



[EPUB] Abstraction (Whitechapel: Documents Of Contemporary Art)

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Abstraction-Maria Lind 2013 An anthology of essays looks at the role of abstraction in contemporary art, focusing on three key varieties—formal abstraction, economic abstraction and social abstraction—in a book that looks at the work of such artists as Jasper Johns, Paul Cézanne, Marcel Duchamp, Jackson Pollock and many more. Original.

Abstraction- 1990

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 Glelecht, 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-Burcharth, 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 Žizek

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, Vilém 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.

Painting-Terry R. Myers 2011 Essential writings thatconsider the diverse meanings of contemporary painting since its postconceptualrevival.

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.

Nature-Jeffrey Kastner 2012 Contains essays on art in relation to nature and how our culture affects both things.

Documentary-Julian Stallabrass 2013 Part of the acclaimed 'Documents of Contemporary Art' series of anthologies . Documentary has undergone a marked revival in recent art, following a long period in which it was a denigrated and unfashionable practice. This has in part been led by the exhibition of photographic and video work on political issues at Documenta and numerous biennials and, since the turn of the century, issues of injustice, violence and trauma in increasing zones of conflict. Aesthetically, documentary is now one of the most prominent modes of art-making, in part assisted by the linked transformation and recuperation of photography and video by the gallery and museum world. Unsurprisingly, this development, along with the close attention paid to photojournalism and mainstream documentary-making in a time of crisis, has been accompanied by a rich strain of theoretical and historical writing on documentary. This anthology provides a definitive historical context for documentary, exploring its roots in modernism and its critique under postmodernism; it surveys current theoretical thinking about documentary; and it examines a wide range of work by artists within, around or against documentary through their own writings and interviews. Artists surveyed include: Kutlug Ataman, Ursula Biemann, Hasan Elahi, Harun Farocki, Omer Fast, Joan Fontcuberta, Regina José Galindo, David Goldblatt, Alfredo Jaar, Emily Jacir, Lisa F. Jackson, Philip Jones Griffiths, An-My Le, Renzo Martens, Boris Mikhailov, Daido Moriyama, Walid Raad, Michael Schmidt and Sean Snyder. Writers include: James Agee, Ariella Azoulay, Walter Benjamin, Adam Broomberg, Judith Butler, Oliver Chanarin, Georges Didi-Huberman, John Grierson, David Levi Strauss, Elizabeth McCausland, Carl Plantinga, Jacques Rancière, Martha Rosler, Jean-Paul Sartre, Allan Sekula, Susan Sontag, Hito Steyerl and Trinh T. Minh-ha.

Work-Friedrike Sigler 2017-09

Boredom-Tom McDonough 2017-02-10 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 A☼s, 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 includeIna Blom, Nicolas Bourriaud, Jennifer Doyle, Alla Efimova, Jonathan Flatley, Julian Jason Haladyn, The Invisible Committee, Jonathan D. Katz, Chris Kraus, Tan Lin, Sven L♦tticken, John Miller, Agn♦ Narušyt♦, Sianne Ngai, Peter Osborne, Patrice Petro, Christine Ross, Moira Roth, David Foster Wallace, Aleksandr Zinovyev

Beauty-Vito Acconci 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.

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.

The Archive-Charles Merewether 2006 "This anthology of key writings by influential artists and theorists explores ways in which the archive has become central in visual culture's investigations of history, memory, testimony and identity"--Back cover.

Moving Image-Omar Kholeif 2015-08-07 This anthology examines the expanded field of the moving image in recent art, tracing the genealogies of contemporary moving image work in performance, body art, experimental film, installation, and site-specific art from the 1960s to the present day. Contextualizing new developments made possible by advances in digital and networked technology, it locates contemporary practice within a global framework. Among the issues it examines are how new technologies, forms of apparatus, and modes of editing or framing affect innovations in artistic practice and strategy; how work is defined by local contexts, and the tensions that can arise when the local is represented globally; how we define a 'third space' for the filmic image and whether an installation area can be abstracted from geography; how performance-based work in this field explores bodies as borders or territories; the ways in which political, pedagogical, and collective forms of practice have affected the moving image; and the new platforms and modes of viewing that are evolving in response to the globally distributed condition of contemporary media. Artists surveyed include Jananne al-Ani, Francis Alÿs, Yuri Ancarani, Oreet Ashery, Ed Atkins, Judith Barry, Gretchen Bender, Dara Birnbaum, Black Audio Film Collective, Brad Butler, Olga Chernysheva, James Coleman, Minerva Cuevas, Stan Douglas, Olafur Eliasson, VALIE EXPORT, Harun Farocki, Omer Fast, Morgan Fisher, Hollis Frampton, Melanie Gilligan, Joana Hadjithomas, Gary Hill, Susan Hiller, William Kentridge, Anja Kirschner, Steve McQueen, Jumana Manna, Karen Mirza, Rabih Mroué, Otolith Group, Nam June Paik, Luther Price, Yvonne Rainer, R.V. Ramani, Pipilotti Rist, Ben Rivers, Ryan Trecartin, Trinh T. Minh-ha, Bill Viola Writers include Robert Bird, Claire Bishop, Claire Blümlinger, Jonathan Crary, T.J. Demos, Jean Fisher, Tim Griffin, Andrew Grossman, Félix Guattari, Shanay Jhaveri, Sven Lütticken, Francesco Manacorda, H.G. Masters, Andrew V. Uroskie, Ian White, Maxa Zoller, Thomas Zummer

The Artist's Joke-Jennifer Higgie 2007 Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title traces the role humour plays in transforming the practice and experience of art, from the early twentieth-century avant-gardes, through Fluxus and Pop, to the diverse, often uncategoryzable works of some of the most influential artist's today. Artists' writings are accompanied and contextualized by the work of critics and thinkers including Freud, Bergson, Hélène Cixous, Slavoj Žižek, Jörg Heiser, Jo Anna Isaak and Ralph Rugoff, among others. Artists surveyed include: Leonora Carrington, Maurizio Cattelan, Marcel Duchamp, Marlene Dumas, Fischli & Weiss, Andrea Fraser, Guerilla Girls, Hannah Höch, Mike Kelley, Martin Kippenberger, Barbara Kruger, Sarah Lucas, Paul McCarthy, Bruce Nauman, Claes Oldenberg, Raymond Pettibon, Francis Picabia, Pablo Picasso, Richard Prince, Arnulf Rainer, Ad Reinhardt, Ed Ruscha, Carolee Schneemann, David Shrigley, Robert Smithson, Annika Ström, Kara Walker and Andy Warhol. Writers include: Hugo Ball, Henri Bergson, André Breton, Hélène Cixous, Sigmund Freud, Jörg Heiser, Dave Hickey, Jo Anna Isaak, Ralph Rugoff, Peter Schjeldahl, Sheena Wagstaff, Hamza Walker and Slavoj Žižek.

The Sublime-Philip Shaw 2006 Usually related to feelings of overwhelming grandeur, irresistible power, lofty emotion or simple awe, the sublime is a term impossible to define. If it has any definition, it is that which exceeds description. In exploring this complex yet crucial concept, Philip Shaw looks in turn at: - the legacy of classical theories of the sublime - Edmund Burke's and Immanuel Kant's eighteenth-century contributions to debates around the term - romantic notions of sublimity - the postmodern and avant-garde sublime - politicisation of the concept by contemporary critical theorists. A remarkably clear study of what is in its essence a term near-impossible to pin down, this guide is essential reading for students of literature, critical and cultural theory.

The Studio-Jens Hoffmann 2012 Explores the evolution of the artist's studio since 1960 from a workshop for physical production to its use as an exhibition space, office, and archive, surveying such prominent artists as Seydou Keita, Andy Warhol, and Francesca Woodman.

Destruction-Sven Spieker 2017 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 an 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 text make up the first collection to be focused systematically on destruction in modern and contemporary art. Artists surveyed include Ai Weiwei, John Baldessari, Monica Bonvicini, Alexander Brener, Stuart Brisley, Douglas Gordon, Huang Yong Ping, Enrique Jezik, Milan Knizak, Paul McCarthy, Piero Manzoni, Gordon Matta-Clark, Gustav Metzger, Otto M♦hl, Yoko Ono, Raphael Monta♦ez Ortiz, Petr Pavlensky, William Pope.L, Walid Raad, Arnulf Rainer, Robert Rauschenberg, Carolee Schneemann, Song Dong, Jean Tinguely, Wolf Vostell Writers include Alain Badiou, Walter Benjamin, Horst Bredekamp, Carolyn Christov-Bakargiev, Medina Cuauth♦moc, Dario Gamboni, Richard Galpin, Caleb Kelly, Bruno Latour, Sven L♦tticken, Antonio Negri, Sophie O'Brien, Kristine Stiles, Jennifer Walden

Craft-Tanya Harrod 2018-09-06 Part of the acclaimed series of anthologies which document major themes and ideas in contemporary art. A vital resource through which to understand the ways technologies, materials, techniques and tools are investigated through the lens of craft in contemporary art. Craft is a contested concept in art history and a vital category through which to understand contemporary art. Through _craft_ materials, techniques and tools are investigated and their histories explored in order to reflect on the politics of labour and on the extraordinary complexity of the made world around us. This anthology offers an ethnography of craft, surveying its shape-shifting identities in the context of progressive art and design through writings by artists and makers, and drawing on poetry, fiction, anthropology and sociology. Reflections on new technologies and materials, lost and found worlds of handwork and the politics of work all throw light on _craft_ as process, product and ideology. Artists surveyed include Anni Albers, El Anatsui, Phyllida Barlow, Louise Bourgeois, Annie Cattrell, Richard Deacon, Sam Durant, Antje Ehmman, Harun Farocki, Lucio Fontana, Theaster Gates, Sabrina Geschwantner, Harmony Hammond, Brian Jungen, Henry Krokatsis, Ana Lupas, Enzo Mari, Ethel Mairet, Agnes Martin, Robert Morris, Simon Periton, Martin Puryear, Jessi Reaves, Hannah Ryggen, Bridget Riley, Lu Shengzhong, Troy Town Art Pottery, Francis Uprichard, Peter Voulkos, Edmund de Waal. Writers include Glenn Adamson, W. H. Auden, Elissa Auther, Reyner Banham, Jean Baudrillard, John Berger, Walter Benjamin, Michel de

Certeau, Itikhar Dadi, Martin Heidegger, Joan Key, Igor Kopytoff, Primo Levi, Sarat Marahraj, Karl Marx, Lev Manovich, William Morris, Sadie Plant, Rainer Maria Rilke, Jenni Sorkin, Richard Sennett, Julia Bryan- Wilson.

Queer-David J. Getsy 2016-01-03

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 Rübel, Monika Wagner, Gillian Whiteley

Ethics-Walead Beshty 2015-02-27 The boundary of a contemporary art object or project is no longer something that exists only in physical space; it also exists in social, political, and ethical space. Art has opened up to transnational networks of producers and audiences, migrating into the sphere of social and distributive systems, whether in the form of "relational aesthetics" or other critical reinventions of practice. Art has thus become increasingly implicated in questions of ethics. In this volume, artist and writer Walead Beshty evaluates the relation of ethics to aesthetics, and demonstrates how this encounter has become central to the contested space of much recent art. He brings together theoretical foundations for an ethics of aesthetics; appraisals of art that engages with ethical issues; statements and examples of methodologies adopted by a diverse range of artists; and examinations of artworks that question the ethical conditions in which contemporary art is produced and experienced. Artists surveyed include Tania Bruguera, Christoph Büchel, Paul Chan, Lygia Clark, Danh Vo, Dexter Sinister, Andrea Fraser, Liam Gillick, David Hammons, Thomas Hirschhorn, Khaled Hourani, Sharon Lockhart, Kerry James Marshall, Renzo Martens, Boris Mikhailov, Hélio Oiticica, Seth Price, Walid Raad, Martha Rosler, Tino Sehgal, Allan Sekula, Santiago Sierra, Rirkrit Tiravanija Writers include Giorgio Agamben, Ariella Azoulay, Alain Badiou, Roland Barthes, David Beech, Claire Bishop, Nicolas Bourriaud, Simon Critchley, T.J. Demos, Maurizio Lazzarato, Jean-François Lyotard, Jacques Rancière, Jan Verwoert

Networks-Lars Bang Larsen 2014 Part of the acclaimed 'Documents of Contemporary Art' series of anthologiesan essential read and a potential series classic. - Morgan Quaintance, Art Monthly The dawn of the electronic media age in the 1960s initiated a cultural shift from the modernist grid's determination of projection and representation to the fluid structures and circuits of the network, presenting art with new challenges and possibilities. Artists have used the _space of flows_ as a basis for creating utopian scenarios, absurd yet functional propositions or holistic planetary visions. Others have explored the economies of reciprocity and the ethics of generosity, in works that address changed conditions of co-dependence and new sites of social negotiation. The _infra-power_ of the network has been a departure point for self-organized counter-culture and the creation of new types of agency. And a _poetics of connectivity_ runs through a diverse range of work that addresses the social and material complexity of networks via physical structures and ambient installation, the mapping of the internet, or the development of robots and software that take on the functions of artist or curator. Artists surveyed include Joseph Beuys, Ursula Biemann, Roberto Chavet, Colectivo Situaciones, Critical Art Ensemble, Marcel Duchamp, Peter Fend, Gego, Hans Haacke, Koncerno, Pia Lindman, Mark Lombardi, Marta Minujín, Aleksandra Mir, Tanja Ostojic, Lea Porsager, Arturas Raila, Pit Schultz, Hito Steyerl, Suzanne Treister, Wolf Vostell and Stephen Willats. Writers include: Pamela Allara, Lawrence Alloway, Roy Ascott, Jane Bennett, Hakim Bey, Luc Boltanski, Manuel Castells, Ève Chiapello, Jodi Dean, Gilles Deleuze, Umberto Eco, Okwui Enwezor, Alexander Galloway, Natasha Ginwala, Félix Guattari, Michael Hardt, Joasia Krysa, Bruno Latour, Geert Lovink, Noortje Marres, Marshall McLuhan, Marcel Mauss, Reza Negarestani, Antonio Negri, Sadie Plant, Lane Relyea, Ned Rossiter, Craig Saper, Saskia Sassen, Steven Shaviro, Tiziana Terranova, Paolo Virno and Vivian Zihler.

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.

Inside the White Cube-Brian O'Doherty 1999 These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

Abstract Bodies-David J. Getsy 2015-11-03 Original and theoretically astute, Abstract Bodies is the first book to apply the interdisciplinary field of transgender studies to the discipline of art history. It recasts debates around abstraction and figuration in 1960s art through a discussion of gender's mutability and multiplicity. In that decade, sculpture purged representation and figuration but continued to explore the human as an implicit reference. Even as the statue and the figure were left behind, artists and critics asked how the human, and particularly gender and sexuality, related to abstract sculptural objects that refused the human form. This book examines abstract sculpture in the 1960s that came to propose unconventional and open accounts of bodies, persons, and genders. Drawing on transgender and queer theory, David J. Getsy offers innovative and archivally rich new interpretations of artworks by and critical writing about four major artists—Dan Flavin (1933–1996), Nancy Grossman (b. 1940), John Chamberlain (1927–2011), and David Smith (1906–1965). Abstract Bodies makes a case for abstraction as a resource in reconsidering gender's multiple capacities and offers an ambitious contribution to this burgeoning interdisciplinary field.

Health-Barbara Rodriguez Munoz 2020 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 Reyes, Tabita Marques Las Pekinesas, Dineo Seshee Bopape, Jo Spence, Patrick Staff, Christine Sun Kim, Pedro Reyes, Tabita Rezaire Writers include Aimar Arriola & Nanci Garin, 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

Adventures of the Black Square-Briony Fer 2015-01 Exploring how the universal visual language of geometric abstraction was influenced by different societies, this volume also demonstrates how the movement's revolutionary aesthetic continues to impact culture around the globe. It traces a century of abstract art from 1915 to the present day, celebrating the accomplishments of both men and women and includes sculpture, film, photography and painting. Organised around four distinct themes - communication, architectonics, utopia and everyday life - the book presents a chronological survey from Russia to Europe, the Middle East, Southeast Asia, Central America, Africa, South America, and the US. Each of the 100 works is featured in double-page spreads with brief artist biographies. Essays by Tanya Barson, Briony Fer, Tom McDonough, and Joshua Jiang, contextualize the various geographic and aesthetic stages of the development of geometric abstraction. Published in association with Whitechapel Gallery, London.

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 Alys, 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 Batches, 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

Ruins-Brian Dillon 2011 Ruins is one of a series documenting major themes and ideas in contemporary art.

Memory-Jan Farr 2012 This anthology investigates the turn in art not only towards archives and histories, the relics of modernities past, but toward the phenomena, in themselves, of haunting and the activation of memory. It looks at a wide array of artistic relationships to memory association, repetition and reappearance, as well as forms of active forgetting. Its discussions encompass artworks from the late 1940s onward, ranging from reperformances such as Marina Abramovic's Seven Easy Pieces (embodied resurrections of decades-removed performance pieces by her contemporaries) to the inanimate trace of memory Robert Morris assigns to his free-form felt pieces, which forget in their present configurations their previous slides and falls.

Exhibition-Lucy Steeds 2014-08-15 "Co-published by Whitechapel Gallery and the MIT Press"--Title page verso.

Thinking Contemporary Curating-Terry E. Smith 2012 "'Thinking contemporary curating' is the first publication to comprehensively explore what is distinctive about contemporary curatorial thought. In five essays, art historian, critic, and theorist Terry Smith surveys the international landscape of current discourse; explores a number of exhibitions that show contemporaneity in present, recent, and post art; describes the enormous growth world-wide of exhibitionary infrastructure and the instability that haunts it; re-examines the phenomenon of artist-curators and curator-artists; and assesses a number of key tendencies in curating - such as the reimagined museum, the expanded exhibition, historicization and reuration, infrastructural activism, and engaged spectatorship - as responses to contemporary conditions." -- book cover.

Situation-Claire Doherty 2009 Key texts on the notion of "situation" in art and theory that considersite, place, and context, temporary interventions, remedial actions, place-making, and publicspace.

Art School-Steven Henry Madoff 2009 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

Sexuality-Amelia Jones 2014 This title critically surveys art's identification with desire, self-performance and self-representation via key texts by artists and theorists from the mid 20th century to the present. It has been argued, most notably in psychoanalytic and modernist art discourse, that the production of works of art is fundamentally driven by sexual desire. It has further been argued, particularly since the early 1970s, that sexual drives and desires also condition the distribution, display and reception of art. This anthology traces how and why this identification of art with sexual expression or repression arose and how the terms have shifted in tandem with artistic and theoretical debates, from the era of the rights movements to the present.

Dance and American Art-Sharyn R. Udall 2012-06-19 From ballet to burlesque, from the frontier jig to the jitterbug, Americans have always loved watching dance, whether in grand ballrooms, on Mississippi riverboats, or in the streets. Dance and American Art is an innovative look at the elusive, evocative nature of dance and the American visual artists who captured it through their paintings, sculpture, photography, and prints from the early nineteenth century through the mid-twentieth century. The scores of artists discussed include many icons of American art: Winslow Homer, George Caleb Bingham, Mary Cassatt, James McNeill Whistler, Alexander Calder, Joseph Cornell, Edward Steichen, David Smith, and others. As a subject for visual artists, dance has given new meaning to America's perennial myths, cherished identities, and most powerful dreams. Their portrayals of dance and dancers, from the anonymous to the famous—Anna Pavlova, Isadora Duncan, Loïe Fuller, Josephine Baker, Martha Graham—have testified to the enduring importance of spatial organization, physical pattern, and rhythmic motion in creating aesthetic form. Through extensive research, sparkling prose, and beautiful color reproductions, art historian Sharyn R. Udall draws attention to the ways that artists' portrayals of dance have defined the visual character of the modern world and have embodied culturally specific ideas about order and meaning, about the human body, and about the diverse fusions that comprise American culture.

The Cinematic-David Campany 2007 Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This anthology surveys the rich history of relationships between the moving and the still image in photography and film, tracing their ever-changing dialogue since early modernism. Manifestations of the cinematic in photography and of the photographic in cinema have been a springboard for the work of many of the most influential contemporary artists. Their work is contextualized here alongside the work of leading photographers and filmmakers from Muybridge and Eisenstein to the present. Contributors include Roland

Barthes, Jean Baudrillard, Raymond Bellour, Anton Giulio Bragaglia, Victor Burgin, Henri Cartier-Bresson, Catherine David, Thierry de Duve, Gilles Deleuze, Philip-Lorca diCorcia, Philippe Dubois, Régis Durand, Sergei Eisenstein, Mike Figgis, Hollis Frampton, Susanne Gaensheimer, Nan Goldin, Chris Marker, Christian Metz, Laura Mulvey, László Moholy-Nagy, Beaumont Newhall, Uriel Orlow, Pier Paolo Pasolini, Constance Penley, Richard Prince, Steve Reich, Carlo Rim, Raul Ruiz, Susan Sontag, Blake Stimson, Michael Tarantino, Agnès Varda, Jeff Wall, Andy Warhol and Peter Wollen.

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 Elhoff, 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.

Theories and Documents of Contemporary Art-Kristine Stiles 1996 Enth. u. a.: S. 74: Concrete art (1936-49) / Max Bill. - S. 74-77: The mathematical approach in contemporary art (1949) / Max Bill. - S. 301-304: Dieter Roth.