

# Not Now Now Chronopolitics Art Research

**Opacity - Minority - Improvisation** Anna T..2020-05-31 The expression »to come out of the closet« calls for an analysis of how language and notional as well as social spaces interact and intersect to constitute »queer«. This performative book, a product of artistic research, is an exploration of the proverbial closet through linguistics, queer, and postcolonial theory. It is a project in which opacity, minority, and improvisation happen on the levels of content, analysis, and typography. Eleven queer slangs from around the world become part of an exploration of queerness and knowledge from the Periphery through autoethnography, Édouard Glissant's concept of opacity, José Muñoz's disidentifications, and Gloria Anzaldúa's performative writing. Theory, personal accounts, and art are interwoven to offer an interdisciplinary reading of the slangs as queer methods of survival and resistance.

Pink Labor on Golden Streets Christiane Erharter, Dietmar Schwärzler, Ruby Sircar. 2015 Pink labor on golden streets: queer art practices is particularly concerned with combining, juxtaposing, or playing off various artistic strategies where form and politics intervene. Two artistic attitudes, often perceived as divergent, are described here: the choice of form attributed to political issues versus political stances dictating the question of form. This book sheds light on contradictory standpoints of queer art practices, conceptions of the body, and ideas of 'queer abstraction,' a term coined by Jack Judith Halberstam that raises questions to do with (visual) representations in the context of gender, sexuality, and desire--Page [4] of cover.

The Future of (Post)Socialism John Frederick Bailyn, Dijana Jelača, Danijela Lugari. 2018-10-09  
Explores the current and future trajectories of the paradigm of postsocialism. If socialism did not end as abruptly as is sometimes perceived, what remnants of it linger today and will continue to linger? Moreover, if postsocialism is an umbrella term for the uncertain times of various transitions that followed in socialism's wake, how might the "post" be rendered complicated by the notion that the unfinished business of socialism continues to influence the trajectory of the future? *The Future of (Post)Socialism* examines this unfinished business through various disciplinary and transdisciplinary approaches that seek to illuminate the postsocialist future as a cultural and social fact. Drawn from the fields of history, ethnology, anthropology, sociology, economics, political science, education, linguistics, literature, and cultural studies, contributors analyze various cultural forms and practices of the formerly socialist cultural spaces of Eastern Europe. In so doing, they question the teleology of linear transitional narratives and of assumptions about postsocialist linear progress, concluding that things operate more as continued interruptions of a perpetually liminal state rather than as neat endings and new beginnings. "This volume uniquely brings together a range of disciplines, beyond anthropology as the conventional discipline for exploring postsocialism, and a range of cases across post-Soviet space. Most importantly, it refreshingly engages with an exciting framework dealing with time and space. Its talk about futures—the futures of socialism and the futures of postsocialism—is a novel aspect that sets it apart." — Johanna Bockman, author of *Markets in the Name of Socialism: The Left-Wing Origins of Neoliberalism*

*The Routledge Companion to Design Studies* Penny Sparke, Fiona Fisher. 2016-06-17 Since the 1990s, in response to dramatic transformations in the worlds of technology and the economy, design - a once relatively definable discipline, complete with a set of sub-disciplines - has become

unrecognizable. Consequently, design scholars have begun to address new issues, themes and sub-disciplines such as: sustainable design, design for well-being, empathic design, design activism, design anthropology, and many more. The Routledge Companion to Design Studies charts this new expanded spectrum and embraces the wide range of scholarship relating to design - theoretical, practice-related and historical - that has emerged over the last four decades. Comprised of forty-three newly-commissioned essays, the Companion is organized into the following six sections: Defining Design: Discipline, Process Defining Design: Objects, Spaces Designing Identities: Gender, Sexuality, Age, Nation Designing Society: Empathy, Responsibility, Consumption, the Everyday Design and Politics: Activism, Intervention, Regulation Designing the World: Globalization, Transnationalism, Translation Contributors include both established and emerging scholars and the essays offer an international scope, covering work emanating from, and relating to, design in the United Kingdom, mainland Europe, North America, Asia, Australasia and Africa. This comprehensive collection makes an original and significant contribution to the field of Design Studies.

*Clémentine Deliss* Clémentine Deliss.2020-07-15 For quite some time now, ethnographic museums in Europe have been compelled to legitimate themselves. Their exhibition-making has become a topic of discussion, as has the contentious history of their collections, which have come about through colonial appropriation. Clearly, this cannot continue. That the situation can be different is something that Clémentine Deliss explores in her current publication. She offers an intriguing mix of autobiographically-informed novel and conceptual thesis on contemporary art and anthropology. Reflections on her own work while she was Director of Frankfurt's Weltkulturen Museum (Museum of World Cultures) are interwoven with the explorations of influential filmmakers, artists and writers. She introduces the Metabolic Museum as an interventionist laboratory for remediating

ethnographic collections for future generations. CLÉMENTINE DELISS has achieved international renown as a curator, cultural historian and publisher of artist's books. In her role as Director of the Weltkulturen Museum in Frankfurt, as a curator, and as a professor and researcher at eminent institutes and academies, she focuses on transdisciplinary and transcultural exchanges. She is Associate Curator of KW Berlin and Guest Professor at the Academy of Arts, Hamburg.

*Eco-Urgency: Now Or Never* Bartholomew Bland, Deborah Yasinsky, Lehman College Art Gallery. 2022-06-30 Lehman College Art Gallery presents Part II of the exhibition *Eco-Urgency: Now or Never*. The presentation at Lehman, Or Never, is both speculative and reflective, treating our ecological crises as a cycle that repeats itself endlessly. Here, artists examine the resonant patterns of history that have shaped and led us to our current moment alongside possible and causal futures. The presentation at Lehman complements Part I of the collaborative exhibition, *Now*, at Wave Hill, which brought together artists looking at the urgency of the present moment, raising awareness through a holistic approach to understanding our ecological crises, including overlapping social, political, and environmental concerns. Unfolding over a period of eight months, the two exhibition venues and related public programs present research across multiple seasons. The work of several of the artists in the show will appear in both venues, deepening the connections between the two galleries. Both parts of the exhibition investigate a series of overlapping thematic inquiries that preoccupy artists today. Artists at Lehman College Art Gallery: Vanessa Albury, Samantha Box, Nicky Enright, Rachel Frank, Alicia Grullón, Allison Janae Hamilton, Mary Mattingly, Alexis Rockman, Francesco Simeti, SPURSE, Will Wilson, Natalie Collette Wood and Ken + Julia Yonetani. *Eco-Urgency: Now or Never* is co-organized by Wave Hill and Lehman College Art Gallery, The City University of New York, and is curated by Bartholomew Bland, Gabriel de Guzman, Jesse Bandler

Firestone, Eileen Jeng Lynch and Deborah Yasinsky. The curatorial concept for the exhibition was initiated with Jennifer McGregor, former Director of Arts at Wave Hill. Each venue will create a catalogue devoted to the Now or Never portions of the exhibition and will include essays and entries about each artist by the contributing curators.

*Craft and Heritage* Susan Surette, Elaine Cheasley Paterson. 2021-10-21 This collection of 19 original essays argues for a critical and sustained engagement between the fields of craft and heritage. The book's interdisciplinary and international array of authors consider how heritage and craft institutions, policies, practices and audiences encounter the constraints and opportunities of production, recognition and exhibition. Case studies spanning 125 years raise and address questions concerning authenticity and commodification, innovation and improvisation, diasporas and decolonization, global economies and national and professional identities. Authors also analyse mechanisms through which craft mobilises and has been harnessed by heritage processes and designations. Examples range from an Irish village at the 1893 Chicago World's Fair and the role of chronopolitics in contemporary Vietnamese pottery, to the invisibility of crochet within Swedish heritagisation processes and the application of game theory in a ceramics museum. With section one considering citizenship and identity, section two sustainability and section three dynamic craft in cultural institutions, *Craft and Heritage* interrogates how craft objects, makers and processes intersect with current heritage concerns and practices.

**After Sound** G Douglas Barrett. 2016-08-11 *After Sound* considers contemporary art practices that reconceive music beyond the limitation of sound. This book is called *After Sound* because music and sound are, in Barrett's account, different entities. While musicology and sound art theory alike typically equate music with pure instrumental sound, or absolute music, Barrett posits music as an

expanded field of artistic practice encompassing a range of different media and symbolic relationships. The works discussed in *After Sound* thus use performance, text scores, musical automata, video, social practice, and installation while they articulate a novel aesthetic space for a radically engaged musical practice. Coining the term critical music, this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music's unique historical forms. Through a series of intimate studies of artworks surveyed from the visual and performing arts of the past ten years-Pussy Riot, Ultra-red, Hong-Kai Wang, Peter Ablinger, Pauline Boudry and Renate Lorenz, and others-*After Sound* offers a significant revision to the way we think about music. The book as a whole offers a way out of one of the most vexing deadlocks of contemporary cultural criticism: the choice between a sound art effectively divorced from the formal-historical coordinates of musical practice and the hermetic music that dominates new music circles today.

Beyond the World's End T. J. Demos.2020-08-03 In *Beyond the World's End* T. J. Demos explores cultural practices that provide radical propositions for living in a world beset by environmental and political crises. Rethinking relationships between aesthetics and an expanded political ecology that foregrounds just futurity, Demos examines how contemporary artists are diversely addressing urgent themes, including John Akomfrah's cinematic entanglements of racial capitalism with current environmental threats, the visual politics of climate refugees in work by Forensic Architecture and Teddy Cruz and Fonna Forman, and moving images of Afrofuturist climate justice in projects by Arthur Jafa and Martine Syms. Demos considers video and mixed-media art that responds to resource extraction in works by Angela Melitopoulos, Allora & Calzadilla, and Ursula Biemann, as well as the multispecies ecologies of Terike Haapoja and Public Studio. Throughout *Demos* contends

that contemporary intersections of aesthetics and politics, as exemplified in the Standing Rock #NoDAPL campaign and the Zad's autonomous zone in France, are creating the imaginaries that will be crucial to building a socially just and flourishing future.

**Art now** .2005

A Creative Philosophy of Anticipation Jamie Brassett, John O'Reilly. 2021-04-26 This edited collection highlights the valuable ontological and creative insights gathered from anticipation studies, which orients itself to the future in order to recreate the present. The gathered essays engage with many writers from speculative metaphysics to poetic philosophy, ancient writing systems to the fringes of pataphysics. The book situates itself as a creative intervention in and with various thinkers, designers, artists, scientists and poets to offer insight into ways of anticipating. It brings together philosophical practices for which creativity is both a fundamental area of consideration and a mode of working, a characterization of recent Continental Philosophy which takes a departure from traditional futures studies thinking. This book will be of interest to scholars and research in futures studies, anticipation, philosophy, creative practice and theories about creative practice, as well as the intersections between philosophy, creativity and business.

*Capitalizing on Culture* Shane Gunster. 2004-01-01 Building on the work of Theodor Adorno and Walter Benjamin, *Capitalizing on Culture* presents an innovative, accessible, and timely exploration of critical theory in a cultural landscape dominated by capital. Despite the increasing prevalence of commodification as a dominant factor in the production, promotion, and consumption of most forms of mass culture, many in the cultural studies field have failed to engage systematically either with culture as commodity or with critical theory. Shane Gunster corrects that oversight, providing attentive readings of Adorno and Benjamin's work in order to generate a complex, non-reductive

theory of human experience that attends to the opportunities and dangers arising from the confluence of culture and economics. Gunster juxtaposes Benjamin's thoughts on memory, experience, and capitalism with Adorno's critique of mass culture and modern aesthetics to illuminate the key position that the commodity form plays in each thinker's work and to invigorate the dialectical complexity their writings acquire when considered together. This blending of perspectives is subsequently used to ground a theoretical interrogation of the comparative failure of cultural studies to engage substantively with the effect of commodification upon cultural practices. As a result, *Capitalizing on Culture* offers a fresh examination of critical theory that will be valuable to scholars studying the intersection of culture and capitalism.

**Queeres Kino / Queere Ästhetiken als Dokumentationen des Prekären** Astrid Deuber-Mankowsky, Philipp Hanke. 2021-10-12 Wenn queeres Kino und queere Ästhetiken das Prekäre dokumentieren, dann intendiert dies auch eine Revolution im Symbolischen. Oder anders formuliert: ihr ästhetisches Unterfangen, Rahmungen zum Vorschein zu bringen, ohne sie zu wiederholen, erweist sich, wie die hier versammelten Beiträge namhafter Film-, Medien- und Queertheoretiker\*innen zeigen, als prekäre Form der Dokumentation. Die Beiträge bieten dabei zugleich einen Einblick in den gegenwärtigen Stand des queeren Kinos – seiner Filme, Videos und visuellen Installationen.

*The Routledge Companion to Gender and Science Fiction* Lisa Yaszek, Sonja Fritzsche, Keren Omry, Wendy Gay Pearson. 2023-02-10 *The Routledge Companion to Gender and Science Fiction* is the first large-scale reference work of its kind, critically assessing the relations of gender and genre in science fiction (SF) especially—but not exclusively—as explored in speculative art by women and LGBTQ+ artists across the world. This global volume builds upon the traditions of interdisciplinary



inquiry by connecting established topics in gender studies and science fiction studies with emergent ideas from researchers in different media. Taken together, they challenge conventional generic boundaries; provide new ways of approaching familiar texts; recover lost artists and introduce new ones; connect the revival of old, hate-based politics with the increasing visibility of imagined futures for all; and show how SF stories about new kinds of gender relations inspire new models of artistic, technoscientific, and political practice. Their chapters are grouped into five conversations—about the history of gender and genre, theoretical frameworks, subjectivities, medias and transmedialities, and transtemporalities—that are central to discussions of gender and SF in the current moment. A range of both emerging and established names in media, literature, and cultural studies engage with a huge diversity of topics including eco-criticism, animal studies, cyborg and posthumanist theory, masculinity, critical race studies, Indigenous futurisms, Black girlhood, and gaming. This is an essential resource for students and scholars studying gender, sexuality, and/or science fiction.

**Art in the Time of Colony** Dr Khadija von Zinnenburg Carroll. 2014-04-28 It is often assumed that the verbal and visual languages of indigenous people had little influence upon the classification of scientific, legal, and artistic objects in the metropolises and museums of nineteenth-century colonial powers. However, as this book demonstrates, it is a fallacy that colonized locals merely collected material for interested colonizers. Through an analysis of particular language notations and drawings hidden in colonial documents and a reexamination of cross-cultural communication, the book writes biographies for five objects that exemplify the tensions of nineteenth century history.

Not Now! Now! Renate Lorenz. 2014 The newest issue from the ongoing publication series out of the Academy of Fine Arts, Vienna, Not Now! Now! engages the politics of time in art by examining historical narratives and memory, the unforeseen rhythms of time and the idea of visualizing time.

The book connects postcolonial and queer debate around chrono-politics with artistic strategies involving temporal gaps and breaks stutter time, citations and anachronisms, and collapses between time and meaning. An international group of art theorists, artists and artistic researchers highlight how temporal norms organize our biographies and intimate relations, as well as the handling of capital and cultural relations and suggest alternatives to entrenched concepts of what constitutes progressive and regressive cultures. A selection of artworks and recent debates in postcolonial and queer studies create the premise for this challenging conversation. Contributions by Jamika Ajalon, Ingrid Cogne, Elizabeth Freeman, Sharon Hayes, Suzana Milevska and more.

**Opposing Colonialism, Antisemitism, and Turbo-Nationalism** Marina Gržinić.2019-11-25 This volume gathers together reflections on racism and nationalism, empowerment and futurity. It focuses on collective amnesia in regards to traumatic events of the European past and the ways in which memory and history are presented for the future. The essays cover and oppose the seemingly disparate genocides committed during Belgian colonialism, Austrian antisemitism and turbo-nationalism in “Republika Srpska” (Bosnia and Herzegovina), implying by no means a homogenization of the experiences. What connects these historical situations is the fact that, despite available documents, to this very day, nation-states are built on practices of oblivion regarding their past. This volume is indispensable for theoreticians, philosophers, and historians, as well as the general public. It expresses the demand to critically question our inherited knowledge and to rethink the past for a new future of conviviality.

**Time and the Other** Johannes Fabian.2014-04-15 Time and the Other is a classic work that critically reexamined the relationship between anthropologists and their subjects and reoriented the approach literary critics, philosophers, and historians took to the study of humankind. Johannes

Fabian challenges the assumption that anthropologists live in the here and now, that their subjects live in the there and then, and that the other exists in a time not contemporary with our own. He also pinpoints the emergence, transformation, and differentiation of a variety of uses of time in the history of anthropology that set specific parameters between power and inequality. In this edition, a new postscript by the author revisits popular conceptions of the other and the attempt to produce and represent knowledge of other(s).

**Radical Futurisms** T. J. Demos.2023-02-07 What comes after end-of-world narratives: visions of just futurity and multispecies flourishing. There is widespread consensus that we are living at the end—of democracy, of liberalism, of capitalism, of a healthy planet, of the Holocene, of civilization as we know it. Drawing on radical futurisms and visions of justice-to-come emerging from the traditions of the oppressed—Indigenous, African-American, multispecies, anti-capitalist—as materialized in experimental visual cultural, new media, aesthetic practices, and social movements, in this book. T. J. Demos poses speculative questions about what comes after end-of-world narratives, arguing that it's as vital to defeat fatalistic nihilism as the false solutions of green capitalism and algorithmic governance. How might we decolonize the future, and cultivate an emancipated chronopolitics in relation to an undetermined not-yet? If we are to avoid climate emergency's cooptation by technofixes, and the defuturing of multitudes by xenophobic eco-fascism, Demos argues, we must cultivate visions of just futurity and multispecies flourishing.

*Pluriversal Conversations on Transnational Feminisms* Nina Lykke,Redi Koobak,Petra Bakos,Swati Arora,Kharnita Mohamed.2023-10-27 This edited volume brings transnational feminisms in conversation with intersectional and decolonial approaches. The conversation is pluriversal; it voices and reflects upon a plurality of geo- and corpolitical as well as epistemic locations in specific

Global South/East/North/West contexts. The aim is to explore analytical modes that encourage transgressing methodological nationalisms which sustain unequal global power relations, and which are still ingrained in the disciplinary perspectives that define much social science and humanities research. A main focus of the volume is methodological. It asks how an engagement with transnational, intersectional and decolonial feminisms can stimulate border-crossings. Boundaries in academic knowledge-building, shaped by the limitations imposed by methodological nationalisms, are challenged in the book. The same applies to boundaries of conventional – disembodied and ethically un-affected – academic writing modes. The transgressive methodological aims are also pursued through mixing genres and shifting boundaries between academic and creative writing. *Pluriversal Conversations on Transnational Feminisms* is intended for broad global audiences of researchers, teachers, professionals, students (from undergraduate to postgraduate levels), activists and NGOs, interested in questions about decoloniality, intersectionality, and transnational feminisms, as well as in methodologies for boundary transgressing knowledge-building.

**Radicalizing Care** Elke Krasny, Sophie Lingg, Lena Fritsch, Brigit Bosold, Vera Hofmann. 2022-05-03  
Critical theoretical essays, case studies, and manifestos offer insights from diverse contexts and geographies of feminist and queer care ethics. What happens when feminist and queer care ethics are put into curating practice? What happens when the notion of care based on the politics of relatedness, interdependence, reciprocity, and response-ability informs the practices of curating? Delivered through critical theoretical essays, practice-informed case studies, and manifestos, the essays in this book offer insights from diverse contexts and geographies. These texts examine a year-long program at Schwules Museum Berlin focused on the perspectives of women, lesbian, inter, non-binary and trans people at Schwules Museum Berlin; the formation of the Queer Trans Intersex

People of Colour Narratives Collective in Brighton; Métis Kitchen Table Talks, organized around indigenous knowledge practices in Canada; complex navigations of motherhood and censorship in China; the rethinking of institutions together with First Nations artists in Melbourne; the reanimation of collectivity in immigrant and diasporic contexts in welfare state spaces in Vienna and Stockholm; struggles against Japanese vagina censorship; and an imagined museum of care for Rojava. Strategies include crippling and decolonizing as well as emergent forms of digital caring labor, including curating, hacking, and organizing online drag parties for pandemic times.

Contributors Nataša Bachelez-Petrešin, Edna Bonhomme, Birgit Bosold, Imayna Caceres, Pêdra Costa, COVEN BERLIN, Nika Dubrovsky, Lena Fritsch, Vanessa Gravenor, Julia Hartmann, Hitomi Hasegawa, Vera Hofmann, Hana Janečková, k\are: Agnieszka Habraschka and Mia von Matt, Gilly Karjevsky, Elke Krasny, Chantal Küng, Sophie Lingg, Claudia Lomoschitz, Cathy Mattes, Elizaveta Mhaili, Jelena Micić, Carlota Mir, Fabio Otti, Ven Paldano, Nina Prader, Lesia Prokopenko, Patricia J. Reis, Elif Sarican, Rosario Talevi, Amelia Wallin, Verena Melgarejo Weinandt, Stefanie Wuschitz.

**A Fragile Inheritance** Saloni Mathur.2019-10-22 In *A Fragile Inheritance* Saloni Mathur investigates the work of two seminal figures from the global South: the New Delhi-based critic and curator Geeta Kapur and contemporary multimedia artist Vivan Sundaram. Examining their written and visual works over the past fifty years, Mathur illuminates how her protagonists' political and aesthetic commitments intersect and foreground uncertainty, difficulty, conflict, and contradiction. This book presents new understandings of the culture and politics of decolonization and the role of non-Western aesthetic avant-gardes within the discourses of contemporary art. Through skillful interpretation of Sundaram's and Kapur's practices, Mathur demonstrates how received notions of mainstream art history may be investigated and subjected to creative redefinition. Her scholarly

methodology offers an impassioned model of critical aesthetics and advances a radical understanding of art and politics in our time.

**Troubling Research** Carola Dertnig, Diedrich Diederichsen, Tom Holert, Johannes Porsch, Johanna Schaffer. 2014-09-05 In 2010/11, a group of Vienna-based art practitioners (artists, art historians, and cultural theorists) embarked on a journey of experimental research, exploring the genealogical and political implications of the ways in which research rhetorics and policies are currently incorporated into the fields of contemporary art and art education. *Troubling Research: Performing Knowledge in the Arts*, a collection of “books” of essays and conversations, is the quirky and exhilarating outcome of this collaborative endeavor to render a “problematization” by interrogating the very conditions of the current upsurge of the art/research articulation. Michel Foucault once introduced problematization as a “specific work of thought” that transforms “a group of obstacles and difficulties into problems to which diverse solutions will attempt to produce a response.” For this project, the obstacles and difficulties in question were the terms “art” and “research” and their peculiar conjunction as “artistic” or “arts-based research.” As a result of this process, the understanding of individual artistic/theoretical practices was tested. Working both independently and as a collaborative entity, the group found itself negotiating and contesting each participant's claim to knowledge in the context of art. The eventual responses to the problem of research proved to be both performative and troubling.

**Queere Künstler\_innen of Color** Rena Onat. 2023-07-31 Queers of Color kommen in der Kunstgeschichte und in der zeitgenössischen visuellen Kultur entweder gar nicht vor oder aber sie werden als hypersichtbare Andere repräsentiert. Was passiert aber, wenn ihre Perspektiven zum Ausgangspunkt für kritische Auseinandersetzungen mit Rassismus und Heteronormativität in Kunst

und visueller Kultur werden? Rena Onat diskutiert die Bedeutung von Queer of Color-Kritik für die Kunst- und Medienwissenschaften. Sie analysiert zeitgenössische Arbeiten von u.a. Hasan Aksaygin, Aykan Safoglu, Sunanda Mesquita und Raju Rage im translokalen deutschsprachigen Kontext. Diese Queers of Color verhandeln dabei mit je spezifischen ästhetischen Praxen Visionen von Disidentifikation, Strategien des Überlebens und Verfahren der Nicht-/Archivierung eigener Geschichten.

Post-Digital, Post-Internet Art and Education Kevin Tavin, Gila Kolb, Juuso Tervo. 2021-06-28 This open access edited volume provides theoretical, practical, and historical perspectives on art and education in a post-digital, post-internet era. Recently, these terms have been attached to artworks, artists, exhibitions, and educational practices that deal with the relationships between online and offline, digital and physical, and material and immaterial. By taking the current socio-technological conditions of the post-digital and the post-internet seriously, contributors challenge fixed narratives and field-specific ownership of these terms, as well as explore their potential and possible shortcomings when discussing art and education. Chapters also recognize historical forebears of digital art and education while critically assessing art, media, and other realms of engagement. This book encourages readers to explore what kind of educational futures might a post-digital, post-internet era engender.

**The Information Bomb** Paul Virilio. 2020-05-05 Civilization or the militarization of science? With this typically hyperbolic and provocative question as a starting point, Paul Virilio explores the dominion of techno-science, cyberwar and the new information technologies over our lives ... and deaths. After the era of the atomic bomb, Virilio posits an era of genetic and information bombs which replace the apocalyptic bang of nuclear death with the whimper of a subliminally reinforced

eugenics. We are entering the age of euthanasia. These exhilarating bulletins from the information war extend the range of Virilio's work. The Information Bomb spans everything from Fukuyama to Larry Flynt, the Sensation exhibition of New British Art to space travel, all seen through the optic of Virilio's trenchant and committed theoretical position.

*Performing Remains* Rebecca Schneider. 2011-03 *Performing Remains* is a collection of essays from one of Performance Studies' leading scholars, exploring the role of the fake, the false and the faux in contemporary theatre. Divided into seven essays, this book examines both contemporary and historical performance with a wide scope, questioning the importance of representation and reassessing the ritual value of failure.

*Hokusai's Great Wave* Christine M. E. Guth. 2015-01-31 Hokusai's "Great Wave," as it is commonly known today, is arguably one of Japan's most successful exports, its commanding cresting profile instantly recognizable no matter how different its representations in media and style. In this richly illustrated and highly original study, Christine Guth examines the iconic wave from its first publication in 1831 through the remarkable range of its articulations, arguing that it has been a site where the tensions, contradictions, and, especially, the productive creativities of the local and the global have been negotiated and expressed. She follows the wave's trajectory across geographies, linking its movements with larger political, economic, technological, and sociocultural developments. Adopting a case study approach, Guth explores issues that map the social life of the iconic wave across time and place, from the initial reception of the woodblock print in Japan, to the image's adaptations as part of "international nationalism," its place in American perceptions of Japan, its commercial adoption for lifestyle branding, and finally to its identification as a tsunami, bringing not culture but disaster in its wake. Wide ranging in scope yet grounded in close readings of disparate



iterations of the wave, multidisciplinary and theoretically informed in its approach, Hokusai's Great Wave will change both how we look at this global icon and the way we study the circulation of Japanese prints. This accessible and engagingly written work moves beyond the standard hagiographical approach to recognize, as categories of analysis, historical and geographic contingency as well as visual and technical brilliance. It is a book that will interest students of Japan and its culture and more generally those seeking fresh perspectives on the dynamics of cultural globalization.

*Taking Stakes in the Unknown* Nana Adusei-Poku.2021-04-30 In 2001, Freestyle, a survey exhibition curated by Thelma Golden at the Studio Museum in Harlem, introduced both a young generation of artists of African descent and the ambitious yet knowingly opaque term post-black to a pre 9-11 and pre-Obama world. In *Taking Stakes in the Unknown*, Nana Adusei-Poku contextualizes the term post-black in its socio-historical and cultural context. Whilst exploring its present legacy and past potential, she examines works by artists who were defined as part of the post-black generation: Mark Bradford, Leslie Hewitt, Mickalene Thomas and Hank Willis Thomas - and, by expanding the scope of the definition, the Black German artist Philip Metz.

**Virilio Now** John Armitage.2011-09-06 Cutting-edge introduction to and extension of the work of Paul Virilio and it's current directions. Contains contributions by the world's leading Virilio scholars, as well as a newly-translated text by Virilio.

**Arts-based Methods and Organizational Learning** Tatiana Chemi,Xiangyun Du.2017-10-19 This thematic volume explores the relationship between the arts and learning in various educational contexts and across cultures, but with a focus on higher education and organizational learning. Arts-based interventions are at the heart of this volume, which addresses how they are conceived,

designed, carried out, and assessed in different higher educational and cultural contexts. Readers will discover diverse perspectives of the contributing authors from across the world and from a variety of settings: formal education, informal learning for adults and organisational learning. A necessary introductory conceptualisation sets the stage for the discussion of the different cases, with chapters presented according to the art forms the address: performing arts, dance, music, language arts, visual arts, multi-arts and a conclusive chapter on future perspectives for arts-based educational approaches. Arts-based Methods and Organisational Learning: Higher Education Around the World will inspire and inform both scholars and practitioners who are dealing with the arts in education and organisations.

**Being Contemporary: French Literature, Culture and Politics Today** Lia Brozgal, Sara Kippur. 2016-01-26 A collection of 23 riveting essays on aspects of contemporary French culture by the superstars of the field.

**Artistic Research** Annette W. Balkema, Henk Slager. 2004 Advanced art education is in the process of developing research programs throughout Europe. What does the term research actually mean in the practice of art? What is the relation to the scientific methods of alpha, beta or gamma sciences, directed toward knowledge production and the development of a certain scientific domain? What will be the influence of scientific research on the art forms?

Afrofuturism 2.0 Reynaldo Anderson, Charles E. Jones. 2015-12-16 The ideas and practices related to afrofuturism have existed for most of the 20th century, especially in the north American African diaspora community. After Mark Dery coined the word afrofuturism in 1993, Alondra Nelson as a member of an online forum, along with other participants, began to explore the initial terrain and intellectual underpinnings of the concept noting that “AfroFuturism has emerged as a term of

convenience to describe analysis, criticism and cultural production that addresses the intersections between race and technology.” Afrofuturism 2.0: The Rise of Astroblackness represents a transition from previous ideas related to afrofuturism that were formed in the late 20th century around issues of the digital divide, music and literature. Afrofuturism 2.0 expands and broadens the discussion around the concept to include religion, architecture, communications, visual art, philosophy and reflects its current growth as an emerging global Pan African creative phenomenon.

Art and knowledge after 1900 James Fox, Vid Simoniti. 2023-12-12 This ground-breaking new history of modern art explores the relationship between art and knowledge from the beginning of the twentieth century to the present day. Each chapter examines artistic responses to a particular discipline of knowledge, from quantum theory and theosophy to cybernetics and ethnic futurisms. The authors argue that art’s incursion into other intellectual disciplines is a defining characteristic of both modernism and postmodernism. Throughout, the volume poses a series of larger questions: is art a source of knowledge? If so, what kind of knowledge? And, ultimately, can it contribute to our understanding of the world in ways that thinkers from other fields should take seriously?

**Do Not Research 2022-2023** Do Not Research. 2023-08-31 Do Not Research is a platform for writing, visual art, internet culture research and beyond.

**The British Museums** Dan Hicks. 2020 Walk into any European museum today and you will see the curated spoils of Empire. They sit behind plate glass: dignified, tastefully lit. Accompanying pieces of card offer a name, date and place of origin. They do not mention that the objects are all stolen. Few artefacts embody this history of rapacious and extractive colonialism better than the Benin Bronzes - a collection of thousands of metal plaques and sculptures depicting the history of the Royal Court of the Obas of Benin City, Nigeria. Pillaged during a British naval attack in 1897, the loot was passed

on to Queen Victoria, the British Museum and countless private collections. The story of the Benin Bronzes sits at the heart of a heated debate about cultural restitution, repatriation and the decolonisation of museums. In *The British Museum*, Dan Hicks makes a powerful case for the urgent return of such objects, as part of a wider project of addressing the outstanding debt of colonialism.

*Curatorial Challenges* Malene Vest Hansen, Anne Folke Henningsen, Anne Gregersen. 2019-03-20  
*Curatorial Challenges* investigates the challenges faced by curators in contemporary society and explores which practices, ways of thinking, and types of knowledge production curating exhibitions could challenge. Bringing together international curators and researchers from the fields of art and cultural history, the book provides new research and perspectives on the curatorial process and aims to bridge the traditional gap between theoretical and academic museum studies and museum practices. The book focuses on exhibitions as a primary site of cultural exchange and argues that, as highly visible showcases, producers of knowledge, and historically embedded events, exhibitions establish and organize meanings of art and cultural heritage. Temporary exhibitions continue to increase in cultural significance and yet the traditional role of the museum as a Bildung institution has changed. As exhibitions gain in significance, so too do curatorial strategies. Arguing that new research is needed to help understand these changes, the book presents original research that explores how curatorial strategies inform both art and cultural history museums in contemporary society. The book also investigates what sort of critical, transformative, and perhaps even conservative, potential can be traced in exhibition cultures. *Curatorial Challenges* fosters innovative interdisciplinary exchange and brings new insights to the field of curatorial studies. As such, it should be of great interest to academics, researchers, and postgraduate students engaged in the

study of curatorial practice, museum studies, the making of exhibitions, museum communication, and art history.

What is Research in the Visual Arts? Sterling and Francine Clark Art Institute.2008 With essays by Ernst van Alphen, Mieke Bal, Marc Gotlieb, Serge Guilbaut, Michael Ann Holly, Akira Mizuta Lippit, W. J. T. Mitchell, Joanne Morra, Sina Najafi, Alexander Nemerov, Celeste Olalquiaga, Alexander Potts, and Reva Wolf The discipline of art history is in a moment of self-consciousness, and art historians are increasingly more self-reflexive about their practices. In this volume, thirteen authors address both the philosophical and practical issues now facing those in the visual arts field by investigating the ever-pressing issue of research. Their essays explore the remarkable nature of art historians' personal, political, aesthetic, creative, and emotive curiosity and the process of doing research in the archive, library, studio, gallery, museum, and beyond. As such, the book considers the pleasures and dangers of researchers' obsessions and encounters with the incoherence, chaos, and wonder that lie at the heart of searching for the not-yet-known. The volume is based on the 2007 Clark Conference of the same name. Distributed for the Sterling and Francine Clark Art Institute

*A Time of One's Own* Catherine Grant.2022-08-29 In *A Time of One's Own* Catherine Grant examines how contemporary feminist artists are turning to broad histories of feminism ranging from political organizing and artworks from the 1970s to queer art and activism in the 1990s. Exploring artworks from 2002 to 2017 by artists including Sharon Hayes, Mary Kelly, Allyson Mitchell, Deirdre Logue, Lubaina Himid, Pauline Boudry, and Renate Lorenz, Grant maps a revival of feminism that takes up the creative and political implications of forging feminist communities across time and space. Grant characterizes these artists' engagement with feminism as a fannish, autodidactic, and collective form of learning from history. This fandom of feminism allows artists to build relationships with

previous feminist ideas, artworks, and communities that reject a generational model and embrace aspects of feminism that might be seen as embarrassing, queer, or anachronistic. Accounting for the growing interest in feminist art, politics, and ideas across generations, Grant demonstrates that for many contemporary feminist artists, the present moment can only be understood through an embodied engagement with history in which feminist pasts are reinhabited and reimagined.

### Reviewing **Not Now Now Chronopolitics Art Research**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Not Now Now Chronopolitics Art Research**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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