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Space Shifters

Doctor Who-Guide 1/3

Yoko Ono: TO THE LIGHT has been published on the occasion of Yoko Ono's exhibition at the Serpentine Gallery. Including seminal works from throughout her prolific career, the exhibition reflects upon the enormous impact that she has made on contemporary

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art, exploring her influential role across a wide range of media. Catalogue texts include an in-depth discussion of the Serpentine Gallery exhibition by Alexandra Munroe, and of Ono

The Infinite Mix

Accompanying a major travelling exhibition, co-organized by the celebrated artist Rosemarie Trockel, the book, juxtaposing her work with an array of objects from the worlds of science, fashion, and applied arts, will reach new audiences for the artist with publicity accompanying shows in Madrid, New York and London. German artist Rosemarie Trockel, one of the most revered and independent women in contemporary art, has gained international renown through complex and controversial work focused on "woman" and her place in society, particularly in the arts. Scientific illustrations now recognized as art, fashion transformed by an outsider artist, and Trockel's own ceramic oeuvre, all are part of an exceptional ensemble that will illuminate Trockel's highly influential practice of the past 30 years.

Doctor Who

David Goldblatt is an exemplary documentary photographer, whose work is a life long observation of the social and political developments within South African society. Goldblatt has evolved in his vision as much as the society he has documented, by putting his finger on the pulse of change and its vulnerability. He has been concerned to explore the relationship

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between individual subjects and the structures within which they live. His interest in the violent history of his country, and his awareness of the symbolic significance of architecture form an extraordinary statement both personal and socio-political. Photography, in the words of David Goldblatt, reveals "something of the subtlety and ambiguity of our shifting and frequently contradictory perceptions of reality." His acute historical and political perception provides a sense of the texture of daily life, and in important piece of missing information regarding life under apartheid in South Africa. This book is the first chance to see how his new colour work relates to his earlier black and white photography, and to understand the natural progression to be found in his work.

Amie Siegel: Double Negative

Text by Mark Wallinger.

The Alternative Guide to the Universe

The Alternative Guide to the Universe surveys work that creates unexpected possibilities in art, science and architecture; possibilities so profound that they suggest an alternate reality. Work produced by more than 25 self-taught architects and artists, photographers and futurists, outsider engineers and scientists are featured in this highly illustrated volume. Many of the featured practitioners investigate larger systems of knowledge in their work, while others develop particular disciplines and art forms in

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unexpected and idiosyncratic directions. Taken together, their maverick creations conjure a kind of a parallel universe where ingenuity and inventiveness trump common sense and received wisdom. With new texts by Rick Moody, Mark Pilkington, Valerie Rousseau, Margaret Wertheim, Roger Cardinal and Ralph Rugoff, an anthology of writing about the practitioners featured in the book, and a wealth of visual material, *The Alternative Guide to the Universe* is a fascinating tour through a surprising and rich creative landscape. Published on the occasion of the exhibition *The Alternative Guide to the Universe* at Hayward Gallery, London, 11 June - 26 August 2013.

Annette Messenger, the Messengers

The *Somnambulists* are contemporary portraits of life and death masks from the cast collection of the Edinburgh Phrenological Society. Linked to the early nineteenth-century science of phrenology, these casts preserve quasi-photographic likenesses of individuals living 150 to 200 years ago - from unknown men and women to writers and artists such as Wordsworth, Keats and Blake. Releasing her subjects from the categories of the phrenological head collection, Joanna Kane magically renders photographic likenesses from before the age of photography.

The Burlington Magazine

In My View

Photographs

The full range of one of today's most versatile artists is on vivid display in this heavily illustrated, lavishly produced and comprehensive monograph on the art of Annette Messager. From her earliest works, in which she posed taxidermized sparrows in knitted garments, to her magnificent three-room installation, *Casino*, which won her the Golden Lion award at the 2005 Venice Biennale, Annette Messager has long tackled issues of femininity, prejudice, social mores, birth, and death. Illustrated with more than 600 images that track her entire career to date, this book designed by the artist herself includes interviews, texts by the artist, sketches, installations and photographs of her work. Messager's work encompasses the highly personal, such as ink blots made from her own signatures, diary entries, her children's drawings, to the political, for example effigies displaying acts of torture and abuse. She employs a wide range of materials, including fabric, wool, found objects, personal sketches and photography, through which she catalogs and mines these themes. As varied as its subject, this beautifully produced volume demonstrates Messager's powerful ability to transform the stuff of life into objects of potent expression.

British Humanities Index

Amie Siegel

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Born in Cape Town and raised in Johannesburg, Robin Rhode's art uses the barest of means to comment on urban poverty, the politics of leisure and the commodification of youth cultures. He combines large-scale charcoal drawings with charming and sharp-witted performances, often acted out on the street. In his work, Rhode tries to interact with two-dimensional representations of everyday objects; he draws a candle and tries to blow it out; he sketches a bicycle and tries to ride it. Recently, he has moved towards more poetic abstract forms in paintings and drawings and has also begun to make sculpture. Rhode will also create site-specific works on Southbank Centre's site.

Performing Image

The portrait has historically been understood as an artistic representation of a human subject. Its purpose was to provide a visual or psychological likenesses or an expression of personal, familial or social identity; it was typically associated with the privileged individual subject of Western modernity. Recent scholarship in the humanities and social sciences however has responded to the complex nature of twenty-first century subjectivity and proffered fresh conceptual models and theories to analyse it. The contributors to *Anti-Portraiture* examine subjectivity via a range of media including sculpture, photography and installation, and make a convincing case for an expanded definition of portraiture. By offering a timely reappraisal of the terms through which this genre is approached, the chapter authors volunteer new paradigms in which to consider selfhood,

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embodiment and representation. In doing so they further this exciting academic debate and challenge the curatorial practices and acquisition policies of museums and galleries.

Mark Wallinger, the Russian linesman

New Statesman

Canadian Art

This book examines contemporary approaches to restitution from the perspective of museums. It focuses on the ways in which these institutions have been addressing the subject at a regional, national and international level. In particular, it explores contemporary practices and recent claims, and investigates to what extent the question of restitution as an issue of ownership is still at large, or whether museums have found additional ways to conceptualise and practice restitution, by thinking beyond the issue of ownership. The challenges, benefits and drawbacks of recent and current museum practice are explored. At the same time, the book discusses how these museum practices are received, and informed, by source communities, institutional and governmental agendas and visitors' expectations in order to explore issues of authority, collaboration and shared or conflicting values between the different communities involved in the process. This important book will contribute to the

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developing body of literature that academics, professionals, policy makers and students can refer to in order to understand how restitution has been negotiated, 'materialised', practiced and evaluated within museums.

The Russian Linesman

"OfficeUS Manual" compiles the protocols and strategies of the architecture office to form a working manual for OfficeUS. From business models to time-sheets, the manual examines the conventions that structure practice to transform the way we think about architectural offices.

Kiss My Genders

Featuring shedworkers and shedbuilders from around the world who are leading the alternative workplace revolution, Shedworking looks at why having a shed office is a greener way of working, improves the work-life balance, and accelerates one's productivity. Inspired by the author's Shedworking website, which has been internationally acclaimed for the groundbreaking scale of its architectural coverage, the book features many previously unpublished images of garden offices and shed-like atmospheres: offices on roofs, sheds inside "traditional" offices, and even sheds on wheels, as well as cutting-edge Le Corbusier-designed models for the back garden, all-glass shed offices, and buildings "built" using living trees. Along the way it offers a whistle-stop tour of famous sheds from Pliny the Younger's summerhouse

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and the retreats of 19th-century composers Edvard Grieg and Gustav Mahler to award-winning 21st-century fantasy writer Neil Gaiman's gazebo. In short, *Shedworking* offers a manifesto for those wanting to change their working lives for the better and go to work in the garden.

Digital Media and Learner Identity

An examination of how artists have combined performance and moving image for decades, anticipating our changing relation to images in the internet era. In *Performing Image*, Isobel Harbison examines how artists have combined performance and moving image in their work since the 1960s, and how this work anticipates our changing relations to images since the advent of smart phones and the spread of online prosumerism. Over this period, artists have used a variety of DIY modes of self-imaging and circulation--from home video to social media--suggesting how and why Western subjects might seek alternative platforms for self-expression and self-representation. In the course of her argument, Harbison offers close analyses of works by such artists as Robert Rauschenberg, Yvonne Rainer, Mark Leckey, Wu Tsang, and Martine Syms. Harbison argues that while we produce images, images also produce us--those that we take and share, those that we see and assimilate through mass media and social media, those that we encounter in museums and galleries. Although all the artists she examines express their relation to images uniquely, they also offer a vantage point on today's productive-

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consumptive image circuits in which billions of us are caught. This unregulated, all-encompassing image performativity, Harbison writes, puts us to work, for free, in the service of global corporate expansion. Harbison offers a three-part interpretive framework for understanding this new proximity to images as it is negotiated by these artworks, a detailed outline of a set of connected practices--and a declaration of the value of art in an economy of attention and a crisis of representation.

Yoko Ono

Text by Mark Wallinger.

Mark Wallinger: the Russian Linesman

Publié à l'occasion de l'exposition présentée du 5 février au 25 avril 2010 au Musée d'Art Moderne Paris. Le présent ouvrage propose une sélection de pièces majeures de l'artiste américaine Elaine Sturtevant dont l'inédite House of Horrors (2010), un train fantôme grandeur nature spécialement conçu pour cette première monographie à Paris, ainsi que Elastic Tango (2010), une pièce de théâtre vidéo en trois actes sur neuf moniteurs. Précédant de 15 ans le mouvement des Appropriationnistes des années 1980, Sturtevant a d'emblée répliqué le travail d'autres artistes tels qu'Andy Warhol, Jasper Johns, Marcel Duchamp, Joseph Beuys, Frank Stella ou Felix Gonzalez-Torres, avant que leur travail ne soit reconnu sur la scène internationale. Intuition visionnaire donc, mise ici aussi en lumière. Bilingue

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français-anglais.

Officeus Manual

Drawing on research into autobiographical video production by young learners to present a theory of curatorship and new media, this work explores facets of literacy and identity theory which provided the initial frames for examining the work and shows how 'curatorship' works as a metaphor for new cultural and literacy practices.

Rosemarie Trockel

Mass Effect

Connemara

"Everything we do is music explores Indian classical music as a source of inspiration for a diverse group of modern and contemporary artists. This catalogue reflects upon the ways in which something as distinct as Indian classical music is connected with the visual arts. It brings together a host of approaches, from the figurative and graphic to the abstract and performative. Drawing and the act of mark making emerges as a guiding principle within the diverse artistic approaches to prompt reflections on how an oral tradition like Indian classical music has come to be experienced and represented; to wonder at how artists react and respond to sound to create

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images. Featuring the work of 16 artists including Dayanita Singh, Francesco Clemente, and Shahzia Sikander. Also includes an essay by Shanay Jhaveri, Assistant Curator, South Asia, Metropolitan Museum of Art, New York. Published on the occasion of the exhibition, Everything we do is music at Drawing Room, London, 30 November 2017 - 18 February 2018."

Kunstforum international

The future of fiction is neither global nor national. Instead, Matthew Hart argues, it is trending extraterritorial. Extraterritorial spaces fall outside of national borders but enhance state power. They cut across geography and history but do not point the way to a borderless new world. They range from the United Nations headquarters and international waters to CIA black sites and the departure zones at international airports. The political geography of the present, Hart shows, has come to resemble a patchwork of such spaces. Hart reveals extraterritoriality's centrality to twenty-first-century art and fiction. He shows how extraterritorial fictions expose the way states construct "global" space in their own interests. Extraterritorial novels teach us not to mistake cracks or gradations in political geography for a crisis of the state. Hart demonstrates how the unstable character of many twenty-first-century aesthetic forms can be traced to the increasingly extraterritorial nature of contemporary political geography. Discussing writers such as Margaret Atwood, J. G. Ballard, Amitav Ghosh, Chang-

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rae Lee, Hilary Mantel, and China Miéville, as well as artists like Hito Steyerl and Mark Wallinger, Hart combines lively critical readings of contemporary novels with historical and theoretical discussions about sovereignty, globalization, cosmopolitanism, and postcolonialism. Extraterritorial presents a new theory of literature that explains what happens when dreams of an open, connected world confront the reality of mobile, elastic, and tenacious borders.

Drawing Connections

"Since the turn of the millennium, the Internet has evolved from what was merely a new medium to a true mass medium--with a deeper and wider cultural reach, greater opportunities for distribution and collaboration, and more complex corporate and political realities. Mapping a loosely chronological series of formative arguments, developments, and happenings, Mass Effect provides an essential guide to understanding the dynamic and ongoing relationship between art and new technologies. Mass Effect brings together nearly forty contributions, including newly commissioned essays and reprints, image portfolios, and transcribed discussion panels and lectures that offer insights and reflections from a wide range of artists, curators, art historians, and bloggers. Among the topics examined are the use of commercial platforms for art practice, what art means in an age of increasing surveillance, and questions surrounding such recent concepts as "postinternet." Other contributions analyze and document particular works by the artists of And/Or Gallery, Cory Arcangel,

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DIS, Cao Fei, the Radical Software Group, and others."
-- Publisher's description

Pipilotti Rist

Known for her layered, meticulously constructed works that trace the undercurrents of systems of value and image-making, Chicago-born artist Amie Siegel's (born 1974) work moves between film, video, photography, performance and installation. Double Negative surveys the last decade of her art.

Robin Rhode

The Somnambulists

Kiss My Genders celebrates the work of more than 20 international artists whose practices explore and engage with gender fluidity, as well as non-binary, trans and intersex identities. Featuring works from the late 1960s and early 1970s through to the present, and focusing on artists who draw on their own experiences to create content and forms that challenge accepted or stable definitions of gender. Working across painting, immersive installations, sculpture, text, photography and film, many of these artists treat the body as a sculpture, and in doing so open up new possibilities for gender, beauty, and representations of the human form. This publication includes texts from writers, theorists, curators, poets and artists who have made key contributions to thinking in the field. From pop culture

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and gender dissidence to the embrace of the 'monstrous' or 'freaky', from the politics of prose to trans-feminism and politics on the street, each of these writers throws light on a different way of seeing. Also featured is a round-table discussion between a selection of artists and exhibition curator Vincent Honoré. In addition to these original texts, the book reprints a key text by Renate Lorenz and includes poetry by Travis Alabanza, Jay Bernard and Nat Raha. Published on the occasion of the exhibition, Kiss My Genders at Hayward Gallery, London (12 June - 8 September 2019).

Strange and Familiar

More than 75 top artists write about the artists who most influenced or inspired their own work, in an evocative collection that includes Thomas Demand's thoughts on Paolo Uccello, Mirosław Balka's reflections on Michelangelo and Vik Muniz's tribute to Peter Paul Rubens.

Move

Sturtevant

Shedworking

Pipilotti Rist burst onto the international art scene in the 1990s with her vibrant large-scale video works and multimedia installations. Taking up themes of

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female sexuality and mass media culture through her playful and provocative remixes of fantasy and the everyday, Rist has become one of the most important video artists working today. This beautifully presented, comprehensive mid-career survey is published to coincide with a major exhibition at London's Hayward Gallery, and to complement the subsequent European tour of the show. With essays by Chrissie Iles, Elisabeth Bronfen, Stephanie Rosenthal, Stefanie Mueller and Konrad Bitterli, and featuring a visual essay created specifically for the book by Rist herself, this lavishly-illustrated, casebound book charts the fascinating career of one of the world's best-loved artists. Published alongside the exhibition Pipilotti Rist: Eyeball Massage at the Hayward Gallery, London, 28 September 2011 – 8 January 2012.

Anti-Portraiture

Published on the occasion of an exhibition held at the Hayward Gallery, London, Oct. 13, 2010-Jan. 9, 2011 and at the Haus der Kunst, Munich, Feb. 10-May 15, 2011.

The 3rd Person Archive

Space Shifters features 20 leading international artists whose work addresses the intersections of perception, sculptural space and architecture. Beginning with the pioneering use of innovative sculptural materials in the 1960s, the exhibition (and this accompanying catalogue) explore the ways in which artworks engage or alter the

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viewer's perception of the surrounding architecture. The development of these concerns is traced over the course of the past four decades and concludes with artworks from the present day. Artists include: Jeppe Hein, Alicja Kwade, Roni Horn, Richard Wilson, Anish Kapoor, Yayoi Kusama, and Felix Gonzalez-Torres, among others. Published on the occasion of the exhibition, Space Shifters at Hayward Gallery, London (26 September 2018 - 1 June 2019).

Extraterritorial

Museums and Restitution

Twenty-three photographers from countries around the world offer their own perspectives on British society. British photographer Martin Parr has selected works, dating from the 1930s to today, that capture the social, cultural, and political identity of the UK through the camera lens. These images range from social documentary and street photography to portraiture and architectural photography and offer a reflection of how Britain is perceived by those outside its borders.

Mark Manders

Everything We Do is Music

John Stezaker has been collecting photographic city views from the 1920s and 1930s for 30 years. His

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interest lies in the people that were usually photographed by chance. In his The 3rd Person Archive, he records hundreds of mostly stamp-size details. He describes the archive as a possibility to travel in time. For the viewer, these "miniatures", four-colour reproductions of the black-and-white originals, unfold an enormous imaginative power. One feels like a voyeur observing, in an uninvolved way, the fates and encounters of people in urban labyrinths, a surreal situation that is as disconcerting as it is fascinating. No text.

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