

decoys and disruptions



selected writings, 1975–2001

martha rosler

Decoys And Disruptions Selected Writings 1975 2001

Kellie Jones



Decoys And Disruptions Selected Writings 1975 2001:

Decoys and Disruptions Martha Rosler, 2006-02-17 The first comprehensive collection of writings by Martha Rosler considers the intersection of art and politics the operation of art systems feminist art practices and the media *Decoys and Disruptions* is the first comprehensive collection of writings by American artist and critic Martha Rosler Best known for her videos and photography Rosler has also been an original and influential cultural critic and theorist for over twenty five years The writings collected here address such key topics as documentary photography feminist art video government patronage of the arts censorship and the future of digitally based photographic media Taken together these thirteen essays not only show Rosler's importance as a critic but also offer an essential resource for readers interested in the issues confronting contemporary art The essays in this collection illustrate Rosler's ongoing investigation into means of exposing truth and provoking change providing a retrospective of characteristic issues in her work Mixing analysis and wit Rosler challenges many of the fundamental precepts of contemporary art practice Her influential essay *In around and afterthoughts on documentary photography* almost single handedly dismantled the myth of liberal documentary photography when it appeared Many of the essays in this volume have had a similarly wide ranging influence others are published here for the first time Illustrating the essays are 81 images by Rosler and other artists and photographers

"Disassembled" Images Alexander Streitberger, Hilde Van Gelder, 2019-05-31 The canonical legacy of Allan Sekula in contemporary visual art *Disassembled Images* takes as a point of departure Allan Sekula's productive approach of disassembling elements in order to reassemble them in alternative constellations Some of the most pressing issues of our time such as human labor in a globalized economy or the claim for radical democracy are recurrent themes in Sekula's oeuvre and are investigated by a wide range of experts in this book Addressing a variety of artworks both by Sekula and other artists the collected essays focus on three crucial aspects within recent politically engaged art collecting as a tool for representing folly and madness the confrontation of the maritime space of ecological disasters and geopolitical processes with alternative models of solidarity and what Sekula named critical realism as a reflective method in search of new social agencies and creative freedom A text image portfolio by Marco Poloni completes this profound reflection on Sekula's influential legacy within contemporary visual art This publication is GPRC labeled Guaranteed Peer Reviewed Content Contributors Anthony Abiragi University of Colorado Barbara Baert KU Leuven Edwin Carels School of Arts KASK HoGent M HKA Ronnie Close American University in Cairo Bart De Baere M HKA Stefanie Diekmann Hildesheim University Carles Guerra Fundaci Antoni Tàpies Clara Masnatta ICI Berlin W J T Mitchell University of Chicago Marco Poloni Berlin Anja Isabel Schneider KU Leuven M HKA Stephanie Schwartz University College London Jonathan Stafford Nottingham Trent University Alexander Streitberger UC Louvain Hilde Van Gelder KU Leuven Benjamin Young Parsons School of Design Assistant editor Federica Mantoan

The Essay Film After Fact and Fiction Nora M. Alter, 2018-01-02 Nora M Alter reveals the essay film to be a hybrid genre that fuses the

categories of feature art and documentary film Like its literary predecessor the essay film draws on a variety of forms and approaches in the process it fundamentally alters the shape of cinema The Essay Film After Fact and Fiction locates the genre's origins in early silent cinema and follows its transformation with the advent of sound its legitimization in the postwar period and its multifaceted development at the turn of the millennium In addition to exploring the broader history of the essay film Alter addresses the innovative ways contemporary artists such as Martha Rosler Isaac Julien Harun Farocki John Akomfrah and Hito Steyerl have taken up the essay film in their work

David Hammons Kellie Jones, 2025-01-28 The first anthology of texts on the luminary contemporary artist David Hammons David Hammons is a collection of essays on the one of the most important living Black artists of our time David Hammons b 1943 Documenting five decades of visual practice from 1982 to the present the book features contributions from scholars artists and cultural workers and includes numerous images of the artist and his work that are not widely available Contributions include essays from cultural critics including Guy Trebay and Greg Tate artists Coco Fusco and Glenn Ligon and scholars such as Robert Farris Thompson Alex Alberro and Manthia Diawara A star of the West Coast Black Arts Movement in the 1960s and the winner of a Prix de Rome prize as well as a MacArthur Fellowship David Hammons rose to fame in Los Angeles with his body prints in which he used his entire body as a printing plate His later work engaged with materials that he found in urban environments from greasy brown paper bags discarded hair from barber shops and empty bottles of cheap wine which he turned into things of wonder while also commenting on a country's neglect of its citizens In this volume a new generation of scholars Tobias Wofford Abbe Schriber and Sampada Aranke broaden the theoretical mapping of Hammons's career and its impact challenging viewers to imagine in the words of Aranke how to see like Hammons

Fifty Key Writers on Photography Mark Durden, 2013 A clear and concise survey of some of the most significant writers on photography who have played a major part in defining and influencing our understanding of the medium It provides a succinct overview of writing on photography from a diverse range of disciplines and perspectives and examines the shifting perception of the medium over the course of its 170 year history Key writers discussed include Roland Barthes Susan Sontag Jacques Derrida Henri Cartier Bresson Geoffrey Batchen Fully cross referenced and in an A Z format this is an accessible and engaging introductory guide

Photography Theory in Historical Perspective Hilde Van Gelder, Helen Westgeest, 2011-04-25 Photography Theory in Historical Perspective Case Studies from Contemporary Art aims to contribute to the understanding of the multifaceted and complex character of the photographic medium by dealing with various case studies selected from photographic practices in contemporary art discussed in the context of views and theories of photography from its inception uses case studies to explain photographic practices in contemporary art and place them in the context of theory presents current debates on theory of photography through comparisons to research of other visual media applicable to vernacular and documentary photography as well as art photography

"Science, Technology, and Utopias " Christine Filippone, 2017-07-05 The rise of proxy wars the Space

Race and cybernetics during the Cold War marked science and technology as vital sites of social and political power. Women artists, historically excluded from these domains, responded critically while simultaneously redeploying the products of Technological Society into works that promoted ideals of progress and alternative concepts of human community. In this innovative book, author Christine Filippone offers the first focused examination of the conceptual use of science and technology by women artists during and just after the women's movement. She argues that artists Alice Aycock, Agnes Denes, Martha Rosler, and Carolee Schneemann used science and technology to mount a critique on Cold War American society as they saw it conservative and constricting. Motivated by the contemporary American Women's Movement, these artists transformed science and technology into new modes of artmaking that transgressed modernist heroic painterly styles and subverted the traditional economic structures of the gallery, the museum, and the dealer. At the same time, the artists also embraced these domains of knowledge and practice as expressions of hope for a better future. Many found inspiration in the scientific theory of open systems, which investigated problems of wholeness, dynamic interaction, and organization, enabling consideration of the porous boundaries between human bodies and their social, political, and nonhuman environments. Filippone also establishes that the theory of open systems not only informed feminist art but also continued to influence women artists' practice of reclamation and ecological art through the twenty-first century.

Josephine Meckseper

Josephine Meckseper, Okwui Enwezor, Marion Ackermann, Christian Höller, 2007. The Kunstmuseum Stuttgart presents the first extensive mid-career survey of Josephine Meckseper's multimedia work on four floors of the museum with over 150 works from Meckseper's oeuvre, consisting of large installations, window displays, sculptures, paintings, photographs, and films.

Yolanda M. López Karen Mary Davalos, 2008. Chicana artist Yolanda López achieved international recognition for her groundbreaking and controversial Virgin of Guadalupe series of paintings, 1975-78, in which she transformed the beloved icon in order to celebrate and sanctify ordinary Mexican and Mexican American women as hardworking, assertive, and vibrant. Born in San Diego, California, López formally trained as a painter but has since expanded into a variety of media, including installation, video, and slide presentations. López is unwavering in her commitment to representing the experiences of Mexican American women in the United States, confronting stereotypes about Latin Americans and challenging U.S. immigration policy.

3 Works Martha Rosler, 2006. In *3 Works*, photographer and critic Martha Rosler braids together three classic, newly relevant pieces, tracing the ways in which photography's aesthetic conventions and social practices fail or succeed in generating socially meaningful work, work that not only takes into account the political conditions within which it was produced and assumes social and political responsibility but also activates the viewer. The title three works are: *The Restoration of High Culture in Chile*, a 1972 short fiction piece cum essay that examines the degrees of political anaesthesia and corruption; a successful adaptation to high culture implies *The Bowery* in two inadequate descriptive systems; a 1974 photo work in which contemporary urban photography's capacity to continue documentary photography's historical work is

questioned and in around and afterthoughts a 1981 critical essay exploring these questions more systematically and attempting to develop criteria to define contemporary photographic activities as meaningful social practice The British National Bibliography Arthur James Wells, 2006 *Performing the Archive* Simone Osthoff, 2009 Instead of smoothing over contemporary art's violent and iconoclastic dimensions instead of sanitizing and making complex artworks docile in terms of archival possibilities this book suggests we abandon our fantasy of mastery over representation and respond in kind to the archive as artwork to living archives and to reenactments of history with their seamless connections between fiction and non-fiction Among the concepts examined are Vil m Flusser's techno imagination Lygia Clark's and H lio Oiticica's participatory aesthetics and Paulo Bruscky's and Eduardo Kac's literal performances of the archive They contribute to the erosion of the archive's former boundaries stability function and meaning Writing alongside the artists as much as about them Osthoff examines the archive mise en abyme as it grows increasingly recombinant and generative Simone Osthoff received her Ph D from the European Graduate School and is Associate Professor of Critical Studies in the School of Visual Arts at Pennsylvania State University An art critic and historian of contemporary art her numerous essays focusing on media art practices and issues of historiography have been published internationally and translated into over eight languages **West Coast Line**, 2005 *Art in America* Frank Jewett Mather, Frederic Fairchild Sherman, 2008 De cierta manera : cine y género en América latina Laurence H. Mullaly, Michèle Soriano, 2014-11-01 Los 12 textos que componen este libro abordan en cine como tecnolog a de g nero Postulan que el cine que hacen algunas mujeres en Am rica latina desde los a os 70 a pesar de su marginaci n por la industria del cine y el campo cultural replantea los modos y l mites de lo pensado de lo impensado y de lo pensable Las autoras valoran aqu las obras de cineastas que intervienen en el campo cultural para alterar el orden desigual denunciar todas las formas de violencia y crear alianzas entre las identidades h bridas y plurales **In Numbers** Victor Brand, 2009 In Numbers is a survey of serial publications dating from 1955 To The present day that have been produced by artists from around the world Amid historical groundswells like the rise of the little press in the 1960s The correspondence art movement of the early 1970s And The DIY culture of zines in the 1980s and early 1990s professional artists have seized on the format of magazines and postcards as sites for a new kind of art production These are not publications that feature news items criticism manifestos or reproductions of artworks but are themselves artworks often collaborative and idiosyncratic In large part they are produced by younger artists operating at the peripheries of mainstream art cultures or by established artists looking for an alternative To The marketplace This publication is the first volume to define an overlooked art form that is neither artists book nor ephemera but entirely its own unique object This survey includes Raymond Pettibon's Tripping Corpse Maurizio Cattelan's Permanent Food and many other contemporary examples such as North Drive Press and Continuous Project Approximately 60 publications are surveyed in total In Numbers documents the history of each publication its inception production distribution and significance together with a thorough completely illustrated

bibliography for each title Co published with PPP Editions New York English text **Light Years** Mark Benjamin Godfrey, 2011 Photography played a critical role in conceptual art of the 1960s and 1970s as artists turned to photography as both medium and subject matter Light Years offers the first major survey of the key artists of this period who used photography to new and inventive ends Whereas some employed photographic images to create slide projections photographic canvases and artists books others integrated them into sculptural assemblages and multimedia installations This book highlights the work of acclaimed international artists such as Vito Acconci John Baldessari Mel Bochner Sol LeWitt Bruce Nauman Giuseppe Penone and Ed Ruscha Matthew Witkovsky's essay provides the larger context for photography within conceptual art a theme that is further elaborated in texts by Mark Godfrey Anne Rorimer and Joshua Shannon An essay by Robin Kelsey focuses on the pioneering work of John Baldessari in which he explored the element of chance and an essay by Giuliano Sergio illuminates the lesser known work of Arte Povera an Italian movement that sought to dismantle established conventions in both the making and presentation of art **"The Beautiful Language of My Century"** Tom McDonough, 2007 In postwar France the aesthetics of appropriation and collage gave cultural form to a struggle over meaning A new wave of avant garde experimentation used or stole plagiarized and expropriated elements from advertising journalism literature art and other sources of common discourse the ironically named beautiful language of this book's title itself an appropriation from Guy Debord's collaged *Mémoires* Redeployed often in startling or pointed juxtapositions these elements took on newly oppositional meanings A famous photograph taken inside the occupied Sorbonne in May 1968 for example shows a massive academic painting altered by a clever cartoonish speech bubble that transforms the painting into a parody of itself and memorializes an event very different from the one captured by the original artist The Beautiful Language of My Century describes the various forms of critical culture that culminated in the events of May 1968 and investigates the ways those forms have come down to us today McDonough explores the montage practice developed by Guy Debord and his situationist colleagues under the name of *dé-tournement* and its expression in the later fifties as a form of cultural theft He addresses the influence of colonialism on these practices examining a 1961 exhibit of torn posters of the Algerian War La France *dé-chirée* e e Godard's early film *Le Petit Soldat* and Christo's Project for a Temporary Wall of Steel Drums He discusses the French left's adoption in the mid sixties of the end of art as a theoretical position and describes the leftist idea of the *féte* as a Rabelaisian and revolutionary upwelling of everything that is low This influential conception inspired equally by the American urban revolts of the sixties and the writings of theorists Marcel Mauss and Georges Bataille coalesced into a new image of revolution a new model of contestation in the events of May 1968 when the struggle over language and culture merged with a broader resistance to capitalist modernization **Documentary Now!** Frits Gierstberg, 2005 Documentary Now Contemporary Strategies in Photography Film and the Visual Arts ISBN 90 5662 455 5 U S 35 00 Hardcover 5 5 x 5 5 in 192 pgs 28 color and 18 b w Item March Nonfiction and Criticism **Utopia/dystopia** Yasufumi Nakamori, Graham

Bader, 2012 *Utopia Dystopia* investigates how artists from the late nineteenth century to the present have used photographic fragments or techniques to represent political social or cultural states of utopia or dystopia This catalogue is heavily illustrated with works from the accompanying exhibition

The Enigmatic Realm of **Decoys And Disruptions Selected Writings 1975 2001**: Unleashing the Language is Inner Magic

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