

Boredom Whitechapel Uments Of Contemporary Art

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Participation - Claire Bishop 2006

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title explores the desire to move viewers out of the role of passive observers and into the role of producers. Participation begins with writings that provide a theoretical framework for relational art, with essays by Umberto Eco, Roland Barthes, Peter Bürger, Jean-Luc Nancy, Edouard Glissant, Félix Guattari, as well as the first translation into English of Jacques Rancière's influential 'Problems and Transformations in Critical Art'. This anthology also includes central writings by such artists as Lygia Clark and Hélio Oiticica, Joseph Beuys, Felix Gonzalez-Torres, Thomas Hirschhorn, Rirkrit Tiravanija, and features recent critical and curatorial debates, with discussions by Lars Bang Larsen, Nicolas Bourriaud, Hal Foster and Hans-Ulrich Obrist.

Boredom - Tom McDonough 2017-01-27

Boredom in modern and contemporary art: as something to be struggled against, embraced as an experience, or explored as a potential site of resistance. Without boredom, arguably there is no modernity. The current sense of the word emerged simultaneously with industrialization,

mass politics, and consumerism. From Manet onwards, when art represents the everyday within modern life, encounters with tedium are inevitable. And starting with modernism's retreat into abstraction through subsequent demands placed on audiences, from the late 1960s to the present, the viewer's endurance of repetition, slowness or other forms of monotony has become an anticipated feature of gallery-going. In contemporary art, boredom is no longer viewed as a singular experience; rather, it is contingent on diverse social identifications and cultural positions, and exists along a spectrum stretching from a malign condition to be struggled against to an something to be embraced or explored as a site of resistance. This anthology contextualizes the range of boredoms associated with our neoliberal moment, taking a long view that encompasses the political critique of boredom in 1960s France; the simultaneous aesthetic embrace in the United States of silence, repetition, or indifference in Fluxus, Pop, Minimalism and conceptual art; the development of feminist diagnoses of malaise in art, performance, and film; punk's social critique and its influence on theories of the postmodern; and the recognition, beginning at the end of the 1980s, of a

specific form of ennui experienced in former communist states. Today, with the emergence of new forms of labor alienation and personal intrusion, deadening forces extend even further into subjective experience, making the divide between a critical and an aesthetic use of boredom ever more tenuous. Artists surveyed include Chantal Akerman, Francis Alÿs, John Baldessari, Vanessa Beecroft, Bernadette Corporation, John Cage, Critical Art Ensemble, Merce Cunningham, Marcel Duchamp, Fischli & Weiss, Claire Fontaine, Dick Higgins, Jasper Johns, Donald Judd, Ilya Kabakov, Boris Mikhailov, Robert Morris, John Pilson, Sigmar Polke, Yvonne Rainer, Robert Rauschenberg, Ad Reinhardt, Gerhard Richter, Situationist International, Mierle Laderman Ukeles, Andy Warhol, Faith Wilding, Janet Zweig Writers include Ina Blom, Nicolas Bourriaud, Jennifer Doyle, Alla Efimova, Jonathan Flatley, Julian Jason Haladyn, The Invisible Committee, Jonathan D. Katz, Chris Kraus, Tan Lin, Sven Lütticken, John Miller, Agn e Naru yt e, Sianne Ngai, Peter Osborne, Patrice Petro, Christine Ross, Moira Roth, David Foster Wallace, Aleksandr Zinovyev

Dust and Shadow - Lyndsay Faye 2009-04-28

A carefully researched vintage-style reimagining of the case of Jack the Ripper pits the nineteenth-century serial killer against Sherlock Holmes, who endeavors to identify and outmaneuver his adversary against a backdrop of their time and without modern technology.

Magic - Jamie Sutcliffe 2021-12-14

The first accessible reader on magic's generative relationship with contemporary art practice. From the hexing of presidents to a renewed interest in herbalism and atavistic forms of self-care, magic has furnished the contemporary imagination with mysterious and often disorienting bodies of arcane thought and practice. This volume brings together writings by artists, magicians, historians, and theorists that illuminate the vibrant correspondences animating contemporary art's varied encounters with magical culture, inspiring a reconsideration of the relationship between the symbolic and the pragmatic. Dispensing with simple narratives of reenchantment, Magic illustrates the intricate ways in which we have to some extent always been captivated by the allure of

the numinous. It demonstrates how magical culture's tendencies toward secrecy, occlusion, and encryption might provide contemporary artists with strategies of remedial communality, a renewed faith in the invocational power of personal testimony, and a poetics of practice that could boldly question our political circumstances, from the crisis of climate collapse to the strictures of socially sanctioned techniques of medical and psychiatric care. Tracing its various emergences through the shadows of modernity, the circuitries of ritual media, and declarations of psychic self-defence, Magic deciphers the evolution of a "magical-critical" thinking that productively complicates, contradicts and expands the boundaries of our increasingly weird present.

Design and Art - Alex Coles 2007

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title comprehensively surveys and looks beyond the phenomenon of "designart" that has emerged since the Pop and Minimalist era: cutting edge, hybrid practices that blur traditional boundaries between art, architecture, graphics and product design. Key debates about form and function, the everyday, the collective and the utopian are contextualized historically and theoretically by leading practitioners and critics from both the art and the design worlds. Contributors include David Bourdon, Peter Cook/Archigram, Douglas Coupland, Kees Dorst, Charles Eames, Experimental Jetset, Vil m Flusser, Hal Foster, Liam Gillick, Dan Graham, Clement Greenberg, Richard Hamilton, Donald Judd, Frederick Kiesler, Miwon Kwon, Maria Lind, M/M, N55, George Nelson, Lucy Orta, Jorge Pardo, Norman Potter, Rick Poynor, Paul Rand, Tobias Rehberger, Ed Ruscha, Joe Scanlan, Mary Anne Staniszewski, Superflex, Manfredo Tafuri, Rirkrit Tiravanija, Paul Virilio, Joep van Lieshout, Andy Warhol, Benjamin Weil, Mark Wigley and Andrea Zittel.

Radical Museology, Or, What's Contemporary in Museums of Contemporary Art? - Claire Bishop 2013

Radical museology is a vivid manifesto for the contemporary as a method rather than a periodization, and for the importance of a politicized representation of history in museum of contemporary art."--pub. desc.

Animism in Art and Performance - Christopher Braddock 2017-11-27
This book explores Māori indigenous and non-indigenous scholarship corresponding with the term 'animism'. In addressing visual, media and performance art, it explores the dualisms of people and things, as well as 'who' or 'what' is credited with 'animacy'. It comprises a diverse array of essays divided into four sections: Indigenous Animacies, Atmospheric Animations, Animacy Hierarchies and Sensational Animisms. Cassandra Barnett discusses artists Terri Te Tau and Bridget Reweti and how personhood and hau (life breath) traverse art-taonga. Artist Natalie Robertson addresses kōrero (talk) with ancestors through photography. Janine Randerson and sound artist Rachel Shearer consider the sun as animate with mauri (life force), while Anna Gibb explores life in the algorithm. Rebecca Schneider and Amelia Jones discuss animacy in queered and raced formations. Stephen Zepke explores Deleuze and Guattari's animist hylozoism and Amelia Barikin examines a mineral ontology of art. This book will appeal to readers interested in indigenous and non-indigenous entanglements and those who seek different approaches to new materialism, the post-human and the anthropocene.

Contemporary Art and Digital Culture - Melissa Gronlund 2016-12-08
Contemporary Art and Digital Culture analyses the impact of the internet and digital technologies upon art today. Art over the last fifteen years has been deeply inflected by the rise of the internet as a mass cultural and socio-political medium, while also responding to urgent economic and political events, from the financial crisis of 2008 to the ongoing conflicts in the Middle East. This book looks at how contemporary art addresses digitality, circulation, privacy, and globalisation, and suggests how feminism and gender binaries have been shifted by new mediations of identity. It situates current artistic practice both in canonical art history and in technological predecessors such as cybernetics and net.art, and takes stock of how the art-world infrastructure has reacted to the internet's promises of democratisation. An invaluable resource for undergraduate and postgraduate students of contemporary art - especially those studying history of art and art practice and theory - as well as those working in film, media, curation, or art education. Melissa

Gronlund is a writer and lecturer on contemporary art, specialising in the moving image. From 2007-2015, she was co-editor of the journal *Afterall*, and her writing has appeared there and in *Artforum*, *e-flux journal*, *frieze*, the *NewYorker.com*, and many other places.

The Market - Natasha Degen 2013

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. An excellent, essential anthology, which is both a good read and a useful teaching tool. - Sarah Thornton, author of *Seven Days in the Art World*
The sway of transnational markets over contemporary culture has transformed art's environment, blurring the previously discrete realms of price and value, capital and creativity. Uncovering the origins of these phenomena in earlier epochs, this anthology surveys the relations between art, value and price; the evolution and influence of patronage; the institutions and networks of the art world; and the diversity of artistic practices that either criticize or embrace contemporary market conditions. Artists surveyed include: Carl Andre, Michael Asher, Fia Backström, Joseph Beuys, Ian Burn, Maurizio Cattelan, Elmgreen & Dragset, Andrea Fraser, Melanie Gilligan, Dan Graham, Guerrilla Girls, Andreas Gursky, Hans Haacke, Damien Hirst, Christian Jankowski, Yves Klein, Jeff Koons, Barbara Kruger, Louise Lawler, Les Levine, Liu Ding, Lee Lozano, Takashi Murakami, Ahmet Ögüt, Tino Sehgal, Richard Serra, Nedko Solakov, Andy Warhol, Fred Wilson and Zhou Tiehai. Writers include: Theodor Adorno, Jack Bankowsky, Jean Baudrillard, Luc Boltanski, Pierre Bourdieu, Martin Braathen, Malcolm Bull, JJ Charlesworth, Eve Chiapello, Sophie Cras, Anthony Davies, Thierry de Duve, Marvin Elkoff, Simon Ford, Hal Foster, Peter Fuller, William Grampp, Josh Greenfeld, Michel Houellebecq, Miwon Kwon, Kate Linker, Lü Peng, Ursula Pasero, Scott Rothkopf, Peter Schjeldahl, Thomas Seelig, Marc Shell, Georg Simmel, Barbara Herrnstein Smith, Wolfgang Ullrich, Karen van den Berg, Thorstein Veblen, Olav Velthuis, Dorothea von Hantelmann, Tom Wolfe and Thomas Zaunschirm.

Mário Pedrosa - Mário Pedrosa 2015

This latest volume in MoMA's Primary Documents series provides an

anthology of the writings of Mário Pedrosa, Brazil's preeminent critic of art, culture, and politics and one of Latin America's most frequently cited public intellectuals. It is the first publication to provide comprehensive English translations of Pedrosa's writings, which are indispensable to understanding Brazilian art of the twentieth century. Included texts range from art and architectural criticism and theory to political writings as well as correspondence with his artistic and political interlocutors, among them such luminaries as André Breton, Alexander Calder, Lygia Clark, Ferreira Gullar, Oscar Niemeyer, Hélio Oiticica, Pablo Picasso, Luiz Inácio Lula da Silva, Harald Szeeman, and Leon Trotsky. The book also features newly-commissioned essays by important scholars in the field that contextualize central themes of Pedrosa's writing and frame the importance of his thought for twentieth-century Brazilian art as well as the history of modernism writ large. These new translations will contribute to the international recognition of Mário Pedrosa's importance to the growing fields of global art history and theory. Publication of *The Museum of Modern Art MoMA Primary Documents Contributors: Aracy Amaral, Otília Arantes, Dore Ashton, Catherine Bompuis, Kaira Cabañas, Lauro Cavalcanti, Marcio Doctors, Gloria Ferreira, Adele Nelson*

Life, Once More - Sven Lütticken 2005
 Edited by Sven Lutticken. Essays by Sven Lutticken, Jennifer Allen and Peggy Phelan.

A History of Video Art - Chris Meigh-Andrews 2013-11-07
 A History of Video Art is a revised and expanded edition of the 2006 original, which extends the scope of the first edition, incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists' video from the mid 1990s up to the present day. In addition, the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists' video. Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years, A History of Video Art orients video art in the wider art historical context, with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post-

modernist concerns of the 1980s and early 1990s. The new edition also explores the implications of the internationalisation of artists' video in the period leading up to the new millennium and its concerns and preoccupations including post-colonialism, the post-medium condition and the impact and influence of the internet.

The Beautiful Language of My Century - Tom McDonough 2011-02
 In postwar France, the aesthetics of appropriation and collage gave cultural form to a struggle over meaning. A new wave of avant-garde experimentation used -- or stole, plagiarized, and expropriated -- elements from advertising, journalism, literature, art, and other sources of common discourse (the ironically named "beautiful language" of this book's title, itself an appropriation from Guy Debord's collaged *Mémoires*). Redeployed, often in startling or pointed juxtapositions, these elements took on newly oppositional meanings. A famous photograph taken inside the occupied Sorbonne in May 1968, for example, shows a massive academic painting altered by a clever cartoonish speech bubble that transforms the painting into a parody of itself and memorializes an event very different from the one captured by the original artist. "The Beautiful Language of My Century" describes the various forms of critical culture that culminated in the events of May 1968, and investigates the ways those forms have come down to us today. McDonough explores the montage practice developed by Guy Debord and his situationist colleagues under the name of *détournement* and its expression in the later fifties as a form of cultural theft. He addresses the influence of colonialism on these practices, examining a 1961 exhibit of torn posters of the Algerian War ("La France déchirée"), Godard's early film *Le Petit Soldat*, and Christo's Project for a Temporary Wall of Steel Drums. He discusses the French left's adoption in the mid-sixties of the "end of art" as a theoretical position and describes the leftist idea of the *fête* as a Rabelaisian and revolutionary upwelling of everything that is low. This influential conception, inspired equally by the American urban revolts of the sixties and the writings of theorists Marcel Mauss and Georges Bataille, coalesced into a new image of revolution, a new model of contestation, in the events of May 1968 -- when the struggle over

language and culture merged with a broader resistance to capitalist modernization.

Jackson Pollock - Jackson Pollock 1999

Published to accompany the exhibition Jackson Pollock held the Museum of Modern Art, New York, from 1 November 1998 to 2 February 1999.

Art School - Steven Henry Madoff 2009-09-11

Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists. *Art School* (Propositions for the 21st Century) brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education.

Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists—among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat—about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century—and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum,

Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle
The Object - Antony Hudek 2014

Discussions of the object as a key to understanding central aspects of modern and contemporary art. Artists increasingly refer to "post-object-based" work while theorists engage with material artifacts in culture. A focus on "object-based" learning treats objects as vectors for dialogue across disciplines. Virtual imaging enables the object to be abstracted or circumvented, while immaterial forms of labor challenge materialist theories. This anthology surveys such reappraisals of what constitutes the "objectness" of production, with art as its focus. Among the topics it examines are the relation of the object to subjectivity; distinctions between objects and things; the significance of the object's transition from inert mass to tool or artifact; and the meanings of the everyday in the found object, repetition in the replicated or multiple object, loss in the absent object, and abjection in the formless or degraded object. It also explores artistic positions that are anti-object; theories of the experimental, liminal or mental object; and the role of objects in performance. The object becomes a prism through which to reread contemporary art and better understand its recent past. Artists surveyed include Georges Adéagbo, Art in Ruins, Iain Baxter, Louise Bourgeois, Pavel Büchler, Lygia Clark, Claude Closky, Brian Collier, Jimmie Durham, Fischli & Weiss, Luca Frei, Meschac Gaba, Isa Genzken, Gruppe Geflecht, Eva Hesse, Mike Kelley, John Latham, Antje Majewski, Gustav Metzger, Cady Noland, Gabriel Orozco, Adrian Piper, Falke Pisano, Eva Rothschild, Aura Satz, Kenneth Snelson, Hito Steyerl, Josef Strau, Alina Szapocznikow, Joëlle Tuerlinckx, Erwin Wurm. Writers include Homi K. Bhabha, Jack Burnham, Ewa Lajer-Burchardth, Lynne Cooke, Gillo Dorfles, Jean Fisher, Ferreira Gullar, Charles Harrison, Paulo Herkenhoff, Julia Kristeva, Bruno Latour, Bracha Lichtenberg-Ettinger, Jean-François Lyotard, Lev Manovich, Ursula Meyer, Bruno Munari, Georges Perec,

Hans-Jörg Rheinberger, Dieter Roelstraete, Howard Singerman, Nancy Spector, Marcus Steinweg, Anne Wagner, Gérard Wajcman, Slavoj Žižek
Practice - Levine BOON 2018-02

'Practice' is one of the key words of contemporary art, used in contexts ranging from artists' descriptions of their practice to curatorial practice, from social practice to practice-based research. This is the first anthology to investigate what contemporary notions of practice mean for art, tracing their development and speculating on where this leads. Reframing the question of practice offers new ways of reading the history of art and of evaluating particular forms of practice-based art.

Queer - David J. Getsy 2016-01-03

Ethics of Contemporary Art - Theo Reeves-Everson 2020-11-26

What happens when the shock of artistic transgression wears off, when scandal dissipates, when outrage becomes a tired routine? In this original new book, Theo Reeves-Everson argues that transgressive art no longer succeeds on its own terms in societies where language, prohibition and morality have become increasingly malleable. This compels us to rethink the relationship between contemporary art and ethics, and focus our attention on the potential of artworks to propose new values rather than simply challenge pre-existing moral codes. Assembling a novel theoretical framework from the writings of Félix Guattari, Jacques Lacan and others, *Ethics of Contemporary Art* narrates a journey away from transgression towards a new critical paradigm for the relationship between ethics and aesthetics that places questions of subjectivity centre stage. Along the way artworks by Kader Attia, Artur Zmijewski, Dora Garcia and others serve as springboards launching discussions of the varied pathways along which a renewed ethics of contemporary art might develop.

A Century of Artists Books - Riva Castleman 1997-09-01

Published to accompany the 1994 exhibition at The Museum of Modern Art, New York, this book constitutes the most extensive survey of modern illustrated books to be offered in many years. Work by artists from Pierre Bonnard to Barbara Kruger and writers from Guillaume Apollinaire to

Susan Sontag. An important reference for collectors and connoisseurs. Includes notable works by Marc Chagall, Henri Matisse, and Pablo Picasso.

Destruction - Sven Spieker 2017-09

The effects and meanings of destruction are central to the work of many of our most influential artists. Since the early 1960s, artists have employed destruction to creative ends. Here destruction changes from a negative state or passive condition to a highly productive category. The destructive subversion of media imagery aims to release us from its controlling effects. The self-destructing artwork extinguishes art's fixity as arrested form and ushers in the ephemeral and contingent 'open work.' This anthology explores artworks that convey the threat of destruction and how they have disrupted the perceived integrity of built structures and institutions. Artistic acts of iconoclasm or risk to the self have raised consciousness of authoritarian oppression. More understated works explore the theme of destruction in armed conflict, media violence, and threats to the environment. These texts make up the first collection to be focused systematically on destruction in modern and contemporary art.

Living as Form - Creative Time, Inc 2012

'Living as Form' grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a 30-person curatorial advisory team; each project is documented by a selection of colour images.

Contemporary Painting in Context - Anne Ring Petersen 2010

These essays examine the transformation and expansion of the field of painting in relation to the more general lines of development in culture and visuality. The book is divided into five parts, with each of them pursuing a distinct line of inquiry.

Ad Reinhardt - Michael Corris 2008-03-15

Michael Corris examines Ad Reinhardt's life and work, charting the development of his entire oeuvre - from abstract paintings, to graphic artwork, to illustrations and cartoons.

Colours of Art - Chloë Ashby 2022-08-02

Colours of Art takes the reader on a journey through history via 80 carefully curated artworks and their palettes. For these pieces, colour is not only a tool (like a paintbrush or a canvas) but the fundamental secret to their success. Colour allows artists to express their individuality, evoke certain moods and portray positive or negative subliminal messages. And throughout history the greatest of artists have experimented with new pigments and new technologies to lead movements and deliver masterpieces. But as something so cardinal, we sometimes forget how poignant colour palettes can be, and how much they can tell us. When Vermeer painted *The Milkmaid*, the amount of ultramarine he could use was written in the contract. How did that affect how he used it? When Turner experimented with Indian Yellow, he captured roaring flames that brought his paintings to life. If he had used a more ordinary yellow, would he have created something so extraordinary? And how did Warhol throw away the rulebook to change what colour could achieve? Structured chronologically, *Colours of Art* provides a fun, intelligent and visually engaging look at the greatest artistic palettes in art history – from Rafael’s use of perspective and Vermeer’s ultramarine, to Andy Warhol’s hot pinks and Lisa Brice’s blue women. *Colours of Art* offers a refreshing take on the subject and acts as a primer for artists, designers and art lovers who want to look at art history from a different perspective.

Artificial Hells - Claire Bishop 2012-07-24

Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. *Artificial Hells* is the first historical and theoretical overview of socially engaged participatory art, known in the US as “social practice.” Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the

Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in *Artforum* in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In *Artificial Hells*, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. *Artificial Hells* calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

Materiality - Petra Lange-Berndt 2015-08-07

Materiality has reappeared as a highly contested topic in recent art. Modernist criticism tended to privilege form over matter -- considering material as the essentialized basis of medium specificity -- and technically based approaches in art history reinforced connoisseurship through the science of artistic materials. But in order to engage critically with the meaning, for example, of hair in David Hammons's installations, milk in the work of Dieter Roth, or latex in the sculptures of Eva Hesse, we need a very different set of methodological tools. This anthology focuses on the moments when materials become willful actors and agents within artistic processes, entangling their audience in a web of connections. It investigates the role of materiality in art that attempts to expand notions of time, space, process, or participation. And it looks at the ways in which materials obstruct, disrupt, or interfere with social norms, emerging as impure formations and messy, unstable substances. It reexamines the notion of "dematerialization"; addresses materialist critiques of artistic production; surveys relationships between matter and bodies, from the hierarchies of gender to the abject and phobic; explores the vitality of substances; and addresses the concepts of intermateriality and transmateriality emerging in the hybrid zones of digital experimentation. Artists surveyed include Georges Adéagbo, Carl Andre, Janine Antoni, Amy Balkin, Artur Barrio, Helen Chadwick, Mel Chin,

Mark Dion, Jimmie Durham, Tessa Farmer, Chohreh Feyzjdjou, Romuald Hazoumè, Pierre Huyghe, Ilya Kabakov, Mike Kelley, Anthony McCall, Teresa Margolles, Robert Morris, Michelangelo Pistoletto, Tino Sehgal, Shozo Shimamoto, Santiago Sierra, Robert Smithson, Simon Starling, Paul Thek, Paul Vanouse, Mierle Laderman Ukeles, Kara Walker Writers include Joseph D. Amato, Karen Barad, Judith Butler, Elizabeth Grosz, Georges Didi-Huberman, Natasha Eaton, Jens Hauser, Dieter Hoffmann-Axthelm, Tim Ingold, Wolfgang Kemp, Julia Kristeva, Esther Leslie, Jean-François Lyotard, Dietmar Rübél, Monika Wagner, Gillian Whiteley

Painting - Terry R. Myers 2011

Essential writings that consider the diverse meanings of contemporary painting since its postconceptual revival.

Time - Amelia Groom 2013

What does 'contemporary' actually mean? This is among the fundamental questions about the nature and politics of time that philosophers, artists and more recently curators have investigated over the past two decades. If clock time -- a linear measurement that can be unified, followed and owned -- is largely the invention of capitalist modernity and binds us to its strictures, how can we extricate ourselves and discover alternative possibilities of experiencing time? Recent art has explored such diverse registers of temporality as wasting and waiting, regression and repetition, déjà vu and seriality, unrealized possibility and idleness, non-consummation and counter-productivity, the belated and the premature, the disjointed and the out-of-sync -- all of which go against sequentialist time and index slips in chronological experience. While such theorists as Giorgio Agamben and Georges Didi-Huberman have proposed "anachronistic" or "heterochronic" readings of history, artists have opened up the field of time to the extent that the very notion of the contemporary is brought into question. This collection surveys contemporary art and theory that proposes a wealth of alternatives to outdated linear models of time. Artists surveyed include Marina Abramovic, Francis Alÿs, Matthew Buckingham, Janet Cardiff, Paul Chan, Olafur Eliasson, Bea Fremderman, Toril Johannessen, On Kawara, Joachim Koester, Christian Marclay, nova Milne, Trevor Paglen, Katie

Patterson, Raqs Media Collective, Dexter Sinister, Simon Starling, Hito Steyerl, Hiroshi Sugimoto, Tehching Hsieh, Time/Bank, Mark von Schlegell Writers include Giorgio Agamben, Mieke Bal, Geoffrey Batchen, Hans Belting, Walter Benjamin, Franco Berardi, Daniel Birnbaum, Georges Didi-Huberman, Dogen Zenji, Peter Galison, Boris Groys, Brian Dillon, Elena Filipovic, Joshua Foer, Elizabeth Grosz, Adrian Heathfield, Rachel Kent, Bruno Latour, George Kubler, Doreen Massey, Alexander Nagel, Jean-Luc Nancy, Daniel Rosenberg, Michel Serres, Michel Siffre, Nancy Spector, Nato Thompson, Christopher Wood, George Woodcock

Beauty - Dave Beech 2009

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. Beauty is among the most hotly contested subjects in current discussions on art and culture. After decades of disavowal, beauty's resurgence in recent art has engaged some of the most influential artists and writers. Spanning diverse positions, this anthology assembles the key texts on the cultural politics of this recent phenomenon, as well as contextualizing these debates - both for and against - in artistic practice and the broader history of aesthetics. Artists surveyed include: Vito Acconci, Jake and Dinos Chapman, Gustave Courbet, Marcel Duchamp, Marlene Dumas, Felix Gonzalez-Torres, Adolph Gottlieb, Hans Hofmann, Gary Hume, Asger Jorn, Alex Katz, Willem de Kooning, Joseph Kosuth, Paul McCarthy, Edouard Manet, Robert Mapplethorpe, Agnes Martin, Robert Morris, Barnett Newman, Pablo Picasso, Jackson Pollock, Gerhard Richter, Mark Rothko, Robert Smithson, Nancy Spero, Frank Stella, Clyfford Still and Andy Warhol. Writers include: Theodor Adorno, Alexander Alberro, Rasheed Araeen, Art & Language, Benjamin H. D. Buchloh, T. J. Clark, Mark Cousins, Arthur C. Danto, Jacques Derrida, Thierry de Duve, Fredric Jameson, Christoph Grunenberg, Dave Hickey, Suzanne Perling Hudson, Caroline A. Jones, John Roberts, Elaine Scarry, Wendy Steiner and Paul Wood.

Contemporary African Art Since 1980 - Okwui Enwezor 2009

[S]urvey of the work of contemporary African artists from diverse situations, locations, and generations who work either in or outside of

Africa, but whose practices engage and occupy the social and cultural complexities of the continent since the past 30 years.... Organized in chronological order, the book covers all major artistic mediums: painting, sculpture, photography, film, video, installation, drawing, collage....

Presents examples of ... work by more than 160 African artists....

[I]ncludes Georges Adeagbo Tayo Adenaike, Ghada Amer, El Anatsui, Kader Attia, Luis Basto, Candice Breitz, Moustapha Dimé, Marlene Dumas, Victor Ekpuk, Samuel Fosso, Jak Katarikawe, William Kentridge, Rachid Koraichi, Mona Mazouk, Julie Mehretu, Nandipha Mntambo, Hassan Musa, Donald Odita, Iba Ndiaye, Richard Onyango, Ibrahim El Salahi, Issa Samb, Cheri Samba, Ousmane Sembene, Yinka Shonibare, Barthelemy Toguo, Obiora Udechukwu, and Sue Williamson.--From publisher description..

Health - Barbara Rodriguez Munoz 2020-12-08

The ethical, aesthetic and political significance of practices, positions and theories connected to health in contemporary art. In an era of diet pills, rising antidepressant usage, yoga, and health-management apps, wellness is one of the defining issues of contemporary life, affecting every intimate aspect of our lives. Historically, art has been entwined with the values of medicine, beauty, and the productive body that have defined Western scientific paradigms. Contemporary artists are increasingly confronting and reshaping these ideologies, drawing on the vexed experiences surrounding questions of health and identity. Health explores the ethical, aesthetic, and political significance of practices and theories connected to health and illness in contemporary art. Raw, confrontational, and affective, these texts consider pressing discourses in artistic practices including care, shifting identities and community building. The featured artists, curators, writers, and thinkers engage with the ways the vulnerability of our bodies and the maladies that seize them also reveal structural aspects of our societies: how hegemonic narratives are connected with ideas of health, disability, and cure, and how sickness intersects with sexuality, ethnicity, gender, and class. By reclaiming other existences—beyond what is considered straight, healthy, neurotypical, or productive—this reader questions the myths,

stigmas and cultural attitudes that shape people's perceptions of illness and normativity. Artists surveyed include Oreet Ashery, Lucy Beech, Lorenza Böttner, The Canaries and Taraneh Fazeli, Anne Charlotte Robertson, Andrea Crespo, Patricia Domínguez, Dora García, Felix González-Torres, Johanna Hedva, Rashid Johnson, Mahmoud Khaled, Carolyn Lazard, Guillermo Gómez Peña, Simone Leigh, Mujeres Creando, Park McArthur, Pedro Neves Marques Las Pekinasas, Dineo Seshee Bopape, Jo Spence, Patrick Staff, Christine Sun Kim, Pedro Reyes, Tabita Rezaire Writers include Aimar Arriola & Nanci Garín, Khairani Barokka, Clare Barlow, Dodie Bellamy, Rizvana Bradley, Anne Boyer, Eli Clare, John Foot, bell hooks, Ted Kerr & Alexandra Juhasz, Tarmar Guimarães, Sunil Gupta & Simon Watney, Bhanu Kapil, Eve Kosofsky Sedgwick, Audre Lorde, Peter Pál Pelbart, Maria Puig de la Bellacasa, Susan Sontag, R.D. Laing, Catalina Lozano, Audre Lorde, Robert McRuer, Naomi Pearce, Paul B. Preciado, Sud Rodney, James T. Hong, Mary Walling Blackburn, Danielle Wu Copublished with Whitechapel Gallery, London

The Artist as Curator - Elena Filipovic 2017-06-29

"This is an anthology of essays that first appeared in *The Artist as Curator*, a series that occupied eleven issues of *Mousse* from no. 41 (December 2013/January 2014) to no. 51 (December 2015/January 2016). It set out to examine what was then a profoundly influential but still under-studied phenomenon, a history that had yet to be written: the fundamental role artists have played as curators. Taking that ontologically ambiguous thing we call "the exhibition" as a critical medium, artists have often radically rethought conventional forms of exhibition making. This anthology surveys seminal examples of such exhibitions from the postwar to the present, including rare documents and illustrations. It includes an introduction and the twenty essays that first appeared in *Mousse*, a newly commissioned afterword by Hans Ulrich Obrist, and two additional essays that appear here for the first time."

Creative Enterprise - Martha Buskirk 2012-04-12

Intertwines a dual emphasis on evolving institutional priorities and major

shifts in artistic production.

Every Day - 2013

But Is It Art? - Cynthia Freeland 2002-02-07

In today's art world many strange, even shocking, things qualify as art. In this book, Cynthia Freeland explains why innovation and controversy are valued in the arts, weaving together philosophy and art theory with many fascinating examples. She discusses blood, beauty, culture, money, museums, sex, and politics, clarifying contemporary and historical accounts of the nature, function, and interpretation of the arts. Freeland also propels us into the future by surveying cutting-edge web sites, along with the latest research on the brain's role in perceiving art. This clear, provocative book engages with the big debates surrounding our responses to art and is an invaluable introduction to anyone interested in thinking about art.

Colour - David Batchelor 2008

Writings on color from modernism to the present, with contributions writers from Baudelaire to Baudrillard, surveying art from Paul Gauguin to Rachel Whiteread.

Performing Endurance - Lara Shalson 2018-10-18

Offers a formal account and theory of endurance as a practice in performance art and protest. Discusses influential performances by Marina Abramović, Chris Burden, Tehching Hsieh, Yoko Ono, and others, as well as 1960s lunch counter sit-ins and twenty-first-century protest camps. Essential reading in performance theory, art history, and political

activism.

A Companion to Photography - Stephen Bull 2020-03-16

"A Companion to Photography presents a contemporary approach to the subject, advancing the critical ideas that inform the study of photography in the 21st century. Features a collection of original, up-to-date essays relating to contemporary photography Introduces several new ideas that expand current photographic theory Combines essays by established and emerging writers, providing a dynamic and engaging discussion Essays are organized in thematic sections: photographic interpretation, markets, popular photography, documents, and fine art Seamlessly incorporates discussion of digital photography throughout"--

Beyond New Media Art - Domenico Quaranta 2014-08-12

"Beyond New Media Art" is the revised, updated version of a book first published in Italian with the title "Media, New Media, Postmedia" in 2010. Through the circulation of excerpts, reviews and interviews, the book produced some debate outside of Italy, which persuaded the author to release, three years later, this English translation. "Beyond New Media Art" is an attempt to analyze the current positioning of so-called New Media Art in the wider field of contemporary arts, and to explore the historical, sociological and conceptual reasons for its marginal position and under-recognition in recent art history. On the other hand, this book is also an attempt to suggest new critical and curatorial strategies to turn this marginalization into a thing of the past, and to stress the topicality of art addressing the media and the issues of the information age. Domenico Quaranta is an art critic, teacher and curator. He regularly writes for Flash Art and Artpulse.