

# DOCUMENTARY

Edited by Julian Stallabrass  
Documents of Contemporary Art

# Documentary Whitechapel Documents Of Contemporary Art

**Alona Pardo, Elias Redstone**



## **Documentary Whitechapel Documents Of Contemporary Art:**

**Documentary** Julian Stallabrass, 2013 Documentary has undergone a marked revival in recent art following a long period in which it was a denigrated and unfashionable practice This has in part been led by the exhibition of photographic and video work on political issues at Documenta and numerous biennials and since the turn of the century issues of injustice violence and trauma in increasing zones of conflict Aesthetically documentary is now one of the most prominent modes of art making in part assisted by the linked transformation and recuperation of photography and video by the gallery and museum world Unsurprisingly this development along with the close attention paid to photojournalism and mainstream documentary making in a time of crisis has been accompanied by a rich strain of theoretical and historical writing on documentary This anthology provides a definitive historical context for documentary exploring its roots in modernism and its critique under

postmodernism it surveys current theoretical thinking about documentary and it examines a wide range of work by artists within around or against documentary through their own writings and interviews **Documentary** Julian Stallabrass, 2013 Part of the acclaimed Documents of Contemporary Art series of anthologies Documentary has undergone a marked revival in recent art following a long period in which it was a denigrated and unfashionable practice This has in part been led by the exhibition of photographic and video work on political issues at Documenta and numerous biennials and since the turn of the century issues of injustice violence and trauma in increasing zones of conflict Aesthetically documentary is now one of the most prominent modes of art making in part assisted by the linked transformation and recuperation of photography and video by the gallery and museum world Unsurprisingly this development along with the close attention paid to photojournalism and mainstream documentary making in a time of crisis has been accompanied by a rich strain of theoretical and historical writing on documentary This anthology provides a definitive historical context for documentary exploring its roots in modernism and its critique under postmodernism it surveys current theoretical thinking about documentary and it examines a wide range of work by artists within around or against documentary through their own writings and interviews Artists surveyed include Kutlug Ataman Ursula Biemann Hasan Elahi Harun Farocki Omer Fast Joan Fontcuberta Regina Jos Galindo David Goldblatt Alfredo Jaar Emily Jacir Lisa F Jackson Philip Jones Griffiths An My Le Renzo Martens Boris Mikhailov Daido Moriyama Walid Raad Michael Schmidt and Sean Snyder Writers include James Agee Ariella Azoulay Walter Benjamin Adam Broomberg Judith Butler Oliver Chanarin Georges Didi Huberman John Grierson David Levi Strauss Elizabeth McCausland Carl Plantinga Jacques Rancière Martha Rosler Jean Paul Sartre Allan Sekula Susan Sontag Hito Steyerl and Trinh T Minh ha

*The Palgrave Handbook of Media Misinformation* Karen Fowler-Watt, Julian McDougall, 2022-12-12 The Palgrave Handbook of Media Misinformation provides a comprehensive and cutting edge resource on the critical debates surrounding fake news and misinformation online Spanning all continents and linking academic journalistic and educational communities this collection offers authoritative coverage of conspiracy theories the post Trump and Brexit landscape and the role of big

tech in threats to democracy and free speech The collection moves through a diagnosis of misinformation and its impacts on democracy and civic societies the mainstreaming of conspiracy theory the impacts of misinformation on health and science and the increasing significance of data visualization Following these diagnoses the handbook moves to responses from two communities of practice the world of journalism and the field of media literacy

Contemporary Art: A Very Short Introduction Julian Stallabrass, 2020-12-10 Contemporary art has never been so popular but the art world is changing In a landscape of increasing globalization there is growing interest in questions over the nature of contemporary art today and the identity of who is controlling its future In the midst of this contemporary art continues to be a realm of freedom where artists shock break taboos flout generally received ideas and switch between confronting viewers with works of great emotional profundity and jaw dropping triviality In this Very Short Introduction Julian Stallabrass gives a clear view on the diverse and rapidly moving scene of contemporary art Exploring art's striking globalisation from the 1990s onwards he analyses how new regions and nations such as China have leapt into astonishing prominence over turning the old Euro American dominance on aesthetics Showing how contemporary art has drawn closer to fashion and the luxury goods market as artists have become accomplished marketers of their work Stallabrass discusses the reinvention of artists as brands This new edition also considers how once powerful art criticism has mutated into a critical and performative writing at which many artists excel Above all behind the insistent rhetoric of freedom and ambiguity in art Stallabrass explores how big business and the super rich have replaced the state as the primary movers of the contemporary art scene especially since the financial crisis and become a powerful new influence over the art world

ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable

**Liberating Histories** Claire Norton, Mark Donnelly, 2018-07-11 Liberating Histories 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 force of past events themselves this book instead focuses on other forms of past talk and how they function in politically empowering ways against social injustices Challenging the authority and constraints of academic history over the past this book explores various forms of past talk including art films activism memory nostalgia and archives Across seven clear chapters Claire Norton and Mark Donnelly show how activists and campaigners have used forms of past talk to unsettle common sense thinking about political and social problems how journalists artists curators filmmakers and performers have referenced the past in their practices of advocacy and how grassroots archivists help to circulate materials that challenge the power of authorised institutional archives to determine what gets to count as a demonstrable feature of the past and whose voices are part of the historical record Written in a lucid accessible manner and

combining insightful critical analysis and philosophical argument with clear consideration of how different forms of past talk influence the narration of pasts in a variety of socio political contexts *Liberating Histories* is essential reading for students and scholars with an interest in historiography and the ethical and political dimensions of the historical discipline

*Creating Worlds Otherwise* Paula Serafini, 2022-07-01 Honorable Mention Best Book in Latin American Visual Culture Studies Latin American Studies Association Visual Culture Studies Section 2023 Extractivism has increasingly become the ground on which activists and scholars in Latin America frame the dynamics of ecological devastation accumulation of wealth and erosion of rights These maladies are the direct consequences of long standing extraction oriented economies and more recently from the expansion of the extractive frontier and the implementation of new technologies in the extraction of fossil fuels mining and agriculture But the fields of sociology political ecology anthropology and geography have largely ignored the role of art and cultural practices in studies of extractivism and post extractivism The field of art theory on the other hand has offered a number of texts that put forward insightful analyses of artwork addressing extraction environmental devastation and the climate crisis However an art theory perspective that does not engage firsthand and in depth with collective action remains limited and fails to provide an account of the role processes and politics of art in anti and post extractivist movements *Creating Worlds Otherwise* examines the narratives that subaltern groups generate around extractivism and how they develop communicate and mobilize these narratives through art and cultural practices It reports on a six year project on creative resistance to extractivism in Argentina and builds on long term engagement working on environmental justice projects and campaigns in Argentina and the UK It is an innovative contribution to the fields of Latin American studies political ecology cultural studies and art theory and addresses pressing questions regarding what post extractivist worlds might look like as well as how such visions are put into practice

**Evidentiary Realism** Paolo Cirio, Aude Launay, Blanca De la Torre, Giulia Bini, Heather Davis, Lauren Van Haaften-Schick, Jaroslav Anděl, Joshua Craze, Mary Anne Redding, Natasha Hoare, Nicola Trezzi, Nijah Cunningham, Sampada Aranke, Susan Schuppli, Susanne Leeb, Susette Min, 2019 *Evidentiary Realism* aims to articulate a particular form of realism in art that portrays and reveals evidence from complex social systems *Evidentiary Realism* focuses on artworks that prioritize formal aspects of visual language and mediums diverging from journalism and reportage they strive to provoke visual pleasure and emotional responses The evidence is presented through photography film drawing painting and sculpture with strong references to art history In particular these artists also theoretically articulate the aesthetic social and documentary functions of their mediums in relation to the subject matter they investigate Page 1

*Discursive Framings of Human Rights* Karen-Margrethe Simonsen, Jonas Ross Kjaergard, 2016-10-14 What does it mean to be a subject of human rights The status of the subject is closely connected with the form and rhetoric of the framing discourse and this book investigates the relationship between the status of the subject and the form of human rights discourse in differing aesthetic and social

contexts Historical as well as contemporary declarations of rights have stressed both the protective and political aspects of human rights But in concrete situations and conflictual moments the high moral legitimacy of human rights rhetoric has often clouded the actual character of specific interventions and so made it difficult to differentiate between the objects of humanitarian intervention and the subjects of politics Critically re examining this opposition between victims and agents of human rights through a focus on the ways in which discourses of rights are formed and circulated within and between political societies this book elicits the fluidity of their relationship and with it the shifting relation between human rights and humanitarianism Analysing the symbolic framings of testimonies disaster stories atrocity tales political speeches and philosophical arguments it thus establishes a relationship between these different genres and the political economic and legal dimensions of human rights discourse Martha Rosler Rosalyn Deutsche, Elena Volpato, Martha Rosler, Jewish Museum (New York, N.Y.), 2018-01-01 The politically engaged work of Martha Rosler is fascinating and provocative this wide ranging survey brings timely insights at a moment of resurgence for political activism and feminism **Performing Statelessness in Europe** S.E. Wilmer, 2018-02-26 This book examines performative strategies that contest nationalist prejudices in representing the conditions of refugees the stateless and the dispossessed In the light of the European Union failing to find a political solution to the current migration crisis it considers a variety of artistic works that have challenged the deficiencies in governmental and transnational practices as well as innovative efforts by migrants and their hosts to imagine and build a new future It discusses a diverse range of performative strategies moving from a consideration of recent adaptations of Greek tragedy to performances employing fictive identification documentary dramas immersive theatre over identification and subversive identification nomadism and political activism This study will appeal to those interested in questions of statelessness migration and the problematic role of the nation state **Filming History from Below** Efrén Cuevas, 2022-01-11 Traditional historical documentaries strive to project a sense of objectivity producing a top down view of history that focuses on public events and personalities In recent decades in line with historiographical trends advocating history from below a different type of historical documentary has emerged focusing on tightly circumscribed subjects personal archives and first person perspectives Efrén Cuevas categorizes these films as microhistorical documentaries and examines how they push cinema's capacity as a producer of historical knowledge in new directions Cuevas pinpoints the key features of these documentaries identifying their parallels with written microhistory a reduced scale of observation a central role given to human agency a conjectural approach to the use of archival sources and a reliance on narrative structures Microhistorical documentaries also use tools specific to film to underscore the affective dimension of historical narratives often incorporating autobiographical and essayistic perspectives and highlighting the role of the protagonists personal memories in the reconstruction of the past These films generally draw from family archives with an emphasis on snapshots and home movies *Filming History from Below* examines works including Peter Forgács's films dealing with the Holocaust such

as The Maelstrom and Free Fall documentaries about the Israeli Palestinian conflict Rithy Panh's work on the Cambodian genocide films about the internment of Japanese Americans during the Second World War such as A Family Gathering and History and Memory and Jonas Mekas's chronicle of migration in his diary film Lost Lost Lost Constructing Worlds Alona Pardo, Elias Redstone, 2014 Architecture has long been a subject matter for photographers who utilize the medium not just to document the built world but also to reveal wider truths about society This book features chapters devoted to various artists among them Berenice Abbott Walker Evans Ed Ruscha Bernd and Hilla Becher Andreas Gursky and Iwan Baan and includes 220 color and duotone images Each chapter opens with a text introducing the artists work followed by reproductions of their photographs Arranged chronologically the book documents the birth of the skyscraper against the backdrop of the Great Depression the rise of the modernist tradition in America post colonial Africa and India the effects of industry on 1960s Europe the increasing suburbanization of America and Europe and the consequences of today's mass urbanization in Asia the Middle East and South America Far reaching and penetrating this volume reflects on the ongoing dialogue between photography and architecture 00Exhibition Barbican Art Gallery London UK 25 9 2014 11 1 2015 Documentary Protocols (1967-1975) Vincent Bonin, Michèle Thériault, 2010 Documentary protocols 1967 1975 is the third part of a major project that also included two exhibitions Documentary protocols I and Documentary protocols II presented at the Gallery in 2007 and 2008 This was conceived and developed by Vincent Bonin The publication Documentary protocols 1967 1975 constitutes an exercise in the critical examination of the nature of curatorial work and research at the Gallery It is an attempt to grasp and describe the paradigm of self determination in Canadian art that emerged in the mid 1960s and the rupture that occurred in the mid 1970s between certain aesthetic positions and political objectives P 6 *A Manual for the 21st Century Art Institution* Bruce Altshuler, 2009 This volume contains a series of commissioned texts by artists curators and art historians on the subject of the evolution of contemporary arts institutions and the spaces contained therein **Aperture**, 2007 Cabinet, 2009 *Contemporary*, 2006 **Practice-as-Research** Ludvine Fuschini, 2009-08-11 Practice as Research In Performance and Screen presents a thoroughgoing exploration of the major fissures of established knowledge created by a new trans disciplinary worldwide project for the twenty first century Focussing on the most fleeting and yet pervasive practices of the performance and screen arts it both documents and analyses the practical theoretical integration of hands on creative and scholarly methods of research Through an innovative combination of manuscript catalogue and digital multi media formats it aims to embody the principles of performance and screen practice as research in its structure and design making book pages and DVD images mutually illuminating With over fifty practitioner researcher contributors Practice as Research constitutes the most comprehensive presentation of this sometimes controversial and frequently fresh way of doing things with an imaginative convergence of artistic and scholarly processes **Art in America**, 2009 **The Publishers Weekly**, 2009

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