

Design And Crime Other Diatribes Hal Foster

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In the Mind But Not From There - Gean Moreno 2019-07-16

Artists and critics explore the concept of Real Abstraction to help understand contemporary cultural production. *In the Mind, But Not From There: Real Abstraction and Contemporary Art* considers how the Marxian concept of Real Abstraction—originally developed by Alfred Sohn Rethel, and recently updated by Alberto Toscano—might help to define the economic, social, political, and cultural complexities of our contemporary moment. In doing so, this volume brings together noted contemporary artists, literary critics, curators, historians, and social theorists who connect the concept of Real Abstraction with contemporary cultural production. Theoretical and artistic contributions from Benjamin Noys, Paul Chan, Joao Enxuto and Erica Love, Marina Vishmidt, Sven Lütticken, and many others help to map out the relationship between political economy and artistic production in the realm of contemporary, globalized cultural exchange. This anthology places economic and social analyses alongside creative projects and visual essays to consider the many angles of contemporary art, and how inquiry into the the production of abstraction through material and social processes can be used to better understand, and hopefully change, the conditions under which art is made, seen, and circulated today. Published in collaboration with [NAME] publications.

The Disobedience of Design - Lara Penin 2021-12-02

This volume presents for the first time in English a curated selection of writings by the design thinker Gui Bonsiepe from the 1960s to the present day. Addressing as it does questions of non-Western design and a design practice that is both radical and democratic, Bonsiepe's work has assumed new importance for current debates inspired by global political and environmental crises. Structured into three sections, the anthology first addresses Bonsiepe's work on design theory and practice, particularly in relation to the history and contemporary relevance of the Ulm design school, where Bonsiepe was a professor in the 1960s. A second section then represents Bonsiepe's writings after his move to South America in the 1960s and '70s, where he worked as a design consultant for the Allende government in Chile before the military takeover. In writings from the period, Bonsiepe explores the concept of design 'at the periphery' and the relationship of national design traditions and practices in Latin American countries to those of 'the core' - Western European and American design. The final section comprises selections of Bonsiepe's writings on design in relation to literacy and language, visuality and cognition. This indispensable volume includes new interviews with Bonsiepe as well as his original, previously unpublished texts.

Designs for the Pluriverse - Arturo Escobar 2018-03-09

In *Designs for the Pluriverse* Arturo Escobar presents a new vision of design theory and practice aimed at channeling design's world-making capacity toward ways of being and doing that are deeply attuned to justice and the Earth. Noting that most design—from consumer goods and digital technologies to built environments—currently serves capitalist ends, Escobar argues for the development of an “autonomous design” that eschews commercial and modernizing aims in favor of more collaborative and placed-based approaches. Such design attends to questions of environment, experience, and politics while focusing on the production of human experience based on the radical interdependence of all beings. Mapping autonomous design's principles to the history of decolonial efforts of indigenous and Afro-descended people in Latin America, Escobar shows how refiguring current design practices could lead to the creation of more just and sustainable social orders.

Information Rules - Carl Shapiro 1999

As one of the first books to distill the economics of information and networks into practical business strategies, this is a guide to the winning moves that can help business leaders—from writers, lawyers and finance professional to executives in the entertainment, publishing and hardware

and software industries-- navigate successfully through the information economy.

Art, Design and Capital since the 1980s - Bill Roberts 2019-08-22

This book examines artists' engagements with design and architecture since the 1980s, and asks what they reveal about contemporary capitalist production and social life. Setting recent practices in historical relief, and exploring the work of Dan Graham, Rita McBride, Tobias Rehberger and Liam Gillick, Bill Roberts argues that design is a singularly valuable lens through which artists evoke, trace and critique the forces and relations of production that underpin everyday experience in advanced capitalist economies.

Political Theory and Architecture - Duncan Bell 2020-02-20

What can political theory teach us about architecture, and what can it learn from paying closer attention to architecture? The essays assembled in this volume begin from a common postulate: that architecture is not merely a backdrop to political life but a political force in its own right. Each in their own way, they aim to give countenance to that claim, and to show how our thinking about politics can be enriched by reflecting on the built environment. The collection advances four lines of inquiry, probing the connection between architecture and political regimes; examining how architecture can be constitutive of the ethical and political realm; uncovering how architecture is enmeshed in logics of governmentality and in the political economy of the city; and asking to what extent we can think of architecture-tributary as it is to the flows of capital-as a partially autonomous social force. Taken together, the essays demonstrate the salience of a range of political theoretical approaches for the analysis of architecture, and show that architecture deserves a place as an object of study in political theory, alongside institutions, laws, norms, practices, imaginaries, and discourses.

Crime and Punishment in Contemporary Culture - Claire Valier 2005-07-05

Exploring both popular cultural forms and changes in crime policies and criminal law, Valier elaborates new forms of critical engagement with the politics of crime and punishment.

The Good Metropolis - Alexander Eisenschmidt 2019-01-29

The publication presents the first historical analysis of the tension between the city and architectural form. It introduces 20th century theories to construct a historical context from which a new architecture-city relationship emerged. The book provides a conceptual framework to understand this relationship and comes to the conclusion that urbanization may be filled with potential, i.e. be a Good Metropolis.

Design and Crime - Hal Foster 2003

In the first half of this book, Hal Foster surveys our new 'political economy of design,' exploring the marketing of culture and the branding of identity, the development of spectacle-architecture and the rise of global cities. In the second half, he examines the historical relations of modern art and the modern museum, the conceptual vicissitudes of art history and visual studies, the recent travails of art criticism, and the double aftermath of modernism and postmodernism. Written in a lively style, *Design and Crime* offers historical sketches and contemporary test-cases in an attempt to illuminate the conditions for critical culture in the present.

Prosthetic Gods - Hal Foster 2004

How to imagine not only a new art or architecture but a new self or subject equal to them? In *Prosthetic Gods*, Hal Foster explores this question through the works and writings of such key modernists as Gauguin and Picasso, F. T. Marinetti and Wyndham Lewis, Adolf Loos and Max Ernst. These diverse figures were all fascinated by fictions of origin, either primordial and tribal or futuristic and technological. In this way, Foster argues, two forms came to dominate modernist art above all others: the primitive and the machine. Foster begins with the primitivist fantasies of Gauguin and Picasso, which he examines through the

Freudian lens of the primal scene. He then turns to the purist obsessions of the Viennese architect Loos, who abhorred all things primitive. Next Foster considers the technophilic subjects propounded by the futurist Marinetti and the vorticist Lewis. These "new egos" are further contrasted with the "bachelor machines" proposed by the dadaist Ernst. Foster also explores extrapolations from the art of the mentally ill in the aesthetic models of Ernst, Paul Klee, and Jean Dubuffet, as well as manipulations of the female body in the surrealist photography of Brassai, Man Ray, and Hans Bellmer. Finally, he examines the impulse to dissolve the conventions of art altogether in the drip paintings of Jackson Pollock, the scatter pieces of Robert Morris, and the earthworks of Robert Smithson, and traces the evocation of lost objects of desire in sculptural work from Marcel Duchamp and Alberto Giacometti to Robert Gober. Although its title is drawn from Freud, *Prosthetic Gods* does not impose psychoanalytic theory on modernist art; rather, it sets the two into critical relation and scans the greater historical field that they share.

Bad New Days - Hal Foster 2015-09-29

One of the world's leading art theorists dissects a quarter century of artistic practice. *Bad New Days* examines the evolution of art and criticism in Western Europe and North America over the last twenty-five years, exploring their dynamic relation to the general condition of emergency instilled by neoliberalism and the war on terror. Considering the work of artists such as Thomas Hirschhorn, Tacita Dean, and Isa Genzken, and the writing of thinkers like Jacques Rancière, Bruno Latour, and Giorgio Agamben, Hal Foster shows the ways in which art has anticipated this condition, at times resisting the collapse of the social contract or gesturing toward its repair; at other times burlesquing it. Against the claim that art making has become so heterogeneous as to defy historical analysis, Foster argues that the critic must still articulate a clear account of the contemporary in all its complexity. To that end, he offers several paradigms for the art of recent years, which he terms "abject," "archival," "mimetic," and "precarious."

The Anti-aesthetic - Hal Foster 2002

For the past thirty years, Hal Foster has pushed the boundaries of cultural criticism, establishing a vantage point from which the seemingly disparate agendas of artists, patrons, and critics have a telling coherence. In *The Anti-Aesthetic*, preeminent critics such as Jean Baudrillard, Rosalind Krauss, Fredric Jameson, and Edward Said consider the full range of postmodern cultural production, from the writing of John Cage, to Cindy Sherman's film stills, to Barbara Kruger's collages. With a redesigned cover and a new afterword that situates the book in relation to contemporary criticism, *The Anti-Aesthetic* provides a strong introduction for newcomers and a point of reference for those already engaged in discussions of postmodern art, culture, and criticism. Includes a new afterword by Hal Foster and 12 black and white photographs.

The Art-architecture Complex - Hal Foster 2011

Arguing that a fusion of architecture and art has become a defining feature of contemporary culture, an examination of the relationship between art and architecture draws on an extensive conversation with Richard Serra and analyzes the styles of such designers as Norman Foster and Le Corbusier. By the author of *Design and Crime*.

Vision and Visuality - Hal Foster 1999

A "Village Voice" Best Book of the Year, this seminal work presents new models of vision and examines modern theories of seeing in the context of contemporary critical practice. With contributions by: Norman Bryson, Jonathan Crary, Martin Jay, Rosalind Krauss, Jacqueline Rose. *Discussions in Contemporary Culture* is an award-winning series co-published with the Dia Center for the Arts in New York City. These volumes offer rich and timely discourses on a broad range of cultural issues and critical theory. The collection covers topics from urban planning to popular culture and literature, and continually attracts a wide and dedicated readership.

The Return of the Real - Hal Foster 1996-09-25

In *The Return of the Real* Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. *The Return of the Real* begins with a new narrative of the historical

avant-gard, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics.

The Book on the Floor - WALTER GRASSKAMP 2016-12-10

In 1954, the French writer, politician, and publisher André Malraux posed at home for a photographer from the magazine *Paris Match*, surrounded by pages from his forthcoming book *Le musée imaginaire de la sculpture mondiale*. The enchanting metaphor of the *musée imaginaire* (imaginary museum) was built upon that illustrated art book, and Malraux was one of its greatest champions. Drawing on a range of contemporary publications, he adopted images and responded to ideas. Indeed, Malraux's book on the floor is a variation of photographer André Vigneau's spectacular *Encyclopédie photographique de l'art*, published in five volumes from 1935 on—years before Malraux would enter this field. Both authors were engaged in juxtaposing artworks via photographs and publishing these photographs by the hundreds, but Malraux was the better sloganeer. Starting from a close examination of the photograph of Malraux in his salon, art historian Walter Grasskamp takes the reader back to the dawn of this genre of illustrated art book. He shows how it catalyzed the practice of comparing works of art on a global scale. He retraces the metaphor to earlier reproduction practices and highlights its ubiquity in contemporary art, ending with an homage to the other pioneer of the "museum without walls," the unjustly forgotten Vigneau.

India by Design - Saloni Mathur 2007-11-06

"Eschewing simple formulation of power's dependence on display, Saloni Mathur offers a brilliantly original disentangling of the anxious and involuted attempts to manage India as an 'aesthetic' project. Her account is rich in archival research, theoretically elegant, and exceptionally engrossing. With remarkable clarity, it opens colonial rule's 'cultural techniques' to a new set of illuminating questions."—Christopher Pinney, author of *Photos of the Gods: The Printed Image and Political Struggle in India* "India by Design is an elegant and precise book, remarkable for its conciseness and clarity. Taking a transnational perspective and deftly engaging postcolonial theory, Mathur explores not only the representations but also the representational practices that shaped imperial, colonial, and postcolonial relations."—Barbara Kirshenblatt-Gimblett, author of *Destination Culture: Tourism, Museums, and Heritage* "Saloni Mathur's book is a gathering of rare gifts and talents. With the subtle, searching eye of an expert curator, and the analytic skills of a fine scholar, Mathur explores the diverse scales and conflicting values of colonial design and discourse, arts and crafts. Monumental histories of museums are placed beside the petits recits of post-cards; the picturesque Victorian portraiture of Indian life makes a fine contrast with the celebration of 'modern' Indian art in the diasporic world of non-resident Indians. Always open to the lure and pleasure of Imperial display and spectacle, Mathur is equally astute about its underlying strategies of surveillance and subordination. This remarkable work is deeply engaged in the mechanics and mediations of Imperial authority and its visual signs."—Homi Bhabha, Anne F. Rothenberg Professor of the Humanities, Harvard University "Saloni Mathur manages to bring together remarkably diverse strands that make up the contemporary visual cultures of India and provide insights for art historians, anthropologists and cultural theorists alike. *India by Design: Colonial History and Cultural Display* illuminates issues that are long overdue but hardly ever addressed in the art historical circles. Mathur's command of theory is truly impressive, but even more noteworthy are her insights about Indian modernity and colonial and post-colonial institutions in and outside of the country."—Vishakha N. Desai, President, Asia Society

Dialectical Passions - Gail Day 2010-12-22

Representing a new generation of theorists reaffirming the radical dimensions of art, Gail Day launches a bold critique of late twentieth-century art theory and its often reductive analysis of cultural objects. Exploring core debates in discourses on art, from the New Left to theories of "critical postmodernism" and beyond, Day counters the belief that recent tendencies in art fail to be adequately critical. She also challenges the political inertia that results from these conclusions. Day organizes her defense around critics who have engaged substantively with emancipatory thought and social process: T. J. Clark, Manfredo Tafuri, Fredric Jameson, Benjamin H. D. Buchloh, and Hal Foster, among others. She maps the tension between radical dialectics and left nihilism and assesses the interpretation and internalization of negation in art theory. Chapters confront the claim that exchange and equivalence have subsumed the use value of cultural objects and with it critical distance and interrogate the proposition of completed nihilism and the metropolis

put forward in the politics of Italian operaismo. Day covers the debates on symbol and allegory waged within the context of 1980s art and their relation to the writings of Walter Benjamin and Paul de Man. She also examines common conceptions of mediation, totality, negation, and the politics of anticipation. A necessary unsettling of received wisdoms, *Dialectical Passions* recasts emancipatory reflection in aesthetics, art, and architecture.

A Fragile Inheritance - Saloni Mathur 2019-10-22

In *A Fragile Inheritance* Saloni Mathur investigates the work of two seminal figures from the global South: the New Delhi-based critic and curator Geeta Kapur and contemporary multimedia artist Vivan Sundaram. Examining their written and visual works over the past fifty years, Mathur illuminates how her protagonists' political and aesthetic commitments intersect and foreground uncertainty, difficulty, conflict, and contradiction. This book presents new understandings of the culture and politics of decolonization and the role of non-Western aesthetic avant-gardes within the discourses of contemporary art. Through skillful interpretation of Sundaram's and Kapur's practices, Mathur demonstrates how received notions of mainstream art history may be investigated and subjected to creative redefinition. Her scholarly methodology offers an impassioned model of critical aesthetics and advances a radical understanding of art and politics in our time.

Art in Consumer Culture - Grace McQuilten 2017-07-05

Written with beautiful clarity, *Art in Consumer Culture: Mis-Design* asks the contemporary art world to be honest about the pervasive effects of commodification and the difficulty of staging critique. The book examines the collusion of 'art' and 'design' in contemporary artistic practices in order to find avenues of critique in a commercially driven cultural landscape. Grace McQuilten focuses on the work of Takashi Murakami, Andrea Zittel, Adam Kalkin and Vito Acconci, four contemporary artists who claim to be working in the field of design rather than the traditional art world. McQuilten argues that Zittel, Acconci and Kalkin engage with 'design' only to reactivate the critical practice of art in a more direct engagement with capital - and conceives of and affirms a future for art, outside of the art world, as a parasite in the complex beast of late capitalism. This book is an important and timely provocation to a cynical and apathetic consumer culture, and a call to arms for creative freedom and critical thought.

Perspectives on Music, Sound and Musicology - Luísa Correia Castilho 2021-09-30

This book gathers a set of works highlighting significant advances in the areas of music and sound. They report on innovative music technologies, acoustics, findings in musicology, new perspectives and techniques for composition, sound design and sound synthesis, and methods for music education and therapy. Further, they cover interesting topics at the intersection between music and computing, design and social sciences. Chapters are based on extended and revised versions of the best papers presented during the 6th and 7th editions of EIMAD-Meeting of Research in Music, Arts and Design, held in 2020 and 2021, respectively, at the School of Applied Arts in Castelo Branco, Portugal. All in all, this book provides music researchers, educators and professionals with authoritative information about new trends and techniques, and a source of inspiration for future research, practical developments, and for establishing collaboration between experts from different fields.

The First Pop Age - Hal Foster 2014-02-23

Who branded painting in the Pop age more brazenly than Richard Hamilton, Roy Lichtenstein, Andy Warhol, Gerhard Richter, and Ed Ruscha? And who probed the Pop revolution in image and identity more intensely than they? This book presents an interpretation of Pop art through the work of these Pop Five.

Prisons of Poverty - Loïc J. D. Wacquant 2009

In this title, the author examines how penal policies emanating from the United States have spread throughout the world. The author argues that the policies have their roots in a network of Reagan-era conservative think tanks, which used them as weapons in their crusade to dismantle the welfare state and, in effect, criminalise poverty.

Art to Come - Terry Smith 2019-09-06

In *Art to Come* Terry Smith—who is widely recognized as one of the world's leading historians and theorists of contemporary art—traces the emergence of contemporary art and further develops his concept of contemporaneity. Smith shows that embracing contemporaneity as both a historical concept and a condition of the globalized world allows us to grasp how contemporary art exists in a fluid space of increasing interdependencies, multiple contemporaneous modernities, and persistent inequalities. Throughout these essays, Smith offers systematic

proposals for writing contemporary art's histories while assessing how curators, critics, philosophers, artists, and art historians are currently doing so. Among other topics, Smith examines the intersection of architecture with other visual arts, Chinese art since the Cultural Revolution, how philosophers are theorizing concepts associated with the contemporary, Australian Indigenous art, and the current state of art history. *Art to Come* will be essential reading for artists, art students, curators, gallery workers, historians, critics, and theorists.

What Comes After Farce - Hal Foster 2020-05-19

Surveying the artistic and cultural scene in the era of Trump In a world where truth is cast in doubt and shame has gone missing, what are artists and critics on the left to do? How to demystify a political order that laughs away its own contradictions? How to mock leaders who thrive on the absurd? And why, in any event, offer more outrage to a media economy that feeds on the same? Such questions are grist to the mill of Hal Foster, who, in *What Comes after Farce?*, delves into recent developments in art, criticism, and fiction under the current regime of war, surveillance, extreme inequality, and media disruption. Concerned first with the cultural politics of emergency since 9/11, including the use and abuse of trauma, conspiracy, and kitsch, he moves on to consider the neoliberal makeover of aesthetic forms and art institutions during the same period. A final section surveys signal transformations in art, film, and writing. Among the phenomena explored are machine vision (images produced by machines for other machines without a human interface), operational images (images that do not represent the world so much as intervene in it), and the algorithmic scripting of information that pervades our everyday lives. If all this sounds dire, it is. In many respects we look out on a world that has moved, not only politically but also technologically, beyond our control. Yet Foster also sees possibility in the current debacle: the possibility to pressure the cracks in this order, to turn emergency into change.

Marshall McLuhan - Janine Marchessault 2005

Why is McLuhan important? What use can we make of his approach to the media today? In this critical introduction, McLuhan's contribution is explained and his reputation reassessed.

Recodings - Hal Foster 1999

A Village Voice Best Book and a 'lucid and provocative work that allows us to glimpse stirrings and upheavals in the hothouse of modern art.' - Los Angeles Times

The Greening of Junkspace, digital original edition - Adrian Parr 2014-01-10

The idea of "sustainability" has gone mainstream. What began as a grassroots movement to promote responsible development has become a bullet point in corporate ecobranding strategies. This BIT examines the conflict between ecobranding and true sustainability and considers the ambiguous influence of Prius-driving movie stars.

Radical Thinkers - Verso Books 2010-12-22

This shrinkwrapped set contains twelve Verso Radical Thinkers volumes at a discounted price: Machiavelli and Us by Louis Althusser Race, Nation, Class: Ambiguous Identities by Etienne Balibar and Immanuel Wallerstein Passwords by Jean Baudrillard The Panopticon Writings by Jeremy Bentham Comments on the Society of the Spectacle by Guy Debord Design and Crime (And Other Diatribes) by Hal Foster Critique of Economic Reason by Andre Gorz Brecht and Method by Fredric Jameson The Politics of Time: Modernity and Avant-Garde by Peter Osborne Postmodern Geographies: The Reassertion of Space in Critical Social Theory by Edward W. Soja Freudian Slip: Psychoanalysis and Textual Criticism by Sebastiano Timpanaro Contingency, Hegemony, Universality: Contemporary Dialogues on the Left by Slavoj Zizek, Ernesto Laclau, and Judith Butler

Compulsive Beauty - Hal Foster 1995

Surrealism has long been seen as its founder, André Breton, wanted it to be seen: as a movement of love and liberation. In *Compulsive Beauty*, Foster reads surrealism from its other, darker side: as an art given over to the uncanny, to the compulsion to repeat and the drive toward death. To this end Foster first restages the difficult encounter of surrealism with Freudian psychoanalysis, then redefines the crucial categories of surrealism - the marvelous, convulsive beauty, objective chance - in terms of the Freudian uncanny, or the return of familiar things made strange by repression. Next, with the art of Giorgio de Chirico, Max Ernst, and Alberto Giacometti in mind, Foster develops a theory of the surrealist image as a working over of a primal fantasy. This leads him finally to propose as a summa of surrealism a body of work often shunted to its margins: the dolls of Hans Bellmer, so many traumatic tableaux that point to difficult connections not only between sadism and masochism

butal so between surrealism and fascism. At this point Compulsive Beauty turns to the social dimension of the surrealist uncanny. First Foster reads the surrealist repertoire of automatons and mannequins as a reflection on the uncanny processes of mechanization and commodification. Then he considers the surrealist use of outmoded images as an attempt to work through the historical repression effected by these same processes. In a brief conclusion he discusses the fate of surrealism today in a world become surrealistic. Compulsive Beauty not only offers a deconstructive reading of surrealism, long neglected by Anglo-American art history, it also participates in a postmodern reconsideration of modernism, the dominant accounts of which have obscured its involvements in desire and trauma, capitalist shock and technological development. Hal Foster is Associate Professor of Art History and Comparative Literature at Cornell University. He is an editor of the journal OCTOBER.

Looking Closer 5 - Michael Bierut 2010-06-29

The final installment in this acclaimed series offers astute and controversial discussions on contemporary graphic design from 2001 to 2005. This collection of essays takes stock of the quality and profundity of graphic design writing published in professional and general interest design magazines, as well as on blogs and Internet journals. Prominent contributors include Milton Glaser, Maud Lavin, Ellen Lupton, Victor Margolin, Mr. Keedy, David Jury, Alice Twemlow, Steven Heller, Jessica Helfand, William Drenttel, Michael Bierut, Michael Dooley, Nick Curry, Emily King, and more. Among the important themes discussed: design as popular culture, design as art, politics, aesthetics, social responsibility, typography, the future of design, and more. Students, graphic designers beginning their careers, and veterans seeking fresh perspective will savor this anthology gathered from some of today's top graphic design writers and practitioners, as well as commentators from outside the profession. From the series that helped launch the design criticism movement and was the first to anthologize graphic design criticism from key sources, this volume promises to be the most provocative of all! Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

Chaos & Classicism - Kenneth E. Silver 2010

Published on the occasion of the exhibition "Chaos and classicism: art in France, Italy, and Germany, 1918-1936" at the Solomon R. Guggenheim Museum, October 1, 2010-January 9, 2011 and the Guggenheim Museum Bilbao, February 21-May 15, 2011.

Brandscapes - Anna Klingmann 2010-09-24

Architecture as imprint, as brand, as the new media of transformation—of places, communities, corporations, and people. In the twenty-first century, we must learn to look at cities not as skylines but as brandscapes and at buildings not as objects but as advertisements and destinations. In the experience economy, experience itself has become the product: we're no longer consuming objects but sensations, even lifestyles. In the new environment of brandscapes, buildings are not about where we work and live but who we imagine ourselves to be. In *Brandscapes*, Anna Klingmann looks critically at the controversial practice of branding by examining its benefits, and considering the damage it may do. Klingmann argues that architecture can use the concepts and methods of branding—not as a quick-and-easy selling tool for architects but as a strategic tool for economic and cultural transformation. Branding in architecture means the expression of identity, whether of an enterprise or a city; New York, Bilbao, and Shanghai have used architecture to enhance their images, generate economic growth, and elevate their positions in the global village. Klingmann looks at different kinds of brandscaping today, from Disneyland, Las Vegas, and Times Square—prototypes and case studies in branding—to Prada's superstar-architect-designed shopping epicenters and the banalities of Niketown. But beyond outlining the status quo, Klingmann also alerts us to the dangers of brandscapes. By favoring the creation of signature buildings over more comprehensive urban interventions and by severing their identity from the complexity of the social fabric, Klingmann argues, today's brandscapes have, in many cases, resulted in a culture of the copy. As experiences become more and

more commodified, and the global landscape progressively more homogenized, it falls to architects to infuse an ever more aseptic landscape with meaningful transformations. How can architects use branding as a means to differentiate places from the inside out—and not, as current development practices seem to dictate, from the outside in? When architecture brings together ecology, economics, and social well-being to help people and places regain self-sufficiency, writes Klingmann, it can be a catalyst for cultural and economic transformation. *A Concise Companion to Visual Culture* - A. Joan Saab 2021-03-08 Provides an up-to-date overview of the present state Visual Cultural Studies, featuring new original content, topics, and methods The Wiley Blackwell Concise Companion to Visual Culture brings together original research by both established scholars and new voices in the dynamic field, exploring the history, current state, and possible future directions of visual cultural studies. Organized as a series of non-traditional keyword essays, this innovative volume engages readers with a diversity of ideas and perspectives to broaden and enrich their understanding of visual culture and its operations. This accessible, reader-friendly volume begins with a brief introduction to the history and practices of visual studies, featuring interviews and conversations with key figures such as W.J.T. Mitchell and Douglas Crimp. The majority of the text explores key concepts within a broad framework of history, ecologies, mediations, agencies, and politics while placing particular emphasis on interdisciplinarity and intersectionality. Essays cover keyword topics including Identities, Representation, Institutions, Architectures, Memes, Environment, Temporality, and many more. Offering a unique approach to the subject, this timely resource: Presents new work from a diverse group of scholars with a broad range of social, cultural, and generational perspectives Emphasizes the importance of activism and political urgency in humanities scholarship Discusses engaging objects and discourses beyond film and art, such as architecture, video games, political activism, and the nonhuman Highlights the diverse and interconnecting elements of visual culture scholarship Includes case studies and short introductions that provide context and reinforce core concepts The Wiley Blackwell Concise Companion to Visual Culture is essential reading for advanced undergraduate students, graduate students, and scholars in the fields of visual studies, art history, film studies, and media studies.

Design and Crime (And Other Diatribes) - Hal Foster 2011-01-10

In these diatribes on the marketing of culture and the branding of identity, the development of spectacle—architecture and the rise of global cities, Hal Foster surveys our new political economy of design. Written in a lively style, *Design and Crime* explores the historical relations of modern art and modern museum, the conceptual vicissitudes of art history and visual studies, the recent travails of art criticism, and the double aftermath of modernism and postmodernism in an attempt to illuminate the conditions for critical culture in the present.

An Apprehensive Aesthetic - Andrew McNamara 2009

The book was awarded The Art Association of Australia and New Zealand Book Prize in 2010. Art continues to bemuse and confuse many people today. Yet, its critical analyses are saturated with daunting analyses of contemporary art's exhaustion, its predictability or its absorption into global commercial culture. In this book, the author seeks to clarify this apprehensive perception of art. He argues it is a consequence not only of confounding art-works, but also of the paradoxical impetus of a culture of modernity. By positively reassessing the perplexing or apprehensive features of cultural modernity as well as of aesthetic inquiry, this book redefines the ambitions of art in the wake of this legacy. In the process, it challenges many familiar approaches to art inquiry in order to offer a new understanding of the aesthetic, social and cultural aspirations of art in our time.

Fredric Jameson: Live Theory - Ian Buchanan 2006-01-01

Widely regarded as one of America's most important cultural theorists, Fredric Jameson has been at the forefront of the field of literary and cultural studies since the early 1970s. This book offers an introduction to the work of this important thinker. It provides an account of Jameson's important contributions to Critical Theory.

Revolutionary Time and the Avant-Garde - John Roberts 2015-09-15

Why the avant-garde of art needs to be rehabilitated today Since the decidedly bleak beginning of the twenty-first century, art practice has become increasingly politicized. Yet few have put forward a sustained defence of this development. *Revolutionary Time and the Avant-Garde* is the first book to look at the legacy of the avant-garde in relation to the deepening crisis of contemporary capitalism. An invigorating revitalization of the Frankfurt School legacy, Roberts's book defines and

validates the avant-garde idea with an erudite acuity, providing a refined conceptual set of tools to engage critically with the most advanced art theorists of our day, such as Hal Foster, Andrew Benjamin, Alain Badiou, Jacques Rancière, Paolo Virno, Claire Bishop, Michael Hardt, and Toni Negri.

The Architecture of Phantasmagoria - Libero Andreotti 2016-11-10

In a time of mass-mediated modernity, the city becomes, almost by definition, a constitutively 'mediated' city. Today, more than ever before, the omnipresence of media in every sphere of culture is creating a new urban ontology, saturating, fracturing, and exacerbating the manifold experience of city life. The authors describe this condition as one of 'hyper-mediation' - a qualitatively new phase in the city's historical evolution. The concept of phantasmagoria has pride of place in their

study; using it as an all-embracing explanatory framework, they explore its meanings as a critical category to understand the culture, and the architecture, of the contemporary city. Andreotti and Lahiji argue that any account of architecture that does not include understanding the role and function of media and its impact on the city in the present 'tele-technological-capitalist' society is fundamentally flawed and incomplete. Their approach moves from Walter Benjamin, through the concepts of phantasmagoria and of media - as theorized also by Theodor Adorno, Siegfried Kracauer, and a new generation of contemporary critics - towards a new socio-critical and aesthetic analysis of the mediated space of the contemporary city.

Visual Culture: Experiences in visual culture - Joanne Morra 2006