



Hans Haacke We Are Who We Are

Jeremy Ahearne



Hans Haacke We Are Who We Are:

Everything Seemed Possible Richard Cork, 2003-01-01 Overzicht van de moderne beeldende kunst in Groot Brittanni in de jaren 70 Behaviourist Art and Cybernetics Kate Sloan, 2025-09-29 Drawing together key areas of cybernetic art practice in the UK and USA this book assesses British and American cybernetic art as relating to the intersecting field of Behaviourism This study takes as a starting point Roy Ascott's essay Behaviourist Art and the Cybernetic Vision 1966 and uses it to define a field of Behaviourist art from the period 1945-1975 Kate Sloan establishes the role of the cybernetic concept of feedback as a defining factor in understanding works of art as behavioural expanded well beyond the perimeters of what we consider cybernetic art The book also demonstrates how light as a behavioural trigger informed several discrete areas of art making from cybernetic art to countercultural light shows and behaviourist architectures The book will be of interest to scholars working in art history technology studies music history architectural history and design history

Transcultural Memory Rick Crownshaw, 2016-03-16 Memories are not static or frozen remaining in particular sites or places within and belonging to particular groups cultures or nations rather memory travels Broadly speaking memory has travelled because of the demographic displacements brought about by modernity's extremes slavery colonialism ethnic cleansing and genocide and also because of the trade travel and migration made possible by globalisation Whether social movement is violent exilic migratory emancipatory or oppressive it is accompanied by memory With the movement of people memories of modernity's histories and postmodern legacies meet correspond and often become mutually constitutive Even where memories compete with each other for cultural dominance mutual dialogue and recognition is implicit if not explicit Memories travel through and across cultures and national boundaries a process increasingly facilitated by mass media technologies This collection explores a range of case studies of transcultural memory as well as theorising the mobility of memory as it travels It was originally published as a special issue of the journal *parallax* *Terror and the Sublime in Art and Critical Theory* G. Ray, 2005-09-02 The eleven interconnected essays of this book penetrate the dense historical knots binding terror power and the aesthetic sublime and bring the results to bear on the trauma of September 11 and the subsequent War on Terror Through rigorous critical studies of major works of post 1945 and contemporary culture the book traces transformations in art and critical theory in the aftermath of Auschwitz and Hiroshima Critically engaging with the work of continental philosophers Theodor W Adorno Jacques Derrida and Jean Francois Lyotard and of contemporary artists Joseph Beuys Damien Hirst and Boaz Arad the book confronts the shared cultural conditions that made Auschwitz and Hiroshima possible and offers searching meditations on the structure and meaning of the traumatic historical event Ray argues that globalization cannot be separated from the collective tasks of working through historical genocide He provocatively concludes that the current US led War on Terror must be grasped as a globalized inability to mourn

Cybernetic-Existentialism Steve Dixon, 2019-11-14 Cybernetic Existentialism Freedom Systems and Being for Others in

Contemporary Arts and Performance offers a unique discourse and an original aesthetic theory. It argues that fusing perspectives from the philosophy of Existentialism with insights from the universal science of cybernetics provides a new analytical lens and deconstructive methodology to critique art. In this study, Steve Dixon examines how a range of artists' works reveal the ideas of Existentialist philosophers including Kierkegaard, Camus, de Beauvoir, and Sartre on freedom, being, and nothingness, eternal recurrence, the absurd, and being for others. Simultaneously, these artworks are shown to engage in complex explorations of concepts proposed by cyberneticians including Wiener, Shannon, and Bateson on information theory and noise, feedback loops, circularity, adaptive ecosystems, autopoiesis, and emergence. Dixon's groundbreaking book demonstrates how fusing insights and knowledge from these two fields can throw new light on pressing issues within contemporary arts and culture, including authenticity, angst, and alienation, homeostasis, radical politics, and the human as system.

Intellectuals, Culture and Public Policy in France Jeremy Ahearne, 2010-01-01. French intellectuals have always defined themselves in political terms, typically as opponents to a corrupt government, but challenging state authority is not the only way intellectuals in France have exerted political influence. Jeremy Ahearne invokes a neglected dimension of French intellectual practice where, instead of denouncing the worlds of government and public policy, French intellectuals become voluntarily entangled within them. The book consists of a series of case studies exploring policy domains from religion and secularization to educational reform and the media. It explores the political engagement of intellectuals such as Pierre Bourdieu, Michel de Certeau, and Andr   Malraux and will be required reading for scholars of French political and social history.

The Idea of the Postmodern Johannes Willem Bertens, 1995. On Postmodernism.

Systems We Have Loved Eve Meltzer, 2013-07-02. By the early 1960s, theorists like L  vi-Strauss, Lacan, Foucault, and Barthes had created a world ruled by signifying structures and pictured through the grids of language, information, and systems. Artists soon followed, turning to language and its related forms to devise a new conceptual approach to art making. Examining the ways in which artists shared the structuralist devotion to systems of many sorts, *Systems We Have Loved* shows that even as structuralism encouraged the advent of conceptual art, it also raised intractable problems that artists were forced to confront. Considering such notable art figures as Mary Kelly, Robert Morris, Robert Rauschenberg, and Rosalind Krauss, Eve Meltzer argues that during this period, the visual arts depicted and tested the far-reaching claims about subjectivity espoused by theorists. She offers a new way of framing two of the twentieth century's most transformative movements: one artistic, one expansively theoretical, and she reveals their shared dream or nightmare of the world as a system of signs. By endorsing this view, Meltzer proposes that these artists drew attention to the fictions and limitations of this dream, even as they risked getting caught in the very systems they had adopted. The first book to describe art's embrace of the world as an information system, *Systems We Have Loved* breathes new life into the study of conceptual art.

The Value of Culture Arjo Klamer, 1996. Culture manifests itself in everything human, including the ordinary business of everyday life. Culture and art have their own value, but economic

values are also constrained Art sponsorships and subsidies suggest a value that exceeds market price So what is the real value of culture Unlike the usual focus on formal problems which has de cultured and de moralized the practice of economics this book brings together economists philosophers historians political scientists and artists to try to sort out the value of culture This is a book not only for economists and social scientists but also for anybody actively involved in the world of the arts and culture

The Cultures of Entanglement Suzanne Anker, Sabine Flach, 2024-03-04 The symbolic meaning of plants their relevance to religion and the metaphorical provocations in the order of knowledge culture and political power underline the role of plants as something more than passive objects Current theoretical and artistic discourses have been seeking access to the world independently of man by focusing on the nonhuman other The contributors to this volume examine the historical philosophical and scientific findings that generate this idea In what way are such perspectives manifest in contemporary art Do artists develop a particular approach that enables nonhuman life forms like plants insects or animals to have an impact

American Artists Against War, 1935 2010 David McCarthy, 2015-07-07 Artists against war and fascism Doom End your silence A network of artist activists Not in our name

Made in Germany? Lynette Roth, 2024-09-17 An examination of shifting notions of identity in modern day Germany and the diverse artists challenging conventional meanings of Germanness today Made in Germany Art and Identity in a Global Nation addresses important questions of contemporary art and belonging in Germany from the 1980s when discussions about multiculturalism in West Germany came to the fore to our current time a period still deeply impacted by the country s unification and more recent migration policies In the wake of these developments racial violence right wing populism and ethnically defined nationalism have grown Accessible essays on topics such as labor migration being Black in Germany and the aftermath of the fall of the Berlin Wall lay the groundwork for understanding the intercultural dynamics in Germany today Object focused texts delve into works in various media from Candida H fer s slideshow *Turks in Germany 1979* which presented Turkish immigrants as embedded in public life at a time when they were not welcomed as a permanent part of German society to Ngozi Schommers s readymade sculpture *Commuters* a commentary on the country s ongoing housing crisis In a period when right wing nationalist movements are gaining traction in Germany and around the globe Made in Germany argues for a more expansive idea of what it means to be German spotlighting artists from diverse backgrounds whose works probe notions of national identity Distributed for the Harvard Art Museums Exhibition Schedule Harvard Art Museums Cambridge MA September 13 2024 January 5 2025

The Performance Apparatus Branislav Jakovljevic, 2025-04-15 The publication of Louis Althusser s 1969 article *Ideology and Ideological State Apparatuses* made a deep impact on cultural studies and was instrumental in the formation of the apparatus theory in film studies While contemporaneous with the emergence of performance art this article and the questions of ideology and apparatus it raises barely registered in the field of performance studies which was then in its formative phase Jakovljevi takes this absence of Althusser s apparatus theory from performance studies as an indicator of the

ideological position of the field at the moment of its emergence arguing that while theories of ideology played no major role in early performance studies performance art itself offered a number of incisive critiques of ideology Jakovljevi looks at permutations of the apparatus by investigating the work of theorists such as Louis Althusser Michel Foucault Gilles Deleuze and Judith Butler and engagements with the apparatus by a number of artists such as Amiri Baraka Philippe Thomas New York Art Language Terry Fox Every house has a door Clive Robertson and Cassils Jakovljevi suggests that the centrality of behavior in early performance theory is important for the understanding of contemporary society which is dominated by surveillance capitalism If ideology is lodged in behaviors and if surveillance capitalism thrives on the monetization of the behavioral surplus then performance theory can make significant contributions to our understanding of the moment in which we live and the future we are facing The Performance Apparatus argues for the importance of continuing attention to the question of ideology in contemporary neoliberal order

Creative Time Anne Pasternak,2008-09-17 New York City is the undisputed centre of the North American art world and its public art is one of the most evident signs of its cultural wealth For more than 30 years Creative Time has been an avatar of public art in the city working to engage art and the environment artists and the public

The First British Crime Survey Julian Molina,2023-08-23 The First British Crime Survey An Ethnography of Criminology within Government explores the early history of the British Crime Survey and how government officials academics and criminologists address the challenges brought by large scale data projects

Petrified Joshua Wodak,2025-03-31 Lyrical playful and deadly serious Petrified brings our ideas about the unfolding climate crisis into play with Earth s ability to unleash its own crises time and time again A rupture of life on Earth is currently unfolding What then does this rupture signify not only in terms of being alive during such an upheaval but also in terms of being alive to upheaval itself Petrified Living During a Rupture of Life on Earth takes the reader on a journey deep into the nature of our home to give us the tools to learn how in the middle of that rupture to comport ourselves with honesty clarity culpability and intelligence The purpose of this journey is straightforward to formulate the basis of a philosophy for living during this rupture of life on earth A philosophy for living in the twenty first and last century of life as we have known it on our planet A toolkit as it were for living at the confluence between being petrified at the prospect of extinction and becoming petrified in the most real and physical sense Lyrical playful and deadly serious Petrified aims to provide a new worldview for a new world coming creating a present day fable about achieving fidelity to the vicissitudes of the cosmos Wherein the book asks if desperate times call for desperate measures how can the response be measured against its only true correlate the cosmos

Beauty is Nowhere Saul Ostrow,2013-08-21 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company

Interrogative Design Ian Wojtowicz,2024-12-17 A timely collection that shows how design can animate public space and catalyze democratic processes through vital discussion and public engagement Design thinking emphasizes the production of solutions after a period of research By contrast interrogative design focuses on activating the public sphere

and enriching public discourse through the production of questions A notable contribution to the fields of critical design and media art interrogative design traces its development to Krzysztof Wodiczko and his 1990s public art projects documented in the book *Critical Vehicles In Interrogative Design* Ian Wojtowicz showcases this lineage with new writing from Wodiczko and a host of contributions from diverse and influential practitioners including Rosalyn Deutsche and Antoni Muntadas This book highlights the dynamism of interrogative design as it is practiced today Never has the need for work that provokes thoughtful discourse been more necessary and this volume catalogs both the need and potential viable techniques A consolidated collection on the legacy and the vital currency of interrogative design this volume will delight practitioners with new material and serve students as a practical handbook Contributors also include Dora Apel Dan Borelli Harrell Fletcher Pete Ho Ching Fung Dana Gordon Sara Hendren Garnet Hertz Sohin Hwang Ekene Ijeoma Marisa Mor n Jahn Mark Jarzombek Jaekyung Jung Sung Ho Kim Jean Baptiste Labrune Pia Lindman Ani Liu Andrew Todd Marcus Matthew Mazzotta Alex Milton Max Mollon Mariana Morais Antoni Muntadas Gauri Nagpal Maria Niro Ginger Nolan Robert Ochshorn Adam Ostolski Sofia Ponte Gustavo Romeiro Natalia Romik Warren Sack Kirk Savage Nitin Sawhney Sanjit Sethi Samein Shamsheer James Shen Carl Solander Richard Streitmatter Tran Orkan Telhan Bruce M Tharp Stephanie M Tharp Zenovia Toloudi Marek Wasilewski Lani Watson Sampson Wong and Ben Wood

Dances that Describe Themselves Susan Leigh Foster, 2002-09-04 An inquiry into improvisation as practiced by Richard Bull and his contemporaries

Grafts Michael Marder, 2016-11-22 Grafting do we ever do anything other than that And are we ever free from vegetal influences when we engage in its operations For the philosopher Michael Marder our reflections on vegetal life have a fundamental importance in how we can reflect on our own conceptions of ethics politics and philosophy in general Taking as his starting point the simple vegetal conception of grafting Marder guides the reader through his concise and numerous reflections on what could be described as a vegetal philosophy Grafts are transplants either of a shoot inserted into the trunk of another tree or surgically of skin among other living tissues They are delicate operations intended to preserve improve and modify both the grafted materials and the body that receives them To graft is to create unlikely encounters hybrid mixes and novel surfaces Moving across disciplinary lines Grafts combines the lessons of plant science with the history of philosophy semiotics literary compositions and political theory Co authoring some of the texts with other philosophers plant scientists and artists Marder allows their insights to be grafted onto his own and vice versa Weighing in on contemporary debates such as the ethics of biotechnology dietary practices or political organization Marder inserts an unmistakable vegetal perspective into topics of discussion where it normally wouldn't be found Transferring the living tissue of his own texts into another context he helps them live better more fully than otherwise

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