

Nicolas Bourriaud Relational Aesthetics

"More Americans visit art museums annually than attend all major-league sporting events. Yet many come away dissatisfied, because art is too slow for them. In a culture of distraction, Slow Art models ways to extend and enrich art viewing. This study defines a new aesthetic field crossing centuries and mediums, including video, photography, land and installation art, painting, performance, sculpture, and fiction. Also tableaux vivants ("living pictures"), live restagings of artworks. Often dismissed as marginal, the practice is fundamental--poised between motion and stasis, life and art--witness its current flourishing. This history of looking includes Diderot, Erwin Panofsky, Oscar Wilde, Jeff Wall, Sam Taylor-Johnson, Andy Warhol, Richard Serra. But rather than a set of objects, slow art names a dynamic relation that transpires between objects and observers. Slow art enacts tacit contracts between works that have designs on us and beholders who have emerged in the 18th century, when cultural acceleration created the need to cushion the pace of social life. Simultaneously, however, slow art offers secular viewers pleasures and consolations that engaging sacred images did in ages of faith. Slow art offers objects their due attention, and offers observers meaningful encounters. Such experiences are available to everybody by practicing the art of lingering. Because such opportunities are not given, Slow Art proposes strategies for artists, artworks, and beholders"--Provided by publisher

During the 1990s a number of artists claimed the exhibition as their medium. Working independently or in various collaborative constellations, they eschewed the individual object in favour of the exhibition environment as a dynamic arena, ever expanding its physical and temporal parameters. Their work engages directly with the vicissitudes of everyday life, offering subtle moments of transformation. This catalogue, which accompanied an exhibition at the Solomon R. Guggenheim Museum, New York, is the first in the USA to examine the dynamic interchange among a core group of artists: Angela Bulloch, Maurizio Cattelan, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Carsten Höller, Pierre Huyghe, Jorg Immers, Philippe Parreno and Rirkrit Tiravanija a many-sided conversation that helped shape the cultural landscape of the 1990s and beyond. Featuring texts by scholars and curators, most of whom have shared in the artists' individual and collective histories, the exhibition provides insight into the artists and their ongoing social and intellectual exchange.

New Institutionalism, a mode of curating that originated in Europe in the 1990s, evolved from the legacy of international curator Harald Szeemann and relational art advanced by French critic and theorist Nicolas Bourriaud, and other influential factors of the time. New Institutionalism's varied approaches to curating sought to reconfigure the art institution from within, reshaping it into an active, democratic, open, and engaged sphere. These approaches posed other possibilities and futures for institutions and exhibitions, challenging the consensual conception, production, and distribution of art. Practitioners engaged the art institution with renewed confidence by imbuing it with the potential for new aesthetic relationships and different relationships among artists, institutions, and spectators beyond engrained modernist ideologies. Working in these new modes, art could become a site of fluidity, unpredictability, and risk. What Ever Happened to New Institutionalism? reflects upon the aspirations of these strategies and assesses their critical efficacy today within the landscape of contemporary art and globalized culture. The first in a series examining changing characteristics of art institutions, this publication thinks through New Institutionalism by bringing together facsimiles of new critical essays, a history of trends and practices, and commissioned artist projects and contributions. These are complemented by the inaugural year of programming at the Carpenter Center for the Visual Arts at Harvard University focused on reimagining CCVA as a 21st-century institution. Copublished with Carpenter Center for the Visual Arts Contributors Martin Beck, Nina Beier, Silvia Benedito, Ulla von Arnim, Katarina Burin, Simon Dybbroe Møller, Jonas Ekeberg, Alex Farquharson, Fernanda Fragateiro, Simon Fujiwara, James Goggin, Tone Hansen, Hatherley, Henriette Huldich, Damon Krukowski, Le Corbusier, Maria Lind, Markus Miessen, Eline Mugaas, Elise Storsveen, Gloria Sutton, Voorhies, Naomi Yang, Amy Yoes

Peer Pressure is a collection of essays previously published online between 2010 and 2011. In the author's words, "each essay is an implicit description or prescription to understand the digital space we inhabit differently." Most of these writings have been highly influential for a small community the author addresses, eliciting many heated debates. The texts idealistically address creative platforms, image aggregation practices, internet memes and much more. Brad Troemel makes and writes about art on the internet. His writing has been featured in many publications. His art has been featured in galleries and sometimes even museums. He has earned two degrees from prestigious American art schools in a city full of diverse cultures and complicated intellectuals. Friend request or e-mail him, he'd be happy to talk to you.

Handbook of Inaesthetics

Interactive Contemporary Art

Tetsumi Kudo

Reconsidering the Object of Art

Peer Pressure

The Second Digital Turn

Erasmus is Late

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.

Community Performance: A Reader is the first book to provide comprehensive teaching materials for this significant part of the theatre studies curriculum. It brings together core writings and critical approaches to community performance work, presenting practices in the UK, USA, Australia and beyond. Offering a comprehensive anthology of key writings in the vibrant field of community performance, spanning dance, theatre and visual practices, this Reader uniquely combines classic writings from major theorists and practitioners such as Augusto Boal, Paulo Freire, Dwight Conquergood and Jan Cohen Cruz, with newly commissioned essays that bring the anthology right up to date with current practice. This book can be used as a stand-alone text, or together with its companion volume, Community Performance: An Introduction, to offer an accessible and classroom-friendly introduction to the field of community performance.

In a series of philosophical discussions and artistic case studies, this volume develops a materialist and immanent approach to modern and contemporary art. The argument is made for a return to aesthetics - an aesthetics of affect - and for the theorization of art as an expanded and complex practice. Staging a series of encounters between specific Deleuzian concepts - the virtual, the minor, the fold, etc. - and the work of artists that position their work outside of the gallery or 'outside' of representation -

Simon O'Sullivan takes Deleuze's thought into other milieus, allowing these 'possible worlds' to work back on philosophy.

Where does our current obsession for interactivity stem from? After the consumer society and the communication era, does art still contribute to the emergence of a rational society? Nicolas Bourriaud attempts to renew our approach toward contemporary art by getting as close as possible to the artists' works, and by revealing the principles that structure their thoughts: an aesthetic of the inter-human, of the encounter; of proximity, of resisting social formatting. The aim of his essay is to produce the tools to enable us to understand the evolution of today's art. We meet Felix Gonzalez-Torres and Louis Althusser, Rirkrit Tiravanija or Félix Guattari, along with most of today's practising creative artists.

The Community Performance Reader

Hello, My Name is Jens Haaning

Theanyspacewhatever

Deleuze and Contemporary Art

Feminism, Exhibition Cultures and Curatorial Transgressions

An Introduction to the Principles and Practices of Teaching Social Practice Art

What Ever Happened to New Institutionalism?

An engaging account of today's contemporary art world that features original articles by leading international art historians, critics, curators, and artists, introducing varied perspectives on the most important debates and discussions happening around the world. Features a collection of all-new essays, organized around 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 shedding light on the subject in new and contrasting ways Topics include: globalization, formalism, technology, participation, agency, biennials, activism, fundamentalism, judgment, 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 Media Collective, and Jan Verwoert A stimulating guide that will encourage polemical interventions and foster critical dialogue among both students and art aficionados

This book is a major contribution to the sociology of art. Wide-ranging and well illustrated, it develops an original argument about the relation between social structure and forms of art.

This fascinating book offers unprecedented insight into artist Gerhard Richter's life and work. From his childhood in Nazi Germany to his time in the West during the turbulent 1960s and '70s, this work presents a complete portrait of the often-reclusive Richter.

Reconsidering the Object of Art examines a generally underexposed (and therefore often misunderstood) period in contemporary art and highlights artists whose practices have inspired much of the most significant art being produced today. It illustrates and discusses many crucial, ground-breaking works that have not been seen within their proper historical context, if they have been individually seen at all. By 1969 such artists as Michael Asher, John Baldessari, Marcel Broodthaers, Dan Graham, Douglas Huebler, Joseph Kosuth, Lawrence Weiner and others had begun to create works using a variety of media that sought to reevaluate certain fundamental premises about the formal, material, and contextual definitions of art. This first comprehensive overview of Conceptual art in English documents the work of fifty-five artists, work that marked a significant rupture with traditional forms and concepts of painting, sculpture, photography, and film. Also included are essays that elucidate the significant aesthetic issues that gave rise, in both America and Europe, to the highly individual, but related, modes of Conceptual art. Lucy Lippard (art historian) writes on the broader sociopolitical milieu in which this work was made; Stephen Melville (Professor of Art History, Ohio State University) probes the theoretical and philosophical underpinnings of Conceptual art; and Jeff Wall (artist) discusses the relationship between Conceptual art and photography. Anne Rorimer and Ann Goldstein (curators of the exhibition the book accompanies) respectively take up the role of language in this work, and discuss each of the artists. Copublished with the Museum of Contemporary Art, Los Angeles

Do We Dream Under the Same Sky

Aesthetic Journalism

Artificial Hells

Relational Art

On Contemporary Art and Collaborative Practices

Relational Aesthetics

Taking the Matter into Common Hands maps out the issues surrounding collaborative art from a practitioner's perspective. With contributions from Marion von Osten, Nav Haq, 16 Beaver, Copenhagen Free University, Maria Lind and Lars Nilsson, it examines the working relations between artists and other producers of culture, and explores the future of collective action in the art world. In recent years, the art world has shown a renewed interest in collective work and activity. Collaborations between artists and artists, artists and curators, and artists and outside professionals have begun to rival the traditional focus on the individual artist. This type of collaboration has called into question how we view works of art that are not the voice of a single individual, and how that impacts on the concept of art as a means of self-expression. Taking the Matter Into Common Hands is essential for both academics, practitioners and lay audiences alike 47 colour & b/w illustrations

Texts and interviews with key contemporary artists

What is the importance of deconstruction, and the writing of Jacques Derrida in particular, for literary criticism today? Derek Attridge argues that the challenge of Derrida's work for our understanding of literature and its value has still not been fully met, and in this book, which traces a close engagement with Derrida's writing over two decades and reflects an interest in that work going back a further two decades, shows how that work can illuminate a variety of topics. Chapters include an overview of deconstruction as a critical practice today, discussions of the secret, postcolonialism, ethics, literary criticism, jargon, fiction, and photography, and responses to the theoretical writing of Emmanuel Levinas, Roland Barthes, and J. Hillis Miller. Also included is a discussion of the recent reading of Derrida's philosophy as 'radical atheism', and the book ends with a conversation on

deconstruction and place with the theorist and critic Jean-Michel Rabate. Running throughout is a concern with the question of responsibility, as exemplified in Derrida's own readings of literary and philosophical texts: responsibility to the work being read, responsibility to the protocols of rational argument, and responsibility to the reader.

00 Throughout this century the visual avant-garde has met the public through provocative exhibitions, where partisans confronted anger and derision in reaction to the new art. Bruce Altshuler provides an account of more than twenty key exhibitions in Europe, America, and Asia from 1905 through the 60s, presenting a new perspective on advanced art through a focus on critical moments of interaction among artists, dealers, collectors, critics and public. Throughout this century the visual avant-garde has met the public through provocative exhibitions, where partisans confronted anger and derision in reaction to the new art. Bruce Altshuler provides an account of more than twenty key exhibitions in Europe, America, and Asia from 1905 through the 60s, presenting a new perspective on advanced art through a focus on critical moments of interaction among artists, dealers, collectors, critics and public.

Situation

Participatory Art and the Politics of Spectatorship

The Avant-garde in Exhibition

Encounters Beyond the Gallery

The Radicant

Gerhard Richter

Contemporary Art

What happens to art when feminism grips the curatorial imagination? How do sexual politics become realised as exhibits? Is the struggle against gender discrimination compatible with the aspirations of museums led by market values? Beginning with the feminist critique of the art exhibition in the 1970s and concluding with reflections on intersectional curating and globalisation after 2000, this pioneering collection offers an alternative narrative of feminism's impact on art. The essays provide rigorous accounts of developments in Scandinavia, Eastern and Southern Europe as well as the UK and US, framed by an introduction which offers a politically engaging navigation of historical and current positions. Delivered through essays, memoirs and interviews, discussion highlights include the Tate Modern hang, relational aesthetics, the global exhibition, feminism and technology in the museum, the rise of curatorial collectivism, and insights into major exhibitions such as Gender Check on Eastern Europe. Bringing together two generations of curators, artists and historians to rethink distinct and unresolved moments in the feminist re-modelling of art contexts, this volume dares to ask: is there a history of feminist art or one of feminist presentations of artworks? Contributors include Deborah Cherry, Jo Anna Isaak, Malin Hedlin Hayden, Lubaina Himid, Amelia Jones, Kati Kivimaa, Alexandra Kokoli, Kuratorisk Aktion, Suzana Milevska, Suzanne Lacy, Lucy Lippard, Sue Malvern, Nancy Proctor, Bojana Pejić, Helena Reckitt, Jessica Sjöholm Skrubbe, Jeannine Tang and Catherine Wood.

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.

"Art as Social Action . . . is an essential guide to deepening social art practices and teaching them to students." —Laura Raicovich, president and executive director, Queens Museum *Art as Social Action* is both a general introduction to and an illustrated, practical textbook for the field of social practice, an art medium that has been gaining popularity in the public sphere. With content arranged thematically around such topics as direct action, alternative organizing, urban imaginaries, anti-bias work, and collective learning, among others, *Art as Social Action* is a comprehensive manual for teachers about how to teach art as social practice. Along with a series of introductions by leading social practice artists in the field, valuable lesson plans offer examples of pedagogical projects for instructors at both college and high school levels with contributions written by prominent social practice artists, teachers, and thinkers, including: Mary Jane Jacob Maureen Connor Brian Rosa Pablo Helguera Jen de los Reyes Jeanne van Heeswick Jaishri Abichandani Loraine Leeson Ala Plastica Daniel Tucker Fiona Whelan Bo Zheng Dipti Desai Noah Fischer Lesson plans also reflect the ongoing pedagogical and art action work of Social Practice Queens (SPQ), a unique partnership between Queens College CUNY and the Queens Museum.

Since the 1990's, a new kind of art has developed, combining audience participation with new media networks. Known as Relational Art, the controversial practice connects artist, artwork, and audience. In this book, 'Relational art' practitioner Craig Smith outlines for the first time a rigorous theoretical model, elucidating the aesthetic, curatorial and theoretical criteria for including audience as a formal artistic element. Tracing the movement from its beginnings with the Traffic Exhibition and Nicolas Bourriaud's *Relational Aesthetics* to the collective reaction to the appearance of a bottle-nosed whale in the Thames, 'Relational art: A guided tour' articulates the potential impact of Relational Art on the aesthetic, conceptual and economic forces of contemporary art.

Thought Beyond Representation

An Anthropological Theory

A Guided Tour

Socially Engaged Art from 1991-2011

1989 to the Present

Bridging Communities through Socially Engaged Art

A Life in Painting

Relational Aesthetics

***Encounters Beyond the Gallery* challenges the terms of their exclusion, looking to relational art, Deleuze-Guattarean aesthetics and notions of perception, as well as anthropological theory for ways to create connections between seemingly disparate worlds. Embracing a unique and experimental format, the book imagines encounters between the art works and art worlds of Rirkrit Tiravanija, Tamil women, the Shipibo-Conibo of Eastern Peru and a fictional female contemporary artist named Rikki T, in order to rethink normative aesthetic and cultural categories. Its method reflects the message of the book, and embraces a plurality of voices and perspectives to steer critical attention towards the complexity of artistic life beyond the gallery.**

Tiré du site Internet de Book Works: "Tiré du site Internet de Book Works: "The central character of Erasmus is Late is Erasmus Darwin, opium-eater and brother of the more famous Charles who is indeed late. Late for a dinner party that he himself is giving and whose illustrious guests, already assembled around his table, include: Robert McNamara, Secretary of Defense under Kennedy; Masura Ibuka, co-founder of Sony; and Murry Wilson, father of Brian Wilson. Whilst the guests wait, Erasmus dawdles through contemporary London becoming waylaid by different sites, which represent for Gillick, the development of free-thinking; Gillian Gillick, the artist's mother, illustrates these sites with line drawings. Erasmus Darwin epitomises for Gillick the activity of free-thinking; a form of political pursuit dependent on wealth and leisure and problematic in its relationship to 'unfree' thought and the working classes. On one level a guide to contemporary London seen through the eyes of a Georgian, Erasmus is Late is also an examination of pre-Marxist positions, an ill-researched investigation of a Utopian optimism that is struggling to predict the future."

Redefining art as a transformative "forcework," The Force of Art offers a new theory of the artwork, in which art's force is explained as a contestation of power in its modern technological manifestations. Culture as Screenplay : how Art Reprograms the World

The Force of Art

Postproduction

Slow Art

Ethics

Living as Form

Politics in a Glass Case

Contains essays on the arts.

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.

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

Key texts on the notion of "situation" in art and theory that consider site, place, and context, temporary interventions, remedial actions, place-making, and public space. Situation—a unique set of conditions produced in both space and time and ranging across material, social, political, and economic relations—has become a key concept in twenty-first-century art. Rooted in artistic practices of the 1960s and 1970s, the idea of situation has evolved and transcended these in the current context of globalization. This anthology offers key writings on areas of art practice and theory related to situation, including notions of the site specific, the artist as ethnographer or fieldworker, the relation between action and public space, the meaning of place and locality, and the crucial role of the curator in recent situation specific art. In North America and Europe, the site-specific is often viewed in terms of resistance to art's commoditization, while elsewhere situation-specific practices have defied institutions of authority. The contributors discuss these recent tendencies in the context of proliferating international biennial exhibitions, curatorial place-bound projects, and strategies by which artists increasingly unsettle the definition and legitimation of situation-based art. Artists Surveyed Vito Acconci, Allora & Calzadilla, Francis Alÿs, Carl Andre, Artist Placement Group, Michael

Asher, Amy Balkin, Ursula Biemann, Bik Van der Pol, Daniel Buren, Victor Burgin, Janet Cardiff, Center for Land Use Interpretation, Adam Chodzko, Collective Actions, Tacita Dean, Elmgreen & Dragset, Andrea Fraser, Hamish Fulton, Dan Graham, Liam Gillick, Renée Green, Group Material, Douglas Huebler, Bethan Huws, Pierre Huyghe, Robert Irwin, Emily Jacir, Ilya Kabakov, Leopold Kessler, Július Koller, Langlands & Bell, Ligna, Richard Long, Gordon Matta-Clark, Graeme Miller, Jonathan Monk, Robert Morris, Gabriel Orozco, Walid Ra'ad, Raqs Media Collective, Paul Rooney, Martha Rosler, Allen Ruppersberg, Richard Serra, Situationist International, Tony Smith, Robert Smithson, Vivan Sundaram, Rirkrit Tiravanija, Lawrence Weiner, Rachel Whiteread, Krzysztof Wodiczko, Qiu Zhijie Writers Arjun Appaduri, Marc Augé, Wim Beeren, Josephine Berry Slater, Daniel Birnbaum, Ava Bromberg, Susan Buck-Morss, Michel de Certeau, Douglas Crimp, Gilles Deleuze, T. J. Demos, Rosalyn Deutsche, Thierry de Duve, Charles Esche, Graeme Evans, Patricia Falguières, Marina Fokidis, Hal Foster, Hou Hanrou, Brian Holmes, Mary Jane Jacob, Vasif Kortun, Miwon Kwon, Lu Jie, Doreen Massey, James Meyer, Ivo Mesquita, Brian O'Doherty, Craig Owens, Irit Rogoff, Peter Weibel

New Art in the 20th Century

The Experience of Looking, Sacred Images to James Turrell

The Transfiguration of the Commonplace

Art as Social Action

1965-1975

Taking the Matter Into Common Hands

A Philosophy of Art

Promoting the expansion of art in society and education, this book highlights the significance of the arts as an instrument of social justice, inclusion, equity, and protection of the environment. Including twenty-seven diverse case studies of socially engaged art practice with groups like the Black Lives Matter movement, the LGBTQ community, and Rikers Island, this book guides art educators toward innovative, transdisciplinary, and diverse methodologies. A valuable resource on creating spaces for change, it addresses the relationships between artists and educators, museums and communities.

Alfred Gell puts forward a new anthropological theory of visual art, seen as a form of instrumental action: the making of things as a means of influencing the thoughts and actions of others. He argues that existing anthropological and aesthetic theories take an overwhelmingly passive point of view, and questions the criteria that accord art status only to a certain class of objects and not to others. The anthropology of art is here reformulated as the anthropology of a category of action: Gell shows how art objects embody complex intentionalities and mediate social agency. He explores the psychology of patterns and perceptions, art and personhood, the control of knowledge, and the interpretation of meaning, drawing upon a diversity of artistic traditions--European, Indian, Polynesian, Melanesian, and Australian. Art and Agency was completed just before Alfred Gell's death at the age of 51 in January 1997. It embodies the intellectual bravura, lively wit, vigour, and erudition for which he was admired, and will stand as an enduring testament to one of the most gifted anthropologists of his generation.

This volume presents a new proposal for the link between philosophy and art. Badiou identifies and rejects the three schemes of didacticism, romanticism, and classicism that he sees as having governed traditional "aesthetics," and seeks a fourth mode of accounting for the educative value of works of art.

The French writer Nicolas Bourriaud discusses how, since the early nineties, an ever increasing number of artworks have been created on the basis of preexisting works; more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products. This art of postproduction seems to respond to the proliferating chaos of global culture in the information age, which is characterized by an increase in the supply of works and the art worlds annexation of forms ignored or disdained until now. First published in 2002, this 2nd edition contains a new foreword where the author reflects on how the art of postproduction developed over the last couple of years. Nicolas Bourriaud is the co-director of the Palais de Tokyo in Paris. His previous books include *L'ère tertiaire* (Flammarion), *Éthétique relationnelle* (Presses du réel), and *Formes de vie* (Denoël).

From Studio to Situation

Participation

Design Beyond Intelligence

How to Inform Without Informing

Art and Agency

Back to Mulholland Drive

Minimal Fantasy

"As the art world eagerly embraces a journalistic approach, Aesthetic Journalism explores why contemporary art exhibitions often consist of interviews, documentaries and reportage. This new mode of journalism is grasping more and more space in modern culture and Cramerotti probes the current merge of art with the sphere of investigative journalism. The attempt to map this field, here defined as 'Aesthetic Journalism', challenges, with clear language, the definitions of both art and journalism, and addresses a new mode of information from the point of view of the reader and viewer. The book explores how the production of truth has shifted from the domain of the news media to that of art and aestheticism. With examples and theories from within the contemporary art and journalistic-scape, the book questions the very foundations of journalism. Aesthetic Journalism suggests future developments of this new relationship between art and documentary journalism, offering itself as a useful tool to audiences, scholars, producers and critics alike." --Résumé de l'éditeur.

The first digital turn in architecture changed our ways of making; the second changes our ways of thinking. Almost a generation ago, the early software for computer aided design and manufacturing (CAD/CAM) spawned a style of smooth and curving lines and surfaces that gave visible form to the first digital age, and left an indelible mark on contemporary architecture. But today's digitally intelligent architecture no longer looks that way. In The Second Digital Turn, Mario Carpo explains that this is because the design professions are now coming to terms with a new kind of digital tools they have adopted—no longer tools for making but tools for thinking. In the early 1990s the design professions were the first to intuit

and interpret the new technical logic of the digital age: digital mass-customization (the use of digital tools to mass-produce variations at no extra cost) has already changed the way we produce and consume almost everything, and the same technology applied to commerce at large is now heralding a new society without scale—a flat marginal cost society where bigger markets will not make anything cheaper. But today, the unprecedented power of computation also favors a new kind of science where prediction can be based on sheer information retrieval, and form finding by simulation and optimization can replace deduction from mathematical formulas. Designers have been toying with machine thinking and machine learning for some time, and the apparently unfathomable complexity of the physical shapes they are now creating already expresses a new form of artificial intelligence, outside the tradition of modern science and alien to the organic logic of our mind.

Back to Mulholland Drive uses David Lynch's cult classic Mulholland Drive to explore an emerging trend of "minimal fantasy" in contemporary art, surveying work where uncanny, magical atmospheres are conjured through glassy, minimal forms.

Edited and with text by Doryun Chong. Text by Mike Kelley, Hiroko Kudo.

Garden of Metamorphosis

Art Encounters Deleuze and Guattari

Participation in Practice

Relational Aesthetics and Cultural Difference

Art and Social Structure

Audience participation has polarized recent debates about contemporary art. This collection of essays sheds new light on the political, ethical and aesthetic potential of participatory artworks and tests the very latest theoretical approaches to this subject. Internationally renowned art historians, curators and artists analyze the impact of collaborative aesthetics on personal and social identity, concepts of the artist, the ontology of art and the role of museums in contemporary society. Essential reading for students and specialists, Interactive Contemporary Art offers a vital critical evaluation of interactivity in contemporary art.

Published in conjunction with the eponymous installation at Art Basel 2015, DO WE DREAM UNDER THE SAME SKY is an extension of the collaboration between artist Rirkrit Tiravanija, architects Nikolaus Hirsch and Michel Müller, and chef Antto Melasniemi. Designed by Hirsch and Müller as an outdoor shelter, the installation, made of modular bamboo and steel, welcomes visitors to engage in discussions while participating in the convivial atmosphere of shared food. This supplemental publication includes interviews, texts, images, and poems that illuminate the installation's properties of self-sufficiency and how it was conceived as a new component of Tiravanija and Kamin Lertchaiprasert's ongoing project "the land," a self-sustaining artistic community near Chiang Mai, Thailand. At the end of the festival, the structure will be transported to Thailand and will be the first building block of a new workshop on the land. In a continuation of conversations among artists surrounding the land, this book explores urbanization in a post-rural condition, the act of building as a collaborative process, and land as a concept that can exist outside of ownership. A discussion with Hirsch, Tiravanija, Melasniemi, and Jörn Schafaff reflects on the way in which the installation builds on the land's objectives relating to improvisation, collaboration, and the questioning of institutional structures. Also featured in the book are recipes developed by Melasniemi on the occasion of this installation-as-workshop, where the public is invited to participate in the cooking process. DO WE DREAM UNDER THE SAME SKY is a project by Rirkrit Tiravanija, Nikolaus Hirsch, Antto Melasniemi, Michel Müller with Angkrit Ajchariyasophon, Sophie Aschauer, Uthit Atimana, Marc Bättig, Klaus Bollinger, Felix Broecker, Carlotta Brucker, Leonardo Bu]rgi, Letizia Calori, Jessica Coates, Claireban Coffey, Nico Dockx, Raphael Fellmer, Michael Gass, Philipp Gasser, Matthias Görlich, Manfred Grohmann, Raphaela Grolimund, Philipp Gru]newald, Somyot Hananuntasuk, Carl Michael von Hausswolff, Karl Holmqvist, Pierre Huyghe, Duangporn Injan, Dueanthalay Injan, Kosit Juntaratip, Dong Kirativongkamchon, Komol Kongjarern, April Lamm, Paphonsak Laor, Kamin Lertchaiprasert, Daniela Leykam, Suwan Limanee, Glorimarta Linares, Kim Boris Löffler, Hector Madera, Therdsak Mahawongsanant, Violette Maillard, Chus Martinez, Philipp Misselwitz, Kritya Notanon, Tepparit Nuntasakun, Hans Ulrich Obrist, Tommaso Pagnacco, Intha Pankeaw, Philippe Parreno, Robert Peters, Thaiwijit Poengkasemsomboon, Tobias Rehberger, Anastasia Remes, Marion Ritzmann, François Roche, Natalia Rolon, Jirasak Saengpolsith, Heikki Salonen, Jörn Schafaff, Ilka Schön, Thasnai Sethaseree, Hanes Sturzenegger, Superflex, Molly Surno, Achim Vogelsberg, Emmi Wegener, Sasiwimon Wongjarin, Eveline Wüthrich Contributors Nikolaus Hirsch, Karl Holmqvist, April Lamm, Antto Melasniemi, Philipp Misselwitz, Michel Müller, Jörn Schafaff, Rirkrit Tiravanija

'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.