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David Maroto, Joanna Zielińska,Roland Barthes

Tell Them I Said No Martin Herbert, 2016-09-02 Essays on artists who have withdrawn from the art world or have adopted an openly antagonistic position against it. This collection of essays by Martin Herbert considers various artists who have withdrawn from the art world or adopted an antagonistic position toward its mechanisms. A large part of the artist's role in today's professionalized art system is being present. Providing a counterargument to this concept of self-marketing, Herbert examines the nature of retreat, whether in protest, as a deliberate conceptual act, or out of necessity. By illuminating these motives, *Tell Them I Said No* offers a unique perspective on where and how the needs of the artist and the needs of the art world diverge. Essays on Lutz Bacher, Stanley Broun, Christopher D'Arcangelo, Trisha Donnelly, David Hammons, Agnes Martin, Cady Noland, Laurie Parsons, Charlotte Posenenske, and Albert York.

Architecture After Revolution Alessandro Petti, Sandi Hilal, Eyal Weizman, 2013-09-06 The work presented in this book is an invitation to undertake an urgent architectural and political thought experiment: to rethink today's struggles for justice and equality not only from the historical perspective of revolution, but also from that of a continued struggle for decolonization; consequently, to rethink the problem of political subjectivity not from the point of view of a Western conception of a liberal citizen but rather from that of the displaced and extraterritorial refugee. Located on the edge of the desert in the town of Beit Sahour in Palestine, the architectural collective Decolonizing Architecture Art Residency (DAAR) has since 2007 combined discourse, spatial intervention, collective learning, public meetings, and legal challenges to open an arena for speculating about the seemingly impossible: the actual transformation of Israel's physical structures of domination.

Antropologia zaangażowana (?) Filip Wróblewski, Łukasz Sochacki, Jakub Steblik, Kwestia zaangażowania antropologii podjęta w niniejszym tomie, co zrozumiałe, nie stanowi głosu odosobnionego, a raczej wpisuje się w podejmowaną od pewnego czasu dyskusję na gruncie polskiej antropologii. Toczony w pierwszym dziesięcioleciu XXI wieku spór, przez wzgląd na naturę debaty naukowej był i jest daleki od definitywnego zakończenia. Myśl o satysfakcjonującym wszystkim zainteresowane strony rozstrzygnięciu wydaje się być mrzonką. Prowadzone na temat zaangażowania rozmowy uzmysławiają po raz kolejny współistnienie rozbieżnych, a niekiedy wykluczających się paradygmatów, co stanowi o sile i jednoczesnej słabości antropologii, o czym przyjdzie się wkrótce przekonać. Wszakże pokusa i obietnica jednomyślności byłaby zgubnym zasklepieniem się w monologu, sytuacja zniesienia rozmowy, niepokoju ścierania się stanowisk, stanowiłaby oznakę klęski niezależnego myślenia.

Culture Class Martha Rosler, 2013-09-06 In this collection of essays Martha Rosler embarks on a broad inquiry into the economic and historical precedents for today's soft ideology of creativity, with special focus on its elaborate retooling of class distinctions. In the creative city, the neutralization or incorporation of subcultural movements, the organic translation of the gritty into the quaint, and the professionalization of the artist combine with armies of eager freelancers and interns to constitute the friendly user interface of a new social sphere in which, for those who have been granted a place within it, an elaborate retooling of traditional markers of difference has allowed class distinctions to be either utterly dissolved or willfully suppressed. The result is a handful of cities selected for revitalization rather than desertion, where artists in search of cheap rent become the avant-garde pioneers of gentrification, and one no longer asks where all of this came from and how. And it may be for this reason that, for Rosler, it becomes all the more necessary to locate the functioning of power within this new urban paradigm, to find a position from which to make it accountable to something other than its own logic. e-flux journal Series edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle

The Wretched of the Screen Hito Steyerl, 2013-04-05 In Hito Steyerl's writing we begin to see how, even if the hopes and desires for coherent collective political projects have been displaced onto images and screens, it is precisely here that we must look frankly at the technology that seals them in. The *Wretched of the Screen* collects a number of Steyerl's landmark essays from recent years in which she has steadily developed her very own politics of the image. Twisting the politics of representation around the representation of politics, these essays uncover a rich trove of information in the formal shifts and aberrant distortions of accelerated capitalism, of the art system as a vast mine of labor extraction and passionate commitment, of occupation and internship, of structural and literal violence, enchantment and fun, of hysterical, uncontrollable flight through the wreckage of postcolonial and modernist discourses and their unanticipated openings. e-flux journal Series edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle

The Nightmare of Participation Markus Miessen, 2011 Including an introduction by Eyal Weizman, a conversation with Chantal Mouffe, an interview by Hans Ulrich Obrist, and post-scripts by Bassam El Baroni, Jeremy Beaudry, and Carson Chan. Welcome to Harmonistan! Over the last decade, the term participation has become increasingly overused. When everyone has been turned into a participant, the often uncritical, innocent, and romantic use of the term has become frightening. Supported by a repeatedly nostalgic veneer of worthiness, phony solidarity, and political correctness, participation has become the default of politicians withdrawing from responsibility. Similar to the notion of an independent politician dissociated from a specific party, this third part of Miessen's Participation trilogy encourages the role of what he calls the crossbench practitioner, an uninterested outsider and uncalled participator who is not limited by existing protocols, and who enters the arena with nothing but creative intellect and the will to generate change.

Yannis Tsarouchis Niki Grippari, Adam Szymczyk, 2022-08-23 On Yannis Tsarouchis's career: his thirteen-year exile in Paris, and his absorption and transformation of Greek folk traditions, ancient Greek and early Christian art, shadow theater, and modern art. Yannis Tsarouchis was a Greek painter whose multifarious practice spanned seven decades, from the 1920s to the 1980s. More than three decades after his death in 1989, the artist's rich oeuvre remains relatively unknown outside of Greece, where he is recognized as one of the most important painters of the twentieth century. This catalogue is published on the occasion of the first major survey of his work outside of his home country, which is also the first exhibition in the United States devoted to his work. The show brings together over two hundred paintings, drawings, watercolors, stage designs, and photographs, including portraits of anonymous youths, homoerotically charged mise-en-scènes, and major allegorical paintings referencing religious iconography augmented with contemporary costumes and props. The foundation of Tsarouchis's artistic sensibility involved negotiating the difference between the promise of modernization and the spell of tradition, as well as the gradual elaboration of this difference in his personal politics, which aimed at subverting the gender binary. Portraying solitary young men in interiors—daydreaming, gazing pensively, reclining, relaxing, and enjoying their own company—Tsarouchis formulated a unique artistic language. His works establish their own symbolic universe, mixing personal memory, loss, and desire, pointing to the negotiation and transgression of limits between art and the everyday that were central to his work and philosophy. Yannis Tsarouchis: *Dancing in Real Life* includes numerous works spanning the artist's career, including his thirteen-year exile in Paris, showing how he absorbed and transformed such influences as Greek folk traditions; ancient Greek and early Christian art; Byzantine mosaics, frescoes, and icon painting; the Greek shadow theater of Karaghiozis; and even the new languages of modern art (cubism, fauvism, and surrealism). It features English translations of Tsarouchis's writings and poetry, essays by Yannis Tsarouchis Foundation president Niki Grippari, art historian Evgenios D. Matthiopoulos, curator and writer Adam Szymczyk, and dramaturge and scholar Dorota Sajewska, and a project by artist and architect Andreas Angelidakis.

Acta scientiarum litterarumque, 1963

The Roundabout Revolutions Eyal Weizman, 2015-09-04 One common feature of the wave of recent revolutions and revolts around the world is not political but rather architectural: many erupted on inner-city roundabouts. In thinking about the relation between protest and urban form, Eyal Weizman starts with the May 1980 uprising in Gwangju, South Korea, the first of the “roundabout revolutions,” and traces its lineage to the Arab Spring and its hellish aftermath. Rereading the history of the roundabout through the vortices of history that traverse it, the book follows the development of the roundabout in Europe and North America in the early twentieth century, to its subsequent export to the colonial world in the context of attempts to discipline and police the “chaotic” non-Western city. How did an urban apparatus put in the service of authoritarian power become the locus of its undoing? Today, as the tide of revolt that characterized the Arab Spring seems to ebb, when nations and societies disintegrate by brutal civil wars and military oppression, the series of revolutions might seem like Dante's circles of hell. To counter this counter-revolution, Weizman proposes that the immanent power of the people at the roundabouts will need to find its corollary in sustained work at round tables—the ongoing formation of political movements able to enact political change. The sixth volume of the Critical Spatial Practice series stems from Eyal Weizman's contribution to the Gwangju Folly II in 2013, an exhibition curated by Nikolaus Hirsch with Philipp Misselwitz and Eui Young Chun for the Gwangju Biennale. Weizman and the architect Samaneh Moafi constructed a folly composed of seven roundabouts and a round table in front of the Gwangju train station, one of the central points in the events of May 1980. Critical Spatial Practice 6 With Blake Fisher and Samaneh Moafi Edited by Nikolaus Hirsch, Markus Miessen Featuring photography by Kyungsub Shin

The Art of Direct Action Karen van den Berg, Cara M. Jordan, Philipp Kleinmichel, 2019 One of the most significant shifts in contemporary art during the past two decades concerns artists and collectives who have moved their artistic focus from representation to direct social action. This publication shows why this transition might change our understanding of artistic production at large and make us reconsider the role of art in society. The book gathers internationally recognized artists, scholars, and experts in the field of socially engaged art to reflect upon historical developments in this field and explore the role that German artist Joseph Beuys's concept of social sculpture played in its evolution. The contributions provide theoretical reflections, historical analysis, and frame critical debates about exemplary socially engaged art projects since the 1970s in order to examine the strategies, opportunities, and failures of this practice--Back cover.

The Radicant Nicolas Bourriaud, 2009 In his most recent essay, Nicolas Bourriaud claims that the time is ripe to reconstruct the modern for the specific context in which we are living. If modernism was a return to the origin of art or of society, to their purification with the aim of rediscovering their essence, then our own century's modernity will be invented, precisely, in opposition to all radicalism, dismissing both the bad solution of re-enrooting in identities as well as the standardization of imaginations decreed by economic globalization.

Exhibition Prosthetics Joseph Grigely, Hans Ulrich Obrist, Zak Kyes, 2010

The Book Lover's Publication David Maroto, Joanna Zielińska, Roland Barthes, 2015-05-01 This publication is devoted to the phenomenon of the artist novel, and whether it can be considered to be a medium in its own right within the visual arts. Visual artists create different strategies to integrate their novels into their practice. Introducing traits that are particular to narrative literature into the visual arts implies the accentuation of some features over others, such as narration, fiction, identification, and the act of reading and its protracted engagement, as well as distribution in public space. An artist's approach comes fundamentally from the visual arts. The creation of an artist novel doesn't differ from any other artwork. Both processes feed into each other as they evolve within the same body of works. Thanks to the contributions of a selected group of artists, writers, curators, and scholars this publication strives to demonstrate that literature, when treated by visual artists, can take place well beyond the space of the book.

Ilona Németh Maja Fowkes, Reuben Fowkes, Ilona Németh, 2021-06-29 A look, through the work of Ilona Németh, at the transitioning social and economic infrastructure of Eastern Europe. Eastern Sugar was the name chosen by Générale Sucrière and Tate & Lyle for their joint venture to acquire sugar factories across Central Europe after the fall of communism in 1989. In the mid-2000s, the Franco-British consortium cashed in its investment to take advantage of a European Union compensation scheme and permanently shut down its sites. This book takes as its starting point artist Ilona Németh's extensive research into the history of sugar production in the region, from its beginnings in the early nineteenth century, when northern sugar beet emerged as a competitor to southern sugar cane, to the social impact of the rapid decline of the industry in the era of peak globalization. The fate of Eastern Sugar is explored as a microcosm of the mechanisms of postcommunist transition across Central Europe from the opportunism of financial speculators to the endemic corruption of privatization, posing the question of whether neoliberal marketization was the only viable exit strategy from state socialism. Contributions dealing with the social and environmental legacies of Caribbean sugar plantations situate the sugar histories of Eastern Europe within the spread of a monocultural system based on (neo)colonial extractivism. Through critical texts, conversations, and artistic interventions, Ilona Németh: Eastern Sugar restores complexity to the history of the rapid decline of the Slovak sugar industry, and by extension the wider social and economic infrastructure of transition in Central Europe, while at the same time opening up planetary trajectories for postcapitalist alternatives. Contributors Edit András, Fedor Blaščák and Rado Baťo, Johanna Bockman, Kathrin Böhm, Anetta Mona Chişa, Cooking Sections, Annalee Davis, Maja and Reuben Fowkes, Ferenc Gróf, Dušan Janíček, Edit Molnár, Ilona Németh, Michael Niblett, Raj Patel and Jason W. Moore, Joanna Sokołowska, Imre Szeman, Raluca Voinea copublished with Slovak National Gallery, Bratislava

Visions of the Now Julie Cirelli, 2013

Tell Me what You Want, what You Really, Really Want Jan Verwoert, 2010 This first compilation of writings by art critic Jan Verwoert galvanizes central themes he has been developing in pursuit of a language to describe art's transformative potential in conceptual, performative and emotional terms. He analyzes the power of public gestures to constitute communities as well as the pressure to perform that governs the sphere of creative labor, in order to show how particular artists perform gestures and invoke community differently. Exploring the emotional power games that shape social relations, Verwoert looks for an alternative ethos of action and feeling, asking: How can a modernist approach to artistic form as a means of social critique be expanded to fully avow its subliminal affective undercurrents, and produce a pleasurable crooked form of criticality in art and writing?

Everything You Always Wanted to Know About Curating* Hans-Ulrich Obrist, 2011-04-01 Everything you ever wanted to know about Hans Ulrich Obrist but were afraid to ask has been asked by the sixteen practitioners in this book. Spanning the beginning of his “career” as a young curator in his Zurich kitchen to his time most recently as the Co-Director of Exhibitions and Programs, and Director of International Projects at the Serpentine Gallery in London, the book is a “production of reality conversations.” It undertakes the impossible: pinning down this peripatetic curator, attempting to map his psychogeography so that silences may be transcribed. In a sense, it organizes a “protest against forgetting” and affirms the sagacity of an artist who told this don't stop curator “don't go” when he “contemplated leaving the art world” for other fields—“to go beyond the fear of pooling knowledge”—in lieu of bringing other fields into the (then) hermetic art world. Contributors Jean-Max Colard, Robert Fleck, Jefferson Hack, Nav Haq, Noah Horowitz, Sophia Krzys Acord, Brendan McGetrick, Markus Miessen, Ingo Niermann, Paul O'Neill, Philippe Parreno & Alex Poots, Juri Steiner, Gavin Wade, Enrique Walker

Displacements Andrew Herscher,2017-04-07 In architectural history, just as in global politics, refugees have tended to exist as mere human surplus; histories of architecture, then, have usually reproduced the nation-state's exclusion of refugees as people out of place. Andrew Herscher's *Displacements: Architecture and Refugee*, the ninth book in the Critical Spatial Practice series, examines some of the usually disavowed but arguably decisive intersections of mass-population displacement and architecture—an art and technology of population placement—through the twentieth century and into the present. Posing the refugee as the preeminent collective political subject of our time, *Displacements* attempts to open up an architectural history of the refugee that could refract on the history of architecture and the history of the refugee alike. Critical Spatial Practice 9 Edited by Nikolaus Hirsch, Markus Miessen Featuring artwork by Omer Fast

A Cookbook for Political Imagination Yael Bartana,2011 The publication *A Cookbook for Political Imagination* accompanies the exhibition. This is a manual of political instructions and recipes, delivered by more than 50 international authors. Covering a broad spectrum of themes, the cookbook comprises manifestos, artistic contributions, fictional stories to elements of visual identity, food recipes, social advice and guidance for members of the movement. It is the first book published under the auspices of the Jewish Renaissance Movement in Poland, and has been edited by the curators of the exhibition, Sebastian Cichocki and Galit Eilat, and designed by Guy Saggee from Shual Studio (Tel Aviv). Published by Zachęta National Gallery of Art and Sternberg Press.--E-flux (<http://www.e-flux.com/shows/view/9664>).

Art and the F Word What, How & for Whom,2014 From 2012 to 2014 a series of contemporary art exhibitions, events, and participatory forums organized by Galerija Nova, Tensta konsthall, and Grazer Kunstverein comprised the project *Beginning as Well as We Can* (How Do We Talk about Fascism?). Focusing on the startling increase of nationalism across Europe--made palpable in manifestations of fascist tendencies and the cult of heritage--the project points to the possibility and power of art to imagine futures that are not irrevocably determined by the present, but are invested with struggles fought here and now. *Art and the F Word: Reflections on the Browning of Europe*, edited by curator Maria Lind and the collective What, How & for Whom/WHW, continues the debate with contributions by cultural critics, curators, and artists, which articulate resistant and constructive possibilities of social and artistic production--investigating the language of politics and philosophy and also popular vocabularies, social contexts, media, science, and aesthetics. The exhibitions featured here, which form an essential part of the overall project, test the potential of aesthetic experience to question reality and upset the ideological complacency and political resignation that lead to a loss of control over the direction of social transformation. Copublished with Tensta konsthall and *What, How & for Whom/WHW* Contributors Lawrence Abu Hamdan, Petra Bauer & Sofia Wiberg, Barnabás Bencsik, Boris Buden, Maria Lind and Tensta konsthall, Jelena Vesic, What, How & for Whom/WHW

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