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Site-Specificity: The Ethnographic Turn

Edited by Anne Cooper

Volume 46

de-, dis-, ex-

Sitespecificity The Ethnographic Turn

Sabine Hake, Barbara Mennel



Sitespecificity The Ethnographic Turn:

Site-specificity Lothar Baumgarten, 2000 Since the work of Robert Smithson in the late 1960s the notion of site specificity has been crucial to an understanding of contemporary art Extending the debate this book argues that the discipline of ethnography can enrich our conception of what site is Commissioned essays interviews and visual projects by ethnographers artists and art critics reflect on this dialogue between art and ethnography Together they comprise a critical overview of the discourse **The SAGE Handbook of Sociology** Craig Calhoun, Chris Rojek, Bryan S Turner, 2005

Providing an authoritative guide to theory and method the key sub disciplines and the primary debates in contemporary sociology this work brings together the leading authors to reflect on the condition of the discipline **De-, Dis-, Ex-:**

Site-specificity : the ethnographic turn Richard Bentley, 1996 *Urban Memory* Mark Crinson, 2005 Nine previously unpublished essays form an interdisciplinary assessment of urban memory in the modern city analysing this burgeoning area of interest from the perspectives of sociology architectural and art history psychoanalysis culture and critical theory Featuring a wealth of illustrations images maps and specially commissioned artwork this work applies a critical and creative approach to existing theories of urban memory and examines how these ideas are actualised in the forms of the built environment in the modernist and post industrial city A particular area of focus is post industrial Manchester but the book also includes studies of current day Singapore New York after 9 11 modern museums in industrial gallery spaces the writings of Paul Auster and W G Sebald memorials built in concrete and contemporary art **Turns of the Global, The** Anna Maria Guasch, 2019-11-26 When we talk about the geographical ecological ethnographic historical documentary and cosmopolitan turns in relation to the work of practitioners of contemporary art what exactly do we mean Are we talking about a reading strategy About an interpretive model as would be derived from the linguistic turn of the 1970s or rather about a stratigraphic structure that could be read across multiple cultural practices Do we wish to read one system by means of another system in a way that one nurtures the other so that it can open us up to other forms of being Or is it rather about a generative movement in which a new horizon emerges in the process leaving behind the practice that was its point of departure The recurrence of turn in place of style ism or tendency would ultimately respond to a clear urgency of the contemporary global world a movement characterised by aesthetic pluralism by the simultaneousness of various *modi operandi* and by a great multiplicity of languages that constantly change their state while having many features in common And turn would also allow within the space of the contemporary of here and now a great diversity of stories from all around the world that should be confronted simultaneously in an intellectual outlook that is continuous and disjunctive essential to understanding the present as a whole *Architecture and Field/Work* Suzanne Ewing, Jeremie Michael McGowan, Chris Speed, Victoria Clare Bernie, 2010-10-18 This collection of essays identifies and critically discusses the key terms techniques methodologies and habits that comprise our understanding of fieldwork in architectural education research and practice *Cultural Critique*

Through the Detour of Art Kris Rutten, Keyan G. Tomaselli, 2025-06-30 This book brings together a selection of articles that have been published throughout a series of special issues of the journal *Critical Arts South North Cultural and Media Studies* that originally focused on the so called ethnographic turn in contemporary arts An increasing wave of art events has occurred since the 1990s that have displayed significant similarities with anthropology and ethnography in their theorizations of cultural difference and representational practices The aim of these works was to revisit the ethnographic turn in contemporary art by bringing together contributions from theorists artists and critics to engage critically with the ethnographic perspective in their work This focus on the ethnographic turn has been expanded in subsequent special issues to explore how culture and society can be critically explored and challenged through the detour of art how contemporary art practices engage with participation interaction and technology in an increasingly digital screen culture and what the role can be of critical art to conceptualize contest and or develop an engaged and critical pedagogy This collection aims to re expose the special issues to an international audience by presenting a non exhaustive selection of articles that exemplify the different perspectives and discussions that are tackled throughout It starts with three of the introductory articles that have attracted large readerships and that give a detailed introduction for the special issues The compilation ends with three so called Vignettes these are short statements and reflections by artists about their practice which are an important feature of the special issues

Turkish German Cinema in the New Millennium Sabine Hake, Barbara Mennel, 2012-10-01 In the last five years of the twentieth century films by the second and third generation of the so called German guest workers exploded onto the German film landscape Self confident articulate and dynamic these films situate themselves in the global exchange of cinematic images citing and rewriting American gangster narratives Kung Fu action films and paralleling other emergent European minority cinemas This the first book length study on the topic will function as an introduction to this emergent and growing cinema and offer a survey of important films and directors of the last two decades In addition it intervenes in the theoretical debates about Turkish German culture by engaging with different methodological approaches that originate in film studies

Bound to Appear Huey Copeland, 2013-10-28 At the close of the twentieth century black artists began to figure prominently in the mainstream American art world for the first time Thanks to the social advances of the civil rights movement and the rise of multiculturalism African American artists in the late 1980s and early 90s enjoyed unprecedented access to established institutions of publicity and display Yet in this moment of ostensible freedom black cultural practitioners found themselves turning to the history of slavery *Bound to Appear* focuses on four of these artists Ren e Green Glenn Ligon Lorna Simpson and Fred Wilson who have dominated and shaped the field of American art over the past two decades through large scale installations that radically departed from prior conventions for representing the enslaved Huey Copeland shows that their projects draw on strategies associated with minimalism conceptualism and institutional critique to position the slave as a vexed figure both subject and object property and person They also engage the visual logic of race in

modernity and the challenges negotiated by black subjects in the present As such Copeland argues their work reframes strategies of representation and rethinks how blackness might be imagined and felt long after the end of the peculiar institution The first book to examine in depth these artists engagements with slavery Bound to Appear will leave an indelible mark on modern and contemporary art **Reparative Aesthetics** Susan Best, 2016-10-20 By offering a new way of thinking about the role of politically engaged art Susan Best opens up a new aesthetic field reparative aesthetics The book identifies an innovative aesthetic on the part of women photographers from the southern hemisphere who against the dominant modes of criticality in political art look at how cultural production can be reparative The winner of the Art Association of Australia and New Zealand best book award in 2017 Reparative Aesthetics contributes an entirely new theory to the interdisciplinary fields of aesthetics affect studies feminist theory politics and photography Conceptually innovative and fiercely original this book will move us beyond old political and cultural stalemates and into new terrain for analysis and reflection

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