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Art as Social Action MIT Press

This book serves as both an introduction to the concept of resistance in poststructuralist thought and an original contribution to the continuing philosophical discussion of this topic. How can a body of thought that mistrusts universal principles explain the possibility of critical resistance? Without appeals to abstract norms, how can emancipatory resistance be distinguished from domination? Can there be a poststructuralist ethics? David Hoy explores these crucial questions through lucid readings of Nietzsche, Foucault, Bourdieu, Derrida, and others. He traces the genealogy of resistance from Nietzsche's break with the Cartesian concept of consciousness to Foucault's and Bourdieu's theories of how subjects are formed through embodied social practices. He also considers Levinas, Heidegger, and Derrida on the sources of ethical resistance. Finally, in light of current social theory from Judith Butler to Slavoj Žižek, he challenges "poststructuralism" as a category and suggests the term "post-critique" as a more accurate description of contemporary Continental philosophy. Hoy is a leading American scholar of poststructuralism. *Critical Resistance* is the only book in English that deals substantively with the topical concept of resistance in relation to poststructuralist thought, discussions of which have dominated Continental social thought for many years.

Min Fami Pluto Press (UK)

Progress in autonomy cannot be - nor historically has it ever been - measured in quantitative units. Rather, the need for autonomy is repositioned in relation to society's political, economic, and cultural developments on an ongoing basis. What do we mean when we speak of 'autonomy' and 'reproduction' in the field of contemporary art? What kind of objects do these terms encompass, what are their histories, and what internal logical relations can we identify between these concepts? How do they operate in a philosophical discourse about art and in political theory and practice? In this book, Marina Vishmidt and Kerstin Stakemeier analyse 'autonomy' and then 'reproduction', in the understanding that this method of categorical isolation must be overcome if we are to reach towards the relationship of the two terms. These three essays establish a new framework to locate notions of artistic autonomy and autonomies of art. The texts not only offer an entrance into thinking about the role that autonomy has occupied in modern European intellectual history; they also put forward an original thesis.

Delirium and Resistance Haymarket Books

Ben Davis draws the curtain back on the contemporary art world to assail its commodified roots.

The Art of Activism and the Activism of Art U of Minnesota Press

Working in cities from Liverpool and Glasgow to Paris and New York, the interventionist artist transforms ordinary urban spaces, disrupting everyday life in ways that reinvent the way we encounter and experience art and compelling people to act and think differently about the world around them. Providing incisive new insights into the work and life of the artist, *Cultural Hijack* examines how these artists use the city as a playground, a stage, or an instrument for unsanctioned artworks, informal creative practices, activist interventions, and political actions. Drawing on a series of essays, personal testimonies, and original interviews from artists such as Tatsuro Bashi, BGL, Gelitin, Michael Rakowitz, and Krzysztof Wodiczko, this illuminating work enlarges our understanding of the creative process and how artists are developing new weapons in the arsenal of critical resistance, both emancipating and expanding the spaces of artistic and cultural production.

Primary Documents MIT Press

Much of our time at the movies is spent in other people's homes. Cinema is, after all, often about everyday life. *Spectacle of Property* is the first book to address the question of the ubiquitous

conjuncture of the moving image and its domestic architecture. Arguing that in cinema we pay to occupy spaces we cannot occupy, John David Rhodes explores how the house in cinema both structures and criticizes fantasies of property and ownership. Rhodes tells the story of the ambivalent but powerful pleasure we take in looking at private property onscreen, analyzing the security and ease the house promises along with the horrible anxieties it produces. He begins by laying out a theory of film spectatorship that proposes the concept of the "spectator-tenant," with reference to films such as *Gone with the Wind* and *The Magnificent Ambersons*. The book continues with three chapters that are each occupied with a different architectural style and the films that make use of it: the bungalow, the modernist house, and the shingle style house. Rhodes considers a variety of canonical films rarely analyzed side by side, such as *Psycho* in relation to *Grey Gardens* and *Meet Me in St. Louis*. Among the other films discussed are *Meshes of the Afternoon*, *Mildred Pierce*, *A Star Is Born*, *Killer of Sheep*, and *A Single Man*. Bringing together film history, film theory, and architectural history as no book has to date, *Spectacle of Property* marks a new milestone in examining cinema's relationship to realism while leaving us vastly more informed about, if less at home inside, the houses we occupy at the movies.

Assuming Boycott Verso Books

In the midst of current debates about the accessibility of public spaces, resurfacing as a result of highly visible demonstrations and occupations, this book illuminates an overlooked domain of civic participation: the office, workshop, or building where activist groups meet to organize and plan acts of political dissent and collective participation. Author Nandini Bagchee examines three re-purposed buildings on the Lower East Side that have been used by activists to launch actions over the past forty years. The Peace Pentagon was the headquarters of the anti-war movement, El Bohio was a metaphoric "hut" that envisioned the Puerto Rican Community as a steward of the environment, and ABC No Rio, appropriated from a storefront sign with missing letters, was a catchy punk name that appealed to the anarchistic sensibility of the artists that ran a storefront gallery in a run-down tenement. In a captivating discussion of buildings and urban settings as important components of progressive struggles in New York City over more than a century, Bagchee reveals how these collectively organized spaces have provided a venue for political participation while existing as a vital part of the city's civic infrastructure. The "counter institution" explored in this book represents both a conceptual and a literal struggle to create a space for civic action in a city that is built upon real estate speculation. The author reveals the fascinating tension between the impermanence of the insurgent activist practices and the permanent but maintenance heavy aspects of architecture. The actors she vividly describes—the war resisters, the Puerto Rican organizers, the housing activists, the punks and artists—all seized the opportunity to create what are seen as "activist estates," at a time and in a place where urban life itself was under attack. And now, when many such self-organized "activist" buildings are imperiled by the finance-driven real estate market that is New York City, this book takes stock and provides visibility to these under recognized citizens' initiatives. *Counter Institution* is an innovative work that intersects architecture, urban design practices, and geography (cartography) on the one hand, with history, politics, and sociology on the other. It is a must-read for anyone interested in the history of activism in New York City and how the city can inspire and encourage political engagement. Through its beautifully illustrated pages—where drawings, maps, timelines, and photographs underline the connections between people, politics, and space—readers will discover new ways to imagine buildings as a critical part of the civic infrastructure and a vital resource for the future.

Social Movements and the Transformation of American Health Care Pluto Press (UK)

This collection of essays, by a number of established scholars and artists, proposes new directions for Marxist cultural theory and the criticism of modern visual culture. It addresses a diverse range of topics, including the state and revolution, Communist and post-Communist aesthetics, Situationist

thought and the avant-garde, subjectivity and commodification, and the politics and problems of contemporary artistic practice. The contributions also consider several other pressing questions in the visual arts, from the practice of digital culture to appropriations of critical theory, from the relations of art and the spectacle to architecture in the age of global modernity. This book on Marxism and art is not offered in a spirit of nostalgia: on the contrary, it testifies to the continuing vitality and confidence of historical materialist thought in the field of cultural theory and practice in the 21st century.

9.5 Theses on Art and Class Univ of California Press

More Art in the Public Eye offers critical insight into the ever-growing field of socially engaged public art by demonstrating how the committed collaboration of artists, community members, and cultural producers can meaningfully impact our collective futures. Presented through the lens of *More Art's* fifteen-year history, the public art projects featured in this book expose issues of systemic inequality and injustice, stoke debate, and inspire alternatives. Artists and participants reflect on their works in newly conducted interviews, while essays from thinkers and actors in the field help situate the projects and the mission of socially engaged art in terms of greater cultural and political paradigms. *More Art in the Public Eye* establishes the framework for the conditions under which organizations like *More Art* operate, highlights the many meta-questions behind socially engaged public art, and seeks to amplify the wide array of voices that make up a project. Contributors: Rebecca Amato, Michael Birchall, Ofri Cnaani, Michelle Coffey, Jennifer Dalton, Emma Drew, Pablo Helguera, Mary Jane Jacob, Jessica Lynne, Jeff Kasper, Kimsooja, Micaela Martegani, Andrea Mastrovito, Tony Oursler, William Powhida, Ernesto Pujol, Michael Rakowitz, Kirk Savage, Dread Scott, Andres Serrano, Gregory Sholette, Xaviera Simmons, Krzysztof Wodiczko

Culture Strike Duke University Press

"Cultivating Citizens rethinks the aesthetics and politics of regionalism in the United States during the 1930s and 1940s. During this period, painters Grant Wood, Thomas Hart Benton, and John Steuart Curry formed a loose alliance as American Regionalists. Some lauded their depictions of the rural landscape and hardworking inhabitants of America's midwestern heartland. Others deemed Regionalist painting dangerous, regarding its easily understood realism as a vehicle for jingoism, chauvinism, and even fascism. *Cultivating Citizens* shifts the terms of this ongoing debate over subject matter and style by considering heretofore neglected Regionalist programs of art education and concepts of artistic labor."--Provided by publisher.

Libraries Amid Protest Inanna Publications & Education

A radical new approach to health and caregiving in the age of COVID-19.

Art and Production Fordham Univ Press

Draws on thirty years of critical debates and practices by artists and activist groups to advocate the undermining of capitalism through art

As Radical as Reality Itself New Directions in Contemporary Art

Published in connection with an exhibition held at the Massachusetts Museum of Contemporary Art, MASS MoCA, May 2004-Mar., 2005.

More Art in the Public Eye Duke University Press Books

Boycott and divestment are essential tools for activists around the globe. Today's organizers target museums, universities, corporations, and governments to curtail unethical sources of profit, discriminatory practices, or human rights violations. They leverage cultural production – and challenge its institutional supports – helping transform situations in the name of social justice. The refusal to participate in an oppressive system has long been one of the most powerful weapons in the organizer's arsenal. Since the days of the 19th century Irish land wars, when Irish tenant farmers defied the actions of Captain Charles Boycott and English landlords, "boycott" has been a method that's shown its effectiveness time and again. In the 20th century, it notably played central roles in the liberation of India and South Africa and the struggle for civil rights in the U.S.: the 1955 Montgomery bus boycott is generally seen as a turning point in the movement against segregation. Assuming Boycott is the essential reader for today's creative leaders and cultural practitioners, including original contributions by artists, scholars, activists, critics, curators and writers who examine the historical precedent of South Africa; the current cultural boycott of Israel; freedom of speech and self-censorship; and long-distance activism. Far from withdrawal or cynicism, boycott emerges as a productive tool of creative and productive engagement. Including essays by Nasser Abourahme, Ariella Azoulay, Tania Bruguera, Noura Erakat, Kareem Estefan, Mariam Ghani with Haig Aivazian, Nathan Gray and Ahmet Ögüt, Chelsea Haines, Sean Jacobs, Yazan Khalili, Carin Kuoni and Laura Raicovich, Svetlana Mintcheva, Naem Mohaiemen, Hlonipha Mokoena, John Pepper, Joshua Simon, Ann Laura Stoler, Radhika Subramaniam, Eyal Weizman and Kareem Estefan, and Frank B. Wilderson III.

Dewey for Artists Bloomsbury Publishing

Providing an original approach to the study of language by linking it to the political and economic contexts of colonialism and capitalism, Heller and McElhinny reinterpret sociolinguistics for a twenty-first-century audience. They map out a critical history of how language serves as a terrain for producing and reproducing social inequalities. The book, organized chronologically, and beginning in the period of colonial expansion in the sixteenth century, covers the development of the modern nation state and then the fascist, communist, and universalist responses to the inequities such nations created. It then moves through the two World Wars and the Cold War that followed, as well as the shift to liberal democracy, the welfare state, and decolonization in the 1960s, ending with the contemporary period, characterized by a globalized economy and neoliberal politics since the 1980s. Throughout, the authors ask how ideas about language get shaped, and by whom, unevenly across sites and periods, offering new perspectives on how to think about language that will both excite and incite further research for years to come.

Dividuum OR Books

X93;Truth is concrete" collects 100 strategies by artists, activists and theorists, mapping the broad field of engaged art and artistic activism today. Additional essays focus on the philosophy, structures and modalities behind the many fights to make this world a better place.

Spectacle of Property Simon and Schuster

Few contemporary social problems in the U.S. affect more people daily than those within the American health care system. *Social Movements and the Transformation of American Health Care* is the first collection of essays to examine dynamics of change in health care institutions through the lens of contemporary theory and research on collective action. Gathering scholars from medicine, health policy, history, sociology, and political science, the book considers health-related social movements from four distinct levels, concentrating on movements seeking changes in the regulation, financing, and distribution of health resources; changes in institutions in public health, bio-ethics, and other fields; interactions between social movements and professions; and the cultural dominance of the medical model, and the difficulties for framing and legitimizing new issues in health care it poses. At a time when American health care is long overdue for major changes, this book takes an essential look at movements, policies, and institutions to identify the common constraints and opportunities for reform within the health care system.

Artists' Magazines Peter Lang

A leading activist museum director explains why museums are at the center of a political storm In an age of protest, cultural institutions have come under fire. Protestors have mobilized against sources of museum funding, as happened at the Metropolitan Museum, and against board appointments, forcing tear gas manufacturer Warren Kanders to resign at the Whitney. That is to say nothing of demonstrations against exhibitions and artworks. Protests have roiled institutions across the world, from the Abu Dhabi Guggenheim to the Akron Art Museum. A popular expectation has grown that galleries and museums should work for social change. As Director of the Queens Museum, Laura Raicovich helped turn that New York municipal institution into a public commons for art and activism, organizing high-powered exhibitions that doubled as political protests. Then in January 2018, she resigned, after a dispute with the Queens Museum board and city officials. This public controversy followed the museum's responses to Donald Trump's election, including her objections to the Israeli government using the museum for an event featuring Vice President Mike Pence. In this lucid and accessible book, Raicovich examines some of the key museum flashpoints and provides historical context for the current controversies. She shows how art museums arose as colonial institutions bearing an ideology of neutrality that masks their role in upholding conservative, capitalist values. And she suggests ways museums can be reinvented to serve better, public ends.

Collectivism After Modernism Springer Science & Business Media

Boris Arvatov's *Art and Production* is a classic of the early Soviet avant-garde. Now nearing a century since its first publication, it is a crucial intervention for those seeking to understand the social dynamic of art and revolution during the period. Derived from the internal struggles of Soviet Constructivism, as it confronted the massive problems of cultural transformation after 'War Communism', Arvatov's writing is a major force in the split that occurred in the revolutionary horizons of Constructivism in the early 1920s. Critical of early Constructivism's social-aesthetic process of art's transformation of daily life - epitomised in studio-based painting, photography and object making - Arvatov polemicalises for the devolution of artistic skills directly into the relations of production and the factory. Whilst acknowledging the problems of a pure factory-based Productivism, Arvatov remains overwhelmingly committed to a new role and function for art outside the conventional studio and traditional gallery. Addressing issues such as artistic labour and productive labour, the artist as technician, art and multidisciplinary and a life for art beyond 'art' - finding new relevance amidst the extensive social turn of contemporary participatory art - *Art and Production* offers a timely and compelling manifesto.

Sociopolitical Aesthetics Prestel

John Dewey is known as a pragmatic philosopher and progressive architect of American educational reform, but some of his most important contributions came in his thinking about art. Dewey argued that there is strong social value to be found in art, and it is artists who often most challenge our preconceived notions. *Dewey for Artists* shows us how Dewey advocated for an "art of democracy." Identifying the audience as co-creator of a work of art by virtue of their experience, he made space for public participation. Moreover, he believed that societies only become—and remain—truly democratic if its citizens embrace democracy itself as a creative act, and in this he advocated for the social participation of artists. Throughout the book, Mary Jane Jacob draws on the experiences of contemporary artists who have modeled Dewey's principles within their practices. We see how their work springs from deeply held values. We see, too, how carefully considered curatorial practice can address the manifold ways in which aesthetic experience happens and, thus, enable viewers to find greater meaning and purpose. And it is this potential of art for self and social realization, Jacob helps us understand, that further ensures Dewey's legacy—and the culture we live in.

Ethics of Contemporary Art Pluto Press

Part 1. Definition of a protest library -- Origins (BiblioSol, Madrid) -- Materiality and virtuality (BiblioSol, Madrid) -- Behavior in space (OWS People's Library, New York) -- Visual spectacle (OWS People's Library, New York) -- Library as a democratic institution (NYPL Central Library, New York) -- Part 2. Libraries and undercurrents -- Carnegie's influence (Biblioteca Popular, Oakland, CA) -- Library as social space (Biblioteca Popular, Oakland, CA) -- Borders and barricades (Gezi Park Library, Istanbul) -- A library without books (Maidan Library, Kiev) -- Lenin's influence (Library of Ukrainian Literature, Moscow) -- Part 3. Reinvention -- The new shape of space (BiblioDebout Paris) -- Phases of the protest library (BiblioDebout Lyon) -- Reinvention as collective (Freedom Square Library, Chicago) -- Circling back (BiblioSol reinvented as Tres Peces Tres, Madrid).