



Emily Jacir

**Menene Gras,Jonathan Harris,Bashir  
Makhoul**

## Emily Jacir:

**Emily Jacir** Emily Jacir, 2008 Text by Adiana Shibli Rasha Salt *Emily Jacir*, *Emily Jacir: Ex Libris* Emily Jacir, 2017

**Emily Jacir & Susan Buck-Morss** Susan Buck-Morss, Emily Jacir, 2011-06-10 This notebook combines photographs by Palestinian artist Emily Jacir with a text by political philosopher Susan Buck Morss who teaches at the City University of New York written in response to the images and to conversations with the artist Jacir's photographs depict the former Benedictine monastery of Breitenau near Kassel A prison camp in the Nazi era it became a girl's reformatory after World War II These images as well as other photographs taken in Kassel are accompanied by selections from the artist's diary entries which investigate questions around the histories of the represented sites Recalling Walter Benjamin's reading of Paul Klee's *Angelus Novus* Buck Morss textual response unravels how truth and collective memory are established and how the inextricable relation between knowledge and power leads to the selection of what is archived and remembered Language English

**Liberating Histories** Claire Norton, Mark Donnelly, 2018-07-11 *Liberating Histories* makes an original scholarly contribution to contemporary debates surrounding the cultural and political relevance of historical practices Arguing against the idea that specifically historical readings of the past are necessary or are compelled by the force of past events themselves this book instead focuses on other forms of past talk and how they function in politically empowering ways against social injustices Challenging the authority and constraints of academic history over the past this book explores various forms of past talk including art films activism memory nostalgia and archives Across seven clear chapters Claire Norton and Mark Donnelly show how activists and campaigners have used forms of past talk to unsettle common sense thinking about political and social problems how journalists artists curators filmmakers and performers have referenced the past in their practices of advocacy and how grassroots archivists help to circulate materials that challenge the power of authorised institutional archives to determine what gets to count as a demonstrable feature of the past and whose voices are part of the historical record Written in a lucid accessible manner and combining insightful critical analysis and philosophical argument with clear consideration of how different forms of past talk influence the narration of pasts in a variety of socio political contexts *Liberating Histories* is essential reading for students and scholars with an interest in historiography and the ethical and political dimensions of the historical discipline

**Emily Jacir** Emily Jacir, 2019 *In the Wake of the Poetic* Najat Rahman, 2015-09-28 Heralding a new period of creativity *In the Wake of the Poetic* explores the aesthetics and politics of Palestinian cultural expression in the last two decades As it increasingly gains a significant presence on the international scene much of Palestinian art owes a debt to Mahmoud Darwish one of the finest contemporary poets and to Palestinian writers of his generation Rahman maps the immense influence of Darwish's poetry on a new generation of performance artists visual artists spoken word poets and musicians Through an examination of selected works by key artists such as Suheir Hammad Ghassan Zaqtan Elia Suleiman Mona Hatoum Sharif Waked and others Rahman articulates an aesthetic

founded on loss dispersion dispossession and transformation It interrupts dominant regimes constituting acts of dissension and intervention It reinscribes belonging and is oriented toward solidarity and future This innovative wave of experimentation transforms our understanding of the national through the diasporic and the transnational and offers a profound meditation on identity *Under the Skin* Ceren Özpınar, Mary Kelly, 2020-09-24 *Under the Skin* examines contemporary women's art from the Middle East and North Africa introducing the latest scholarship on art production histories and methods in approaching modern and contemporary visual culture **Emily Jacir** Emily Jacir, 2012 In *Ex Libris* Emily Jacir born 1970 commemorates the approximately 30 000 books that were looted by Israel in 1948 from Palestinian homes and institutions Six thousand of these books are held at the Jewish National Library of Israel under the designation A P Abandoned Property Jacir photographed these books during repeated visits to the library **The Relocation of Culture** Simona Bertacco, Nicoletta Vallorani, 2021-04-08 *The Relocation of Culture* is about accents and borders about people and cultures that have accents and that cross borders It is a book that deals with translation and nomadic identities and with the many ways in which the increasing relevance of forced migrations has affected the practice of languages and the understanding of cultures in our times Simona Bertacco and Nicoletta Vallorani examine the theoretical and practical nexus of translation and migration two of the most visible and anxiety producing keywords of our age and use translation as the method for a global cultural theory firmly based in the humanities both as creative output and interdisciplinary scholarship Positioning their work within the field of translation studies with important borrowings from literary and cultural studies visual and migration studies the authors suggest a theory of translation that makes space for complexity considers different languages words images sounds bodies and takes into account both our emotional pre linguistic and instinctual reaction to the other as an invader and an enemy and the responsibility for the other that lies at the heart of translation This process necessarily involves a reflection on the location and relocation of cultures in contemporary times *Photography and Migration* Tanya Sheehan, 2018-06-14 Written in the context of unprecedented dislocation and a global refugee crisis this edited volume thinks through photography's long and complex relationship to human migration While contemporary media images largely frame migration in terms of trauma victimhood and pity so much more can be said of photography's role in the movement of people around the world Cameras can document enable or control human movement across geographical cultural and political divides Their operators put faces on forced and voluntary migrations making visible hardships and suffering as well as opportunity and optimism Photographers include migrating subjects who take pictures for their own consumption not for international recognition And photographs themselves migrate with their makers subjects and viewers as the very concept of photography takes on new functions and meanings *Photography and Migration* places into conversation media images and other photographs that the contributors have witnessed collected or created through their diverse national regional and local contexts Developed across thirteen chapters this conversation encompasses images

histories and testimonies offering analysis of new perspectives on photography and migration today      **Light Colour Line - Perceiving the Mediterranean** Thomas Dittlbach, Ágnes Sebestyén, 2017-02-01 Das Licht die Farbe die Horizontlinie sind Parameter für unsere Wahrnehmung des Mittelmeers Wir müssen uns die Frage stellen ob sich diese Wahrnehmung auch in den Erzählungen in den Ritualen der Anderen in ihren performativen und mündlichen Traditionen widerspiegelt Narrative Formen der Vermittlung offenbaren im Vergleich mit der wahrgenommenen Realität Brüche und Widersprüche Auf verschiedenen Wegen die vom Mittelalter bis in die Gegenwart führen versuchen die Autoren zu zeigen wie eine Verständigung auf allen Seiten des Mittelmeers möglich ist The light the colour the horizon line are parameters for the perception of the Mediterranean The key issue is how we can connect all the specific ways of perception which each of us necessarily has of the Mediterranean All the different convergences need to reflect themselves and reverberate in the narratives the rituals the performances and oral traditions of our perception of one another Perceiving the Mediterranean means to pursue a dialectical process in discovering the otherness of our counterparts at the other edge of the horizon which is not simply an aesthetic line Using narrative forms of representation literary filmic and photographic media require modes of perceiving the Mediterranean that in comparison with perceived reality reveal fractures and contradictions conflicting narratives This book tries to offer different ways topics and interdisciplinary methods from medieval to recent times to drive forward a mutual communication on Mediterranean issues      Art in Theory Paul Wood, Leon Wainwright, Charles Harrison, 2020-12-21 A ground breaking new anthology in the Art in Theory series offering an examination of the changing relationships between the West and the wider world in the field of art and material culture Art in Theory The West in the World is a ground breaking anthology that comprehensively examines the relationship of Western art to the art and material culture of the wider world Editors Paul Wood and Leon Wainwright have included 370 texts some of which appear in English for the first time The anthologized texts are presented in eight chronological parts which are then subdivided into key themes appropriate to each historical era The majority of the texts are representations of changing ideas about the cultures of the world by European artists and intellectuals but increasingly as the modern period develops and especially as colonialism is challenged a variety of dissenting voices begin to claim their space and a counter narrative to western hegemony develops Over half the book is devoted to 20th and 21st century materials though the book's unique selling point is the way it relates the modern globalization of art to much longer cultural histories As well as the anthologized material Art in Theory The West in the World contains A general introduction discussing the scope of the collection Introductory essays to each of the eight parts outlining the main themes in their historical contexts Individual introductions to each text explaining how they relate to the wider theoretical and political currents of their time Intended for a wide audience the book is essential reading for students on courses in art and art history It will also be useful to specialists in the field of art history and readers with a general interest in the culture and politics of the modern world      **Humor in Global Contemporary Art** Mette Gieskes, Gregory H.

Williams, 2024-05-30 Pursuing a new and timely line of research in world art studies *Humor in Global Contemporary Art* is the first edited collection to examine the role of culturally specific humor in contemporary art from a global perspective Since the 1960s increasing numbers of artists from around the world have applied humor as a tool for observation critique transformation and debate Exploring how humorous art produced over the past six decades is anchored in local sociopolitical contexts and translated or misconstrued when exhibited abroad this book opens new conversations regarding the functioning of humor and the ways in which art travels across the globe With contributions by an impressive array of internationally based scholars covering six major continental regions the book is organized into four distinct geographical sections Africa and the Middle East Asia and Oceania South and North America and Europe This structure highlights the cultural specificity of each region while the book as a whole offers a critical perspective on the postcolonial globalized art network Reflecting on present day processes of globalization and biennialization which confront viewers with humorous art from a variety of cultures and countries this book will provide readers with a culturally sensitive understanding of how humor has become vital to many contemporary artists working in an unprecedentedly interconnected world *Postcolonial Translocations* Marga Munkelt, Markus Schmitz, Mark Stein, Silke Stroh, 2013 The sites from which postcolonial cultural articulations develop and the sites at which they are received have undergone profound transformations within the last decades This book traces the accelerating emergence of cultural crossovers and overlaps in a global perspective and through a variety of disciplinary approaches It starts from the premise that after the spatial turn human action and cultural representations can no longer be grasped as firmly located in or clearly demarcated by territorial entities The collection of essays investigates postcolonial articulations of various genres and media in their spatiality and locatedness while envisaging acts of location as dynamic cultural processes It explores the ways in which critical spatial thinking can be made Productive Testing the uses and limitations of translocation as an open exploratory model for a critically spatialized postcolonial studies it covers a wide range of cultural expressions from the anglophone world and beyond literature film TV photography and other forms of visual art philosophy historical memory and tourism The extensive introductory chapter charts various facets of spatial thinking from a variety of disciplines and critically discusses their implications for postcolonial studies The Contributors essays range from theoretical interventions into the critical routines of postcolonial criticism to case studies of specific cultural texts objects and events reflecting temporal and spatial material and intellectual physical and spiritual mobility What emerges is a fascinating survey of the multiple directions postcolonial translocations can take in the future This book is aimed at students and scholars of postcolonial literary and cultural studies diaspora studies migration studies transnational studies globalisation studies critical space studies urban studies film studies media studies art history philosophy history and anthropology Contributors Diana Brydon Lars Eckstein Paloma Fresno Calleja Lucia Kr mer Gesa Mackenthun Thomas Martinek Sandra Meyer Therese M Meyer Marga Munkelt Lynda Ng Claudia Perner Katharina Rennhak Gundo Rial y Costas

Markus Schmitz Mark Stein Silke Stroh Kathy Ann Tan Petra Tournay Theodotou Daria Tunca Jessica Voges Roland Walter Dirk Wiemann      **Migration into art** Anne Ring Petersen, 2017-12-13 This book addresses a topic of increasing importance to artists art historians and scholars of cultural studies migration studies and international relations migration as a profoundly transforming force that has remodelled artistic and art institutional practices across the world It explores contemporary art s critical engagement with migration and globalisation as a key source for improving our understanding of how these processes transform identities cultures institutions and geopolitics The author explores three interwoven issues of enduring interest identity and belonging institutional visibility and recognition of migrant artists and the interrelations between aesthetics and politics including the balancing of aesthetics politics and ethics in representations of forced migration      *What Is Contemporary Art?* Terry Smith, 2012-08-10 Who gets to say what counts as contemporary art Artists critics curators gallerists auctioneers collectors or the public Revealing how all of these groups have shaped today s multifaceted definition Terry Smith brilliantly shows that an historical approach offers the best answer to the question What is Contemporary Art Smith argues that the most recognizable kind is characterized by a return to mainstream modernism in the work of such artists as Richard Serra and Gerhard Richter as well as the retro sensationalism of figures like Damien Hirst and Takashi Murakami At the same time Smith reveals postcolonial artists are engaged in a different kind of practice one that builds on local concerns and tackles questions of identity history and globalization A younger generation embodies yet a third approach to contemporaneity by investigating time place mediation and ethics through small scale closely connective art making Inviting readers into these diverse yet overlapping art worlds Smith offers a behind the scenes introduction to the institutions the personalities the biennials and of course the works that together are defining the contemporary The resulting map of where art is now illuminates not only where it has been but also where it is going      **The Routledge Handbook of Contemporary Art in Global Asia** Menene Gras, Jonathan Harris, Bashir Makhoul, 2022-12-30 This substantial collection of newly commissioned essays presents an ambitious entertaining and accessible guide to developments in Asian art over the past 20 years of the epoch of globalization The term global Asia signals the genesis and evolution of contemporary art within the context of global economic social political and intellectual change related to the end of the Cold War decolonization the emergence of postcolonial societies and cultures and the rise of a global contemporary art world In the handbook its editors establish in an extended introductory section and in four section introductions the theoretical geographical and historical parameters within which the contemporary visual arts of global Asia may be described analyzed and evaluated The collected chapters provide a diverse multiauthored heterogeneous and genuinely plural account of art and its contexts The democratic and inclusive character of globalization is reflected and produced within this anthology which includes different styles of writing as well as varieties of analytic and thematic focus The anthology will appeal to both scholars and students in art history art practice curation contemporary art fine art cultural studies and globalization studies      Without Boundary

Fereshteh Daftari, 2006 Is it possible to speak of a contemporary art with an Islamic difference This question will be the subject of an exhibition that brings together artists who come from the Islamic world but who live and work mostly in Europe and the United States Tapping into certain aesthetic political and spiritual notions commonly associated with the Islamic world the book seeks to highlight the nuanced reactions of each individual artist Migrations, Arts and Postcoloniality in the Mediterranean Celeste Ianniciello, 2018-05-11 This book is focused on the transcultural memory of the Mediterranean region and the different ways it is articulated by contemporary art practices and museum projects linked to migrations exile diaspora and transnationality The artistic and curatorial examples analysed in this study articulate a critical relationship between the cultural representations and the sense of heritage property and belonging offering the opportunity of a more problematic and stimulating vision of the preservation of the European arts traditions and histories Artists and projects examined include the project Porto M in Lampedusa Zineb Sedira Ursula Biemann Lara Baladi Mona Hatoum Emily Jacir Kader Attia and Walid Raad



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