Emily Jacir Omar Kholeif

Liberating History: Claire Norton 2014-07-11 Liberating History makes an original, scholarly contribution to contemporary debates surrounding the cultural and political relevance of historical practices. Arguing against the idea that specifically historical readings of the past are necessary or are compelled by the form of past events themselves, this book instead focuses on other forms of past and how they function in politically sensitive ways against social injustices. Challenging the authority and constructivist nature of our own historical evidence, the book explores various forms of post-past, including art, film, actionism, memory, multimedia and archives. Across seven clear chapters, Claire Norton and Mark Donnelly show how artists and campaigners have used forms of post-past to unsettle "common sense" thinking about political and social injustices, revealing the politics and accompanying ethics of the political present. Using new case studies from across the Middle East, Africa, Europe and Latin America, the book argues that the methods and practices of historical interventions can have important applications in contemporary political and cultural contexts, where our histories and memories are repeatedly ordered to serve the status quo.

Jacir Emily-Erinyes 2015-03-19 This is one of the longest surveys of the work of the artist Emily Jacir, known for her reflective works of art that are both extremely personal and socially political, combining photography, video, performance, and installation-based work.

Doing History: Mark Donnelly 2010-11-25 Doing History bridges the gap between how the history is studied in school or as represented in the media and the way it is studied at university level. History as an academic discipline has dramatically changed in recent decades and has been extended by ideas from other disciplines, the influence of postmodernists and historians' incorporation of their own reflections on the work they do. This book is aimed to help bring history back into the reader's eye today, creating arguments about the nature of historical knowledge and the function of historical writing, whether we can ever really know what happened in the past, what sources historians depend on, and the relative value of popular and academic historians.

This revised edition includes multicultural and archival histories. It begins at global level presentations of the past and culminates in specific sites and regions for a reader to read and engage with. Accompanying an ambitious exhibition conceived by the Sharjah Art Museum, this book presents an important essay that engages with the ways in which we learn our history and how it is taught to us, and presents an important discussion on what historical representation means and what it should be.

Post-Shapiro Kristi Kehoe 2015-01-15 The International Art Expositions for Postwar Europe in 1952 and 1954, and the proliferation of international exhibitions in the late 1940s and early 1950s, provide a rich historical context for understanding the development of what would become the global art market. The world over, political and economic recovery after the destruction of World War II and a new Cold War order characterized by the International Art Expositions for Postwar Europe in 1952 and 1954, and the proliferation of international exhibitions in the late 1940s and early 1950s, provide a rich.

Trevor Paglen 2018-11-29 Translatio: A Certain Lack of Coherence

Other ethnicities) Turkish, Jewish, Arab, Asian, Iranian, Sinti and Roma, Balkan, and Afro-German. With a title that evokes the richness of multicultural and transnational identities, this book offers a comprehensive overview of the diversity of cultural expressions that have emerged across Europe and the Mediterranean region during the late twentieth century. It includes essays and interviews with key figures in the fields of art, music, literature, and film, as well as case studies of specific projects and initiatives, such as the European Year of Cultural Heritage and the European Year of Intercultural Dialogue.

Emily Jacir 2015-09-30 We introduce the issues that are shaping the future of art in the UAE, and the ways in which artists are responding to the challenges of this rapidly changing region.

Michael Rakowitz 2017-10-15 Accompanying a landmark exhibition at the Whitechapel Gallery, this catalogue explores the impact of computer and networked technologies on artists from the mid-1960s to the present day. The book includes 300 works of art, illustration, photography, performance, and conceptual tools that reveal the political limitations of society, creating scenarios that are able to question and contest the power of the past.

Electronic Superhighway

Emily Jacir 2012-12-07 In the late 1990s, Emily Jacir began a series of projects that explore the intersection of art and technology, and the ways in which digital tools can be used to address social and political issues. These projects have been developed through research and collaboration with artists, writers, and activists, and have been exhibited in a variety of contexts, from the United Nations to museums and galleries in the Middle East and Europe.


Abir Hamdar 2015-04-10 Whereas most studies of Islamism focus on politics and religious ideology, this book analyses the ways in which Islamism is understood as a form of identity and as a force in society. The book is based on research in Saudi Arabia and the United Arab Emirates, and offers a unique perspective on the relationship between religion and politics in the Middle East.

Past Disquiet

Mark Donnelly 2014-11-16 Artists and writers examine the bombardment of information, misinformation, emotion, deception, and secrecy in our online and offline lives. How does the never-ending flow of data affect our powers of perception and knowledge? This book explores the complex and often contradictory relationship between information and knowledge, and argues that we must develop new ways of thinking about the role of the artist in today's society.

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The London Open 2018 is the Whitechapel Gallery triennial exhibition, showcasing some of the most exciting contemporary artists working today. From the 1970s, when the area became a centre for artists and art dealers, to the present day, the Whitechapel Gallery has been open for submissions to exhibit since 1932. From the 1970s, when the area became a centre for artists and art dealers, to the present day, the Whitechapel Gallery has been open for submissions to exhibit since 1932.

The exhibition explores the interplay between vision, memory and media in a web 2.0 era. The texts are accompanied with interviews and illuminating images of art works by contemporary artists, curators, and writers. The book also includes a foreword by the gallery’s director, Martin Sola. The exhibition is a unique opportunity to engage with the work of some of the most exciting contemporary artists working today. The exhibition is open to the public and is free to attend.

Exquisite Mariposas (2013) is a video installation that explores the life cycle of the butterfly. The work is a collaborative project between artists Emily Butler and Omar Kholeif.

The exhibition includes works by a diverse range of artists from around the world, including Pakistan, Bangladesh, India, and the United Kingdom. The artists featured in the exhibition include: Shadi Chaal, Ayesha Farooq, Kamal Meekhrani, Madiha Aziz, and Saba Zahid.

The exhibition is curated by Omar Kholeif, Royal College of Art/FACT. Also includes contributions by artists Jamie Allen, AJP, Juan de Dios, Naim, Khan, Maleek Nath, Nadia, Kalidaza, Siddiqui, Sebastian, and Shadman Zadrozny.

Networks of New York

Ingrid Burrington 2016-08-30 A guided tour of the physical Internet, as seen on, above, and below the city’s streets. What does the Internet look like? It’s the single most essential aspect of modern life, and yet, for many of us, the Internet looks like an app browser, or the black mirrors of our phones and computers.

But in Networks of New York, Ingrid Burrington lifts our eyes from our devices and power to the network itself, showing us how to navigate the streets of New York City in ways that reveal the network’s underlying infrastructure.

From a rising star in the field of tech journalism, Networks of New York is a smart, funny, and beautifully designed guide to the endlessly fascinating networks of urban Internet infrastructure. The Internet has never been more visible, or easier to understand, as Burrington shows us, in today’s world.

Perception Lab, University of Liverpool, memory and media ecology expert, Professor Andrew Hoskins, optical media theorist and writer, Omar Kholeif, Royal College of Art/FACT. Also includes contributions by artists Jamie Allen, AJP, Juan de Dios, Naim, Khan, Maleek Nath, Nadia, Kalidaza, Siddiqui, Sebastian, and Shadman Zadrozny.

In recent years, the relations between vision, memory and media have become of burgeoning interest. In the book, Andreas Brogger and Andreas Huyssen explore the complex interplay between these three modes of perception, and the ways in which they are both shaped by and shape our understanding of the world.

The book includes contributions by Andreas Huyssen, David Stratton, and David Stratton. The book also includes a foreword by the gallery’s director, Martin Sola. The exhibition is open to the public and is free to attend.

Omar Kholeif 2015-01 This is the second of four monographs documenting four contemporary artist’s selections from Morocco’s V.A.C. collections and their subsequent display at London’s Whitechapel Gallery. Written by British artist Fiona Banner (b. 1966) explores the blurred lines between language, photography and painting.

The exhibition explores the interplay between vision, memory and media in a web 2.0 era. The texts are accompanied with interviews and illuminating images of art works by contemporary artists, curators, and writers. The book also includes a foreword by the gallery’s director, Martin Sola. The exhibition is open to the public and is free to attend.

Douglas Crimp 2016 Front room/back room -- Spanish Harlem (East 98th Street), 1967-69 -- Way out on a nut -- Chelsea (West 23rd Street), 1974-76 -- Action around the edges -- Disss-co (a fragment) -- Broadway-Nassau (Nassau Street), 1976 -- Agon --


The collection includes contributions by artists Olafur Eliasson, Andrea Fraser, and Adrian Piper, as well as essays by authors such as Maria Berenguer and Larissa Leclair.

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