

Animals Documents Of Contemporary Art

Animals have become the focus of much recent art, informing numerous works and projects featured at major exhibitions.

Becoming Animal documents these works with eye-popping full-color images, taking us on a visual journey through an unknown world.

... **art** with the ir-remediable luminousness of electric power. A canvas and an image sprayed rapidly, within ten minutes ... **animals!** The snail in the darkness of the world continues its ritual house. The **animals** are here and the terrible ...

Writings on color from modernism to the present, with contributions writers from Baudelaire to Baudrillard, surveying art from Paul Gauguin to Rachel Whiteread.

This anthology considers how the rise of transdisciplinary practices in the post-war era allowed for new kinds of artistic engagement with nature.

This title comprehensively surveys and looks beyond the phenomenon of "designart" that has emerged since the Pop and Minimalist era: cutting edge, hybrid practices that blur traditional boundaries between art, architecture, graphics and ...

The book examines the roles that rare and exotic animals played in the cultural self-fashioning and the political imaging of the Medici court during the family's reign, first as Dukes of Florence (1532-1569) and subsequently as Grand ...

But in order to engage critically with the meaning, for example, of hair in David Hammons's installations, milk in the work of Dieter Roth, or latex in the sculptures of Eva Hesse, we need a very different set of methodological tools.

The book discusses the themes of Creation myths of the pagan and Christian religion, the contribution of the animal art of the ancient contribution of the animal art of the ancient Orient to the development of the Romanesque and gothic ...

Often labelled as 'indescribable', the sublime is a term that has been debated for centuries amongst writers, artists, philosophers and theorists.

The essays and artists' statements in this volume explore these questions with a focus on examining the studio's transition from a workshop for physical production to a space with potential for multiple forms of creation and participation.

The volume, which is printed in a horizontal format (it's 11x8") and heavily illustrated, is written for a general audience, though art historians will also find much of interest.

Ruins is one of a series documenting major themes and ideas in contemporary art.

Invaluable resource for anyone who wants to understand contemporary Chinese art, one of the most fascinating art scenes of the late 20th and early 21st centuries.

This book is the first major anthology to focus on relationships between science fiction and contemporary art, and is an essential read for all those exploring this vital genre.

... **Animals**. London: Whitechapel **Documents of Contemporary Art**/MIT Press. Singer, Peter. 1975. **Animal Liberation: A New Ethics for our Treatment of Animals**. New York: Harper Collins. Smith, Roberta. 2015. Review: Art That Snorts, From ...

Information that matters -- Information as environment -- Information embodied -- Information overload and its discontents -- What information wants

... **Documents of Contemporary Art**, ed. Richard Noble, 142-145. London: Whitechapel Gallery. Braidotti, Rosi. 2013. *The Posthuman*. Cambridge: Polity. Capossere, Bill, and Marion Deeds. 2017. Reviews: Barsk: *The Elephant's Graveyard*. Fantasy ...

This innovative collection opens a door into the rich history of animals in China. This title is also available as Open Access.

This pioneering work collects an amazing assemblage of court cases in which animals have been named as defendants--chickens, rats, field mice, bees, gnats, and (in 34 recorded instances) pigs, among others-- providing insight into such ...

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It will not waste your time. believe me, the e-book will definitely express you supplementary situation to read. Just invest little get older to right of entry this on-line statement **Animals Documents Of Contemporary Art** as without difficulty as review them wherever you are now.

The Studio 2012-03-02 Jens Hoffmann The evolution of studio—and "post-studio"—practice over the last half century. With the emergence of conceptual art in the mid-1960s, the traditional notion of the studio became at least partly obsolete. Other sites emerged for the generation of art, leading to the idea of "post-studio practice." But the studio never went away; it was continually reinvented in response to new realities. This collection, expanding on current critical interest in issues of production and situation, looks at the evolution of studio—and "post-studio"—practice over the last half century. In recent decades many artists have turned their studios into offices from which they organize a multiplicity of operations and interactions. Others use the studio as a quasi-exhibition space, or work on a laptop computer—mobile, flexible, and ready to follow the next commission. Among the topics surveyed here are the changing portrayal and experience of the artist's role since 1960; the diversity of current studio and post-studio practice; the critical strategies of artists who have used the studio situation as the subject or point of origin for their work; the insights to be gained from archival studio projects; and the expanded field of production that arises from responding to new conditions in the world outside the studio. The essays and artists' statements in this volume explore these questions with a focus on examining the studio's transition from a workshop for physical production to a space with potential for multiple forms of creation and participation.

Jan Brueghel the Elder 2005 Arianne Faber Kolb Kolb has produced a thoroughly researched essay on this painting, which is in the Getty Museum. The study focuses on Brueghel's depiction of nature, especially his exacting representation of identifiable species of animals and birds, the names of which are listed. Brueghel's collaboration with other painters, his and other painters' re-use of the same theme and composition, and the history and practice of natural history collection and representation are central themes. The volume, which is printed in a horizontal format (it's 11x8") and heavily illustrated, is written for a general audience, though art historians will also find much of interest.

Science Fiction 2020-03-25 Dan Byrne-Smith

Materiality 2015 Petra Lange-Berndt "Materiality has reappeared as a highly contested topic in recent art. Modernist criticism tended to privilege form over matter--considering material as the essentialized basis of medium specificity--and technically based approaches in art history reinforced connoisseurship through the science of artistic materials. But in order to engage critically with the meaning, for example, of hair in David Hammons's installations, milk in the work of Dieter Roth, or latex in the sculptures of Eva Hesse, we need a very different set of methodological tools. This anthology focuses on the moments when materials become willful actors and agents within artistic processes, entangling their audience in a web of connections. It investigates the role of materiality in art that attempts to expand notions of time, space, process, or participation. And it looks at the ways in which materials obstruct, disrupt, or interfere with social norms, emerging as impure formations and messy, unstable substances. It reexamines the notion of "dematerialization"; addresses materialist critiques of artistic production; surveys relationships between matter and bodies,

from the hierarchies of gender to the abject and phobic; explores the vitality of substances; and addresses the concepts of intermateriality and transmateriality emerging in the hybrid zones of digital experimentation." -- Publisher's description.

Animality in Contemporary Italian Philosophy 2020-09-03 Felice Cimatti This volume provides an overview of contemporary Italian philosophy from the perspective of animality. Its rationale rests on two main premises: the great topicality of both Italian contemporary philosophy (the so-called "Italian Theory") and of the animal question (the so-called "animal turn" in the humanities and the social sciences) in the contemporary philosophical panorama. The volume not only intersects these two axes, illuminating Italian Theory through the animal question, but also proposes an original thesis: that the animal question is a central and founding issue of contemporary Italian philosophy. It combines historical-descriptive chapters with analyses of the theme in several philosophical branches, such as biopolitics, Posthumanism, Marxism, Feminism, Antispeciesism and Theology, and with original contributions by renowned authors of contemporary Italian (animal) philosophy. The volume is both historical-descriptive and speculative and is intended for a broad academic audience, embracing both Italian studies and Animal studies at all levels.

The Criminal Prosecution and Capital Punishment of Animals 1998 Edward Payson Evans Can an Animal Commit a Crime? This pioneering work collects an amazing assemblage of court cases in which animals have been named as defendants--chickens, rats, field mice, bees, gnats, and (in 34 recorded instances) pigs, among others-- providing insight into such modern issues as animal rights, capital punishment, and social and criminal theory. Evans suggests an intriguing distinction between trials of specific animals or particular crimes, such as the "murder" of an infant by a pig, and trials for larger, catastrophic events, such as plagues and infestations. In the latter case, Evans suggests a parallel to witchcraft. Edward Payson Evans [1831-1917], a historian, linguist and associate of Ralph Waldo Emerson, taught at the University of Michigan before moving to Germany, where he became a specialist in Oriental languages and German literature. A prolific author, his other Animal-related books are *Animal Symbolism in Art and Literature* and *Animal Symbolism in Ecclesiastical Architecture*, both published in 1887. CONTENTS Introduction 1. Bugs and Beasts before the Law 2. Mediæval and Modern Penology Appendix Bibliography Index

Animals 2016 Filipa Ramos Animals have become the focus of much recent art, informing numerous works and projects featured at major exhibitions. Contemporary art has become a privileged terrain for exploring interspecies relationships, providing the conditions for diverse disciplines and theoretical positions to engage with animal behaviour and consciousness. Artists' engagement with animals opens up new perspectives on the dynamics of dominance, oppression and exclusion, with parallels in human society; and animal nature is at the heart of debates on the 'anthropocene' era and the ecological concerns of scientists, thinkers and artists alike. Centred on contemporary artworks, this anthology attests to the trans-disciplinary nature of this subject, with art as one of its principal points of convergence.

Design and Art 2007 Alex Coles Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title comprehensively surveys and looks beyond the phenomenon of "designart" that has emerged since the Pop and Minimalist era: cutting edge, hybrid practices that blur traditional boundaries between art, architecture, graphics and product design. Key debates about form and function, the everyday, the collective and the utopian are contextualized historically and theoretically by leading practitioners and critics from both the art and the design worlds. Contributors include David Bourdon, Peter Cook/Archigram, Douglas Coupland, Kees Dorst, Charles Eames, Experimental Jetset, Vilém Flusser, Hal Foster, Liam Gillick, Dan Graham, Clement Greenberg, Richard Hamilton, Donald Judd, Frederick Kiesler, Miwon Kwon, Maria Lind, M/M, N55, George Nelson, Lucy Orta, Jorge Pardo, Norman Potter, Rick Poyner, Paul Rand, Tobias Rehberger, Ed Ruscha, Joe Scanlan, Mary Anne Staniszewski, Superflex, Manfredo Tafuri, Rirkrit Tiravanija, Paul Virilio, Joep van Lieshout, Andy Warhol, Benjamin Weil, Mark Wigley and Andrea Zittel.

Exotic Animals in the Art and Culture of the Medici Court in Florence 2018-10-22 Angelica Groom An examination of the diverse roles exotic animals, both living species and depicted as motifs in art, played in the fashioning of the Medici's courtly identity.

Contemporary Chinese Art: Primary Documents

Animals Through Chinese History 2019 Roel Sterckx This innovative collection opens a door into the rich history of animals in China. This title is also available as Open Access.

Theories and Documents of Contemporary Art 2012-09-25 Kristine Stiles An essential text in the field of contemporary art history, it has now been updated to represent 30 countries and over 100 new artists. The internationalism evident in this revised edition reflects the growing interest in contemporary art throughout the world from the U.S. and Europe to the Middle East, Asia, Africa, Latin America, and Australia.

Information 2016 Sarah Cook Information that matters -- Information as environment -- Information embodied -- Information overload and its discontents -- What information wants

The Sublime 2007-01-24 Philip Shaw Often labelled as 'indescribable', the sublime is a term that has been debated for centuries amongst writers, artists, philosophers and theorists. Usually related to ideas of the great, the awe-inspiring and the overpowering, the sublime has become a complex yet crucial concept in many disciplines. Offering historical overviews and explanations, Philip Shaw looks at: the legacy of the earliest, classical theories of the sublime through the romantic to the postmodern and avant-garde sublimity the major theorists of the sublime such as Kant, Burke, Lyotard, Derrida, Lacan and Žižek, offering critical introductions to each the significance of the concept through a range of literary readings including the Old and New testaments, Homer, Milton and writing from the romantic era how the concept of the sublime has affected other art forms such as painting and film, from abstract expressionism to David Lynch's neo-noir. This remarkably clear study of what is, in essence, a term which evades definition, is essential reading for students of literature, critical and cultural theory.

Becoming Animal 2005-06-17 Nato Thompson Contemporary artists investigate the boundaries between animal and human in a world of transgenics and dissolving distinctions; with 65 color images of new works. In an age when scientists say they can no longer specify the exact difference between human and animal, living and dead, many contemporary artists have chosen to use animals in their work—as the ultimate "other," as metaphor, as reflection. The attempt to discover what is animal, not surprisingly, leads to a greater understanding of what it means to be human. In *Becoming Animal*, 12 internationally known artists investigate the shifting boundaries between animal and human. Their explorations may be a barometer of things to come. The works included in *Becoming Animal*—which accompanies an exhibit at MASS MoCA—range from the aviary and cabinet of curiosities of Mark Dion to the gun-toting bird collages of Michael Oatman. Nicolas Lampert's machine-animal collages and Jane Alexander's corpse-like humanoids suggest a new landscape of alienation. Rachel Berwick's investigation of the last Galapagos tortoise from the island of Pinto and Brian Conley's humanized mating call of the Tungara frog question the divide between human and animal communication. Patricia Piccinini imagines a bodyguard for a bird on the edge of extinction and Ann-Sofi Siden recreates the bedroom—and paranoia—of psychologist Alice Fabian. Natalie Jeremijenko presents another installment in her ongoing *Ooz*, reverse-engineering the zoo, and Kathy High's installation of "trans-animals" remembers lab rats who have given their lives for science. Sam Easterson's videos allow us to see from the viewpoint of an armadillo, a tarantula, a tumbleweed; Motohiko Odani's films show a surrealistic genetically modified bestiary. *Becoming Animal* documents these works with eye-popping

full-color images, taking us on a visual journey through an unknown world.

Literary Animal Studies and the Climate Crisis 2022-11-22 Sune Borkfelt Literary Animal Studies and the Climate Crisis connects insights from the field of literary animal studies with the urgent issues of climate change and environmental degradation, and features considerations of new interventions by literature in relation to these pressing questions and debates. This volume informs academic debates in terms of how nonhuman animals figure in our cultural imagination of topics such as climate change, extinction, animal otherness, the posthuman, and environmental crises. Using a diverse set of methodologies, each chapter presents relevant cases which discuss the various aspects of these interstices. This volume is an intersection between literary animal studies and climate fiction intended as an interdisciplinary intervention that speaks to the global climate debate and is thus relevant across the environmental humanities.

Ruins 2011 Brian Dillon *Ruins* is one of a series documenting major themes and ideas in contemporary art.

Colour 2008 David Batchelor *Writings on color from modernism to the present*, with contributions writers from Baudelaire to Baudrillard, surveying art from Paul Gauguin to Rachel Whiteread.

Animals in Art and Thought 2019-07-02 Francis Klingender Originally published in 1971, *Animals in Art and Thought* discusses the ways in which animals have been used by man in art and literature. The book looks at how they have been used to symbolise religious, social and political beliefs, as well as their pragmatic use by hunters, sportsmen, and farmers. The book discusses these various attitudes in a survey which ranges from prehistoric cave art to the later Middle Ages. The book is especially concerned with uncovering the latent, as well as the manifest meanings of animal art, and presents a detailed examination of the literary and archaeological monuments of the periods covered in the book. The book discusses the themes of Creation myths of the pagan and Christian religion, the contribution of the animal art of the ancient contribution of the animal art of the ancient Orient to the development of the Romanesque and gothic styles in Europe, the use of beast fables in social or political satire, and the heroic associations of animals in medieval chivalry.

Nature 2012 Jeffrey Kastner This anthology considers how the rise of transdisciplinary practices in the post-war era allowed for new kinds of artistic engagement with nature. It provides an overview of the eclectic scientific and philosophical sources that inform contemporary art's investigations of nature.

[Colour](#)