Lived Abstraction)
ISBN 9780262027649 Full text not available from this
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The rhythmic event: art, media and the sonic - Kingston ...

Eleni IKONIADOU, The Rhythmic Event. Art, Media,
and the Sonic, Cambridge, MIT Press, 2014, 117
pages. A much-needed contribution to the field of
media philosophy, sound and digital studies, this book

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Abstraction
is petit and extremely dense. Part of Brian Massumi and Erin Manning's Technologies of Lived Abstraction series with MIT Press, Ikoniadou's latest work shows the extent to which research in the area of affective digital technology and art is steadily progressing.

Eleni IKONIADOU, The Rhythmic Event. Art, Media, and the Sonic

The Rhythmic Event seeks to define the digital media artwork as an assemblage of sensations that outlive the space, time, and bodies that constitute and experience it. Ikoniadou proposes that the notion of rhythm - detached, however, from the idea of counting and regularity - can unlock the

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Imperceptible, aesthetic potential enveloping the artwork. She speculates that addressing the event on the level of rhythm affords us a glimpse into the nonhuman

E. Ikoniadou, The Rhythmic Event : Art, Media, and the Sonic

The Rhythmic Event seeks to define the digital media artwork as an assemblage of sensations that outlive the space, time, and bodies that constitute and experience it. Ikoniadou proposes that the notion of rhythm—detached, however, from the idea of counting and regularity—can unlock the imperceptible, aesthetic potential enveloping the

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Ikoniadou's The Rhythmic Event provides a substantial Deleuzian analysis of contemporary digital sound art, and her work stands as an important contribution to a new materialist understanding of the digital, particularly the affective experiences that digital audio is capable of eliciting from a body. However, the strength of her argument breaks down in her effort to fully synthesize multiple materialist ontologies through the work of Vilém Flusser, Friedrich Kittler, Paul Virilio, and ...

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Abstract
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