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Contemporary Art Petra

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Contemporary Art

Petra

Design and Art The Sublime

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The Contingent Object of
Contemporary Art Materiality
Art School Contemporary Art
and Digital Culture
Artificial Hells Speculative
Everything The Curatorial
Contemporary Art Ways of
Following Contemporary

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Amateur Craft Brice Marden,
Marbles, Paintings, and
Drawings Jackson Pollock
Media Ecologies Postscript
Craft in America Digital
Rubbish Hélio Oiticica

~~Magic: Documents of~~

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~~Contemporary Art~~ Petra

Contemporary Art of Today:

Materiality \u0026 Media

Jonathan Anderson: The

(In)visibility of Theology

in Contemporary Art

Criticism - CCT Conference

What is Contemporary Art? An

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In-Depth Look \u0026 Guide |

Turner Contemporary ~~Sasha~~

~~Grishin on contemporary~~

~~artists' books~~ *Jerry Saltz*

on the Contemporary Art

World: The Good, The Bad and

The Very Bad Conversations

with Contemporary Artists:

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Virgil Abloh **When Home Won't
Let You Stay: Migration
through Contemporary Art |
ICA/Boston** ~~Critical Issues
in Contemporary Art
Practice: Sadie Barnette
Books to Learn Modern
Contemporary Art |~~

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~~LittleArtTalks~~ NBO Presents:

Materiality - the Art of
Repurposing ~~DR. ALLEN W.~~

~~ROOT DISTINGUISHED~~

~~CONTEMPORARY ART LECTURESHIP~~

~~| What Was Contemporary Art?~~

London art galleries

Summer2022 Contemporary Art

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exhibitions – Maupin, Petra

Gagosian, Miro, Whitechapel

How to Learn About

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Assignment | PBS Digital

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Contemporary Art ART. Not

.ART – A Documentary about

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Slade Contemporary Art

Lecture Series 2015-16 -

Peter Doig

Contemporary Art Auction:

Ariana Vaeth, \ "Tower of

Joy\ "What is Contemporary? A

Conversation with Hito

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Steyerl **Conceptualism and
Materiality. Matters of Art
and Politics**

Part of the acclaimed
'Documents of Contemporary
Art' series of anthologies.
This title comprehensively

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Contemporary Art Petra
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,

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Contemporary Art Petra
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

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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

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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

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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.

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Contemporary Art Petra

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

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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

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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

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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.

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Contemporary Art Petra

An exploration of transformations in the nature of the art object and artistic authorship in the last four decades. In this book, Martha Buskirk addresses the interesting fact that since the early

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1960s, almost anything can
and has been called art.

Among other practices,
contemporary artists have
employed mass-produced
elements, impermanent
materials, and appropriated
imagery, have incorporated

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performance and video, and have created works through instructions carried out by others. Furthermore, works of art that lack traditional signs of authenticity or permanence have been embraced by institutions

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Contemporary Art Petra
long devoted to the original
and the permanent. Buskirk
begins with questions of
authorship raised by
minimalists' use of
industrial materials and
methods, including competing
claims of ownership and

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Contemporary Art Petra
artistic authorship evident
in conflicts over the right
to fabricate artists' works.
Examining recent examples of
appropriation, she finds
precedents in pop art and
the early twentieth-century
readymade and explores the

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Intersection of contemporary
artistic copying and the
system of copyrights,
trademarks, and brand names
characteristic of other
forms of commodity
production. She also
investigates the ways that

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Connections between work and context have transformed art and institutional conventions, the impact of new materials on definitions of medium, the role of the document as both primary and secondary object, and the

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Contemporary Art Petra
significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art. Buskirk explores how artists active in the 1980s and 1990s have recombined

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strategies of the art of the
1960s and 1970s. She also
shows how the mechanisms
through which art is
presented shape not only
readings of the work but the
work itself. She uses her
discussion of the readymade

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and conceptual art to

explore broader issues of authorship, reproduction, context, and temporality.

Materiality has reappeared as a highly contested topic in recent art. Modernist

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Criticism tended to Petra

privilege form over matter
-- considering material as
the essentialized basis of
medium specificity -- and
technically based approaches
in art history reinforced
connoisseurship through the

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Contemporary Art Petra

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

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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

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Contemporary Art Petra
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,

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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

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production; surveys Petra

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

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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

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Durham, Tessa Farmer, Petra

Chohreh Feyzdjou, Romuald

Hazoumè, Pierre Huyghe, Ilya

Kabakov, Mike Kelley,

Anthony McCall, Teresa

Margolles, Robert Morris,

Michelangelo Pistoletto,

Tino Sehgal, Shozo

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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

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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

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Contemporary Art Petra

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

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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

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Contemporary Art Petra
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

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(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

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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

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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

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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

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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

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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

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and art educators in the
Contemporary Art Petra

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

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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.

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Schnapp, Michael Shanks,

Robert Storr, Anton Vidokle

Contemporary Art and Digital Culture analyses the impact of the internet and digital technologies upon art today. Art over the last fifteen

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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

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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

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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-

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world infrastructure Art Petra
reacted to the internet's
promises of democratisation.
An invaluable resource for
undergraduate and
postgraduate students of
contemporary art -
especially those studying

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Contemporary Art Petra
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

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moving image. From Petra

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.

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Contemporary Art Petra

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

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Contemporary Art Petra
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

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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.”

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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

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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

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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

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Contemporary 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

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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

Access PDF Materiality Whitechapel Doents criticism. Contemporary Art Petra

How to use design as a tool
to create not only things
but ideas, to speculate
about possible futures.
Today designers often focus
on making technology easy to

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use, sexy, and consumable.

In *Speculative Everything*, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about

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how things could be—to

imagine possible futures.

This is not the usual sort

of predicting or

forecasting, spotting trends

and extrapolating; these

kinds of predictions have

been proven wrong, again and

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again. Instead, Dunne and Raby pose “what if” questions that are intended to open debate and discussion about the kind of future people want (and do not want). Speculative Everything offers a tour

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through an emerging cultural landscape of design ideas, ideals, and approaches.

Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture,

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Cinema, and photography.

They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a

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flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that

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if we speculate more—about
everything—reality will
become more malleable. The
ideas freed by speculative
design increase the odds of
achieving desirable futures.

Stop curating! And think

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what curating is all about.
This book starts from this
simple premise: thinking the
activity of curating. To do
that, it distinguishes
between 'curating' and 'the
curatorial'. If 'curating'
is a gamut of professional

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practices for setting up exhibitions, then 'the curatorial' explores what takes place on the stage set up, both intentionally and unintentionally, by the curator. It therefore refers not to the staging of an

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event, but to the event of knowledge itself. In order to start thinking about curating, this book takes a new approach to the topic. Instead of relying on conventional art historical narratives (for example,

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identifying the moments when artistic and curatorial practices merged or when the global curator-author was first identified), this book puts forward a multiplicity of perspectives that go from the anecdotal to the

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theoretical and from the personal to the philosophical. These perspectives allow for a fresh reflection on curating, one in which, suddenly, curating becomes an activity that implicates

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Contemporary Art Petra
us all (artists, curators,
and viewers), not just as
passive recipients, but as
active members. As such, the
Curatorial is a book without
compromise: it asks us to
think again, fight against
sweeping art historical

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Generalizations, the Petra

sedimentation of ideas and
the draw of the sound bite.
Curating will not stop, but
at least with this book it
can begin to allow itself to
be challenged by some of the
most complex and ethics-

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Contemporary Art Petra
driven thought of our times.

An engaging account of
today's contemporary art
world that features original
articles by leading
international art
historians, critics,

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Curators, and artists, Petra

introducing varied perspectives on the most important debates and discussions happening around the world. Features a collection of all-new essays, organized around

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fourteen specific themes,
chosen to reflect the latest
debates in contemporary art
since 1989 Each topic is
prefaced by an introduction
on current discussions in
the field and investigated
by three essays, each

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shedding light on the
subject in new and
contrasting ways Topics
include: globalization,
formalism, technology,
participation, agency,
biennials, activism,
fundamentalism, judgment,

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markets, art schools, and
scholarship International in
scope, bringing together
over forty of the most
important voices in the
field, including Sofía
Hernández Chong Cuy, David
Joselit, Michelle Kuo, Raqs

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Media Collective, and Jan
Verwoert A stimulating guide
that will encourage
polemical interventions and
foster critical dialogue
among both students and art
aficionados

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engineering, ultimate guide
to weight training for
volleyball, sound advice on
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