

# Contemporary Art And Politics

**Kit Messham-Muir, Uroš Cvorc**

**Art and Activism in the Age of Systemic Crisis** Eliza Steinbock, Bram Ieven, Marijke de Valck, 2020-10-07 This book examines how renewed forms of artistic activism were developed in the wake of the neoliberal repression since the 1980s. The volume shows the diverse ways in which artists have sought to confront systemic crises around the globe, searching for new and enduring forms of building communities and reimagining the political horizon. The authors engage in a dialogue with these artistic efforts and their histories - in particular the earlier artistic activism that was developed during the civil rights era in the 1960s and 70s - providing valuable historical insight and new conceptual reflection on the future of aesthetic resilience. This book will be of interest to scholars in contemporary art, history of art, film and literary studies, protest movements, and social movements.

**Brave New Avant Garde** Marc James Leger, 2012-02-24 Brave New Avant Garde is a collection of essays that ask the questions: what is an adequate model of contemporary avant garde practice and what are its theoretical premises? With this it asks the related question, echoing Alain Badiou: must the avant garde hypothesis be abandoned? Brave New Avant Garde stands in opposition to postmodern post-politics and the view that radical practice has no other future than its reduction to the workings of the free market in the form of the simple process of cultural production or to variations on the cultural politics of representation. Today's avant garde, formed in the wake of the end of the Soviet Union and the rise of the anti-globalization movement, represents a counter-power that rejects the inevitability of capitalist integration. The way out for artists in today's world of creative industries is defined in these pages as a psychoanalytically informed sinthomeopathic practice, a critical identification with prevailing conditions of production that avoids the surplus enjoyment of the ideology of postmodern pluralism.

**Contemporary Art, Photography, and the Politics of Citizenship** Vered Maimon, 2020 This book analyzes recent artistic and activist projects in order to conceptualize the new roles and goals of a critical theory and practice of art and photography. Vered Maimon argues that current artistic and activist practices are no longer concerned with the politics of representation and the critique of the spectacle, but with a politics of rights and the performative formation of shared yet highly contested public domains. The book thus offers a critical framework in which to rethink the artistic, the activist, and the political under globalization. The primary focus is on the ways contemporary artists and activists examine political

citizenship as a paradox where subjects are struggling to acquire rights whose formulation rests on attributes they allegedly don't have; while the universal political validity of these rights presupposes precisely the abstraction of every form of difference, rights for all. The book will be of interest to scholars working in art history, contemporary art, photography theory, visual culture, cultural studies, critical theory, political theory, human rights, and activism

*Art and Politics* Claudia Mesch,2013-10-15 Contemporary art is increasingly concerned with swaying the opinions of its viewer. To do so, the art employs various strategies to convey a political message. This book provides readers with the tools to decode and appreciate political art, a crucial and understudied direction in post-war art. From the postwar works of Pablo Picasso and Alexander Deineka to the Border Film Project and web-based works of Beatriz da Costa, *Art and Politics: a Small History of Art for Social Change* since 1945 considers how artists visual or otherwise have engaged with major political and grassroots movements, particularly after 1960. With its broad definition of the political, this book features chapters on post colonialism, feminism, the anti-war movement, environmentalism, gay rights and anti-globalization. It charts how individual artworks reverberated with enormous ideological shifts. While emphasizing the West, *Art and Politics* takes global developments into account as well - looking at art production practiced by postcolonial African, Latin American and Middle Eastern artists. Its case-study approach to the subject provides the reader with an overview of a most complex subject. This book will also challenge its readers to consider often devalued and marginalized political artworks as properly part of the history of modern and contemporary art.

**Decolonizing Nature** T. J. Demos,2016-09-02 A study of the intersecting fields of art history, ecology, visual culture, geography, and environmental politics. While ecology has received little systematic attention within art history, its visibility and significance has grown in relation to the threats of climate change and environmental destruction. By engaging artists' widespread aesthetic and political engagement with environmental conditions and processes around the globe—and looking at cutting-edge theoretical, political, and cultural developments in the Global South and North—*Decolonizing Nature* offers a significant, original contribution to the intersecting fields of art history, ecology, visual culture, geography, and environmental politics. Art historian T. J. Demos, author of *Return to the Postcolony: Specters of Colonialism in Contemporary Art* (2013), considers the creative proposals of artists and activists for ways of life that bring together ecological sustainability, climate justice, and radical democracy, at a time when such creative proposals are urgently needed.

*Spheres of Action* Eric Alliez,Peter Osborne,2013 The relationship between art and politics has been contested throughout the modern period. In recent times, in tandem with developments in contemporary art, it has moved to the centre of debates in art and cultural theory. In Europe, these debates tend to focus on the writings of certain pivotal thinkers, around whom distinctive schools of thought have developed, crossing national boundaries in new and provocative ways. For the first time, this volume brings together these thinkers from France, Italy, and Germany to offer a wide-ranging overview of

the major themes in this challenging and provocative area. It will be invaluable for anyone seeking an up-to-date understanding of the topic. With an insightful introduction by the editors, the volume features contributions from some of the world's leading philosophers, theorists, and critics: Éric Alliez, Franco Berardi, Georges Didi-Huberman, Boris Groys, Maurizio Lazzarato, Elisabeth Lebovici, Antonio Negri, Jacques Rancière, Judith Revel, Peter Sloterdijk, and Peter Weibel.

**The Museum Establishment and Contemporary Art** Rebecca J. DeRoo, 2006-01-09 This book provides an in-depth account of the protests that shook France in 1968 and which served as a catalyst to a radical reconsideration of artistic practice that has shaped both art and museum exhibitions up to the present. Rebecca DeRoo examines how issues of historical and personal memory, the separation of public and private domains, and the ordinary objects of everyday life emerged as central concerns for museums and for artists, as both struggled to respond to the protests. She argues that the responses of the museums were only partially faithful to the aims of the activist movements. Museums, in fact, often misunderstood and misrepresented the work of artists that was exhibited as a means of addressing these concerns. Analyzing how museums and critics did and did not address the aims of the protests, DeRoo highlights the issues relevant to the politics of the public display of art that have been central to artistic representation, in France as well as in North America.

Art and Politics Now Anthony Downey, 2014-10-28 A highly illustrated, accessible guide to political art in the twenty-first century, including some of the most daring and ambitious artworks of recent times Why have so many artists turned to political subject matter in the last decade? Can art not only question but also reinvigorate the social, civic, and political imagination? Art and Politics Now offers a brilliant survey of artists engaged with “the political,” whether in providing commentary, questioning social structures, or actively responding to the world around them. Eleven thematic chapters address and contextualize a range of highly topical subjects, including globalization, labor, technology, citizenship, war, activism, and information. Art and Politics Now also highlights the radical changes in the approaches and techniques used by artists to communicate their ideas, from the increase in collaborative, artist-led, and participatory projects to activism and intervention, documentary and archive work. Many high-profile artists are featured, including Chantal Ackerman, Ai Weiwei, Francis Alys, Harun Farocki, Omer Fast, Subodh Gupta, Teresa Margolles, Walid Raad, Raqs Media Collective, Doris Salcedo, Bruno Serralongue, and Santiago Sierra.

*Politics and Heidegger's Concept of Thinking in Contemporary Art* Louise Carrie Wales, 2021-09-16 Responding to Heidegger's stark warnings concerning the essence of technology, this book demonstrates art's capacity to emancipate the life-world from globalized technological enframing. Louise Carrie Wales presents the work of five contemporary artists - Martha Rosler, Christian Boltanski, Krzysztof Wodiczko, and collaborators Noorafshan Mirza and Brad Butler - who challenge our thinking and compel a dramatic re-positioning of social norms and hidden beliefs. The through-line is rooted in Heidegger's question posed at the conclusion of his technology essay as understood through artworks that provides a counter

to enframing while using increasingly sophisticated technological methods. The themes are political in nature and continue to have profound resonance in today's geopolitical climate. The book will be of interest to scholars working in art history, aesthetics, philosophy, and visual culture.

*The Trump Effect in Contemporary Art and Visual Culture* Kit Messham-Muir, Uroš Cvor, 2022-12-29 The 2021 Capitol Hill Riot marked a watershed moment when the 'old world' of fact-based systems of representation was briefly overwhelmed by the emerging hyper-individual politics of aestheticized emotion. In *The Trump Effect in Contemporary Art and Visual Culture*, Kit Messham-Muir and Uroš Cvor analyse the aesthetics that have emerged at the core of 21st-century politics, and which erupted at the US Capitol in January 2021. Looking at this event's aesthetic dimensions through such aspects as QAnon, white resentment and strongman authoritarianism, they examine the world-wide historical trends towards ethno-nationalism and populism that emerged following the end of the Cold War in 1989 and the dawning of the current post-ideological age. Building on their ground-breaking research into how trauma, emotion and empathy have become well-worn tropes in contemporary art informed by conflict, Messham-Muir and Cvor go further by highlighting the ways in which art can actively disrupt an underlying drift in society towards white supremacy and ultranationalism. Utilising their outsiders' perspective on a so-called American phenomenon, and rejecting American exceptionalism, their theorising of the 'Trump Effect' rejects the idea of Trump as a political aberration, but as a symptom of deeper and longer-term philosophical shifts in global politics and society. As theorists of contemporary art and visual culture, Messham-Muir and Cvor explore the ways in which these features of the Trump Effect operate through aesthetics, in the intersection of politics and contemporary art, and provide valuable insight into the current political context.

*Sabotage Art* Sophie Halart, Mara Polgovsky Ezcurra, 2016-03-31 Sabotage is the deliberate disruption of a dominant system, be it political, military or economic. Yet in recent decades, sabotage has also become an artistic strategy most notably in Latin America. In Brazil, Colombia, Mexico, Chile and Argentina, artists are producing radical, unruly or even iconoclastic work that resists state violence, social conformity and the commodification of art. Sabotage Art reveals how contemporary Latin American artists have resorted to sabotage strategies as a means to bridge the gap between aesthetics and politics. The global status of and market for Latin American art is growing rapidly. This book is essential reading for those who want to understand this new, dissident work, as well as its mystification, co-option and commercialisation within current academic historiographies and art-world curatorial initiatives.

**What about Activism?** Steven Henry Madoff, 2019-12-10 Curators and thinkers about contemporary art consider how to engage audiences in creative forms of protest and advocacy. With the global rise of a politics of shock, driven by nationalist and authoritarian regimes, what paths to resistance and sites of sanctuary can cultural institutions offer? In this book, more than twenty of the world's leading curators and thinkers about contemporary art offer powerful case studies from their own

work, along with historical and theoretical perspectives, that point the way for cultural producers everywhere to engage audiences in creative forms of protest and advocacy capable of confronting the fierce political challenges of today and tomorrow. Contributors Defne Ayas, Ute Meta Bauer, Nicolas Bourriaud, Carolyn Christov-Bakargiev, Joshua Decker, Clémentine Deliss, Irmgard Emmelhainz, Boris Groys, Hou Hanru, Pi Li, Maria Lind, Steven Henry Madoff, Antonia Majaca, Gabi Ngcobo, Hans Ulrich Obrist, Jack Persekian with Alison Ramer, María Belén Saéz de Ibarra, Terry Smith, Nato Thompson, Mick Wilson, Brian Kuan Wood, Tirdad Zolghadr

Legislating Creativity Dustin Kidd, 2014-04-08 How does political policy-making shape the creative activities of artists? Do the political interests of artists influence actual political practices in any way? *Legislating Creativity* examines the relationship between art and politics through an analysis of controversial art projects tied to the National Endowment for the Arts during the Culture Wars (late 1980s-1990s). Though there have always been tensions in government funding for the arts, these controversies intensified the public debates surrounding art/politics and remain as a focal point in conversations that continue today. The book focuses on three case studies: Mapplethorpe's controversial photography, an exhibit on the impact of AIDS entitled *Witnesses*, and the *Guerrilla Girls*. Dustin Kidd has provided a thoroughly enriching look at the intersections of art and politics—the ways that political practices transform creative expression and the ways that artistic drives shape political policies.

The synthetic proposition Nizan Shaked, 2017-06-13 *The synthetic proposition* examines the impact of Civil Rights, Black Power, the student, feminist and sexual-liberty movements on conceptualism and its legacies in the United States between the late 1960s and the 1990s. It focuses on the turn to political reference in practices originally concerned with abstract ideas, as articulated by Joseph Kosuth, and traces key strategies in contemporary art to the reciprocal influences of conceptualism and identity politics: movements that have so far been historicised as mutually exclusive. The book demonstrates that while identity-based strategies were particular, their impact spread far beyond the individuals or communities that originated them. It offers a study of Adrian Piper, David Hammons, Renée Green, Mary Kelly, Martha Rosler, Silvia Kolbowski, Daniel Joseph Martinez, Lorna Simpson, Hans Haacke, Andrea Fraser and Charles Gaines. By turning to social issues, these artists analysed the conventions of language, photography, moving image, installation and display.

Strike Art Yates McKee, 2016-03-08 *The collision of activism and contemporary art, from the Seattle protests to Occupy and beyond* What is the relation of art to the practice of radical politics today? *Strike Art* explores this question through the historical lens of Occupy, an event that had artists at its core. Precarious, indebted, and radicalized, artists redirected their creativity from servicing the artworld into an expanded field of organizing in order to construct of a new—if internally fraught—political imaginary set

off against the common enemy of the 1%. In the process, they called the bluff of a contemporary art system torn between ideals of radical critique, on the one hand, and an increasing proximity to Wall Street on the other—oftentimes directly targeting major art institutions themselves as sites of action. Tracking the work of groups including MTL, Not an Alternative, the Illuminator, the Rolling Jubilee, and G.U.L.F, Strike Art shows how Occupy ushered in a new era of artistically-oriented direct action that continues to ramify far beyond the initial act of occupation itself into ongoing struggles surrounding labor, debt, and climate justice, concluding with a consideration of the overlaps between such work and the aesthetic practices of the Black Lives Matter movement. Art after Occupy, McKee suggests, contains great potentials of imagination and action for a renewed left project that are still only beginning to ripen, at once shaking up and taking flight from the art system as we know it.

### **Contemporary art and the politics of ecology**, 2013

Museums and Wealth Nizan Shaked, 2022-01-13 Choice Outstanding Academic Title 2023 A critical analysis of contemporary art collections and the value form, this book shows why the nonprofit system is unfit to administer our common collections, and offers solutions for diversity reform and redistributive restructuring. In the United States, institutions administered by the nonprofit system have an ambiguous status as they are neither entirely private nor fully public. Among nonprofits, the museum is unique as it is the only institution where trustees tend to collect the same objects they hold in “public trust” on behalf of the nation, if not humanity. The public serves as alibi for establishing the symbolic value of art, which sustains its monetary value and its markets. This structure allows for wealthy individuals at the helm to gain financial benefits from, and ideological control over, what is at its core purpose a public system. The dramatic growth of the art market and the development of financial tools based on art-collateral loans exacerbate the contradiction between the needs of museum leadership versus that of the public. Indeed, a history of private support in the US is a history of racist discrimination, and the common collections reflect this fact. A history of how private collections were turned public gives context. Since the late Renaissance, private collections legitimized the prince's right to rule, and later, with the great revolutions, display consolidated national identity. But the rise of the American museum reversed this and re-privatized the public collection. A materialist description of the museum as a model institution of the liberal nation state reveals constellations of imperialist social relations.

**The New Politics of the Handmade** Anthea Black, Nicole Burisch, 2020-12-10 Contemporary craft, art and design are inseparable from the flows of production and consumption under global capitalism. The New Politics of the Handmade features twenty-three voices who critically rethink the handmade in this dramatically shifting economy. The authors examine craft within the conditions of extreme material and economic disparity; a renewed focus on labour and materiality in contemporary art and museums; the political dimensions of craftivism, neoliberalism, and state power; efforts toward urban

renewal and sustainability; the use of digital technologies; and craft's connections to race, cultural identity and sovereignty in texts that criss-cross five continents. They claim contemporary craft as a dynamic critical position for understanding the most immediate political and aesthetic issues of our time.

The Turning Point Cleveland Center for Contemporary Art, 1988

*Contemporary Art from Cyprus* Elena Stylianou, Evanthia Tselika, Gabriel Koureas, 2021-03-25 To what extent does locality influence contemporary art? Can any particular artistic practices be defined as uniquely Cypriot? And does art from Cyprus transcend Western boundaries once it enters the global art scene? This volume uses Cyprus as a case study for the exploration of notions of identity, regionalism, and the global and local in contemporary art practice; it is not, therefore, a complete historiography of contemporary Cypriot art. Rather, this critical text provides a theoretical and historical framework that frames and contextualizes art practices from Cyprus, while always relating these back to the international art world. Numerous current and pressing issues—all relevant beyond Cyprus—are investigated in this book including, but not limited to, art as capital, the emergence of the “periphery”, the importance of thriving localities, issues of memory and memorialization, archaeology, artists' identities, conflict and politics, social engagement, gender politics, and such curatorial alternatives as artist-run spaces. In doing all of this, *Contemporary Art from Cyprus* not only bears on current and future art practices in this region but highlights the importance of Cypriot art in a global context too.

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