

The background of the cover is a dark, textured surface with numerous vertical lines of varying thickness and color, ranging from dark blue to light green. Interspersed among these lines are numerous small, translucent, bubble-like shapes that appear to be floating or rising. The overall effect is a complex, layered visual texture.

Susan Hiller : Recall

Selected Works 1969 – 2004

Susan Hiller Recall

Sven Spieker



Susan Hiller Recall:

Arbeiten Von 1969-2004 Susan Hiller, 2004 Susan Hiller: Recall, 2004 Natural Materials of the Holy Land and the Visual Translation of Place, 500-1500 Renana Bartal, Neta Bodner, Bianca Kuhnel, 2017-04-21

Natural Materials of the Holy Land and the Visual Translation of Place 500 1500 focuses on the unique ways that natural materials carry the spirit of place. Since early Christianity, wood, earth, water, and stone were taken from *loca sancta* to signify them elsewhere. Academic discourse has indiscriminately grouped material tokens from holy places and their containers with architectural and topographical emulations, two-dimensional images, and bodily relics. However, unlike textual or visual representations, natural materials do not describe or interpret the Holy Land; they are part of it. Tangible and timeless, they realize the meaning of their place of origin in new locations. What makes earth, stones, or bottled water transported from holy sites sacred? How do they become *pars pro toto*, signifying the whole from which they were taken? This book will examine natural media used for translating *loca sancta*, the processes of their sanctification, and how, although inherently abstract, they become charged with meaning. It will address their metamorphosis, natural or induced, how they change the environment to which they are transported, their capacity to translate a static and distant site elsewhere, the effect of their relocation on users, viewers, and how their containers and staging are used to communicate their substance.

A Concise Companion to Visual Culture A. Joan Saab, Aubrey Anable, Catherine Zuromskis, 2021-03-08

Provides an up-to-date overview of the present state of 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 *Curious Lessons in the Museum* Claire

Robins,2016-05-13 Amongst recent contemporary art and museological publications there have been relatively few which direct attention to the distinct contributions that twentieth and twenty first century artists have made to gallery and museum interpretation practices There are fewer still that recognise the pedagogic potential of interventionist artworks in galleries and museums This book fills that gap and demonstrates how artists have been making curious but none the less useful contributions to museum education and curation for some time Claire Robins investigates in depth the phenomenon of artists interventions in museums and examines their pedagogic implications She also brings to light and seeks to resolve many of the contradictions surrounding artists interventions where on the one hand contemporary artists have been accused of alienating audiences and on the other appear to have played a significant role in orchestrating positive developments to the way that learning is defined and configured in museums She examines the disruptive and parodic strategies that artists have employed and argues for that they can be understood as part of a move to re establish the museum as a discursive forum This valuable book will be essential reading for students and scholars of museum studies as well as art and cultural studies

Surrealist Ghostliness Katharine Conley,2020-04-01 In this study of surrealism and ghostliness Katharine Conley provides a new unifying theory of surrealist art and thought based on history and the paradigm of puns and anamorphosis In *Surrealist Ghostliness* Conley discusses surrealism as a movement haunted by the experience of World War I and the repressed ghost of spiritualism From the perspective of surrealist automatism this double haunting produced a unifying paradigm of textual and visual puns that both pervades surrealist thought and art and commemorates the surrealists response to the Freudian unconscious Extending the gothic imagination inherited from the eighteenth century the surrealists inaugurated the psychological century with an exploration of ghostliness through doubles puns and anamorphosis revealing through visual activation the underlying coexistence of realities as opposed as life and death *Surrealist Ghostliness* explores examples of surrealist ghostliness in film photography painting sculpture and installation art from the 1920s through the 1990s by artists from Europe and North America from the center to the periphery of the surrealist movement Works by Man Ray Claude Cahun Brassa and Salvador Dal Lee Miller Dorothea Tanning Francesca Woodman Pierre Alechinsky and Susan Hiller illuminate the surrealist ghostliness that pervades the twentieth century arts and compellingly unifies the century s most influential yet disparate avant garde movement *Experimental Formats* Roger Fawcett-Tang,2005 The book

examines every aspect of designing the printed form from single page to commercial package *Through the Roadblocks*

George Alexander,Helene Black, Antonis Danos,Denise Robinson,2015-05-01 Catalogue of exhibition held at Lanitis Arts Centre Limassol Cyprus from 24 November 16 December 2012 [Abstract Video](#) Gabrielle Jennings,2015-09-15 Offering

historical and theoretical positions from a variety of art historians artists curators and writers this groundbreaking collection is the first substantive sourcebook on abstraction in moving image media With a particular focus on art since 2000 Abstract

Video addresses a longer history of experimentation in video net art installation new media expanded cinema visual music and experimental film Editor Gabrielle Jennings a video artist herself reveals as never before how works of abstract video are not merely as the renowned curator Kirk Varnedoe once put it pictures of nothing but rather amorphous ungovernable spaces that encourage contemplation and innovation In explorations of the work of celebrated artists such as Jeremy Blake Mona Hatoum Pierre Huyghe Ryoji Ikeda Takeshi Murata Diana Thater and Jennifer West alongside emerging artists this volume presents fresh and vigorous perspectives on a burgeoning and ever changing arena of contemporary art **A**

Passion for Cultural Studies Ben Highmore, 2017-09-16 The culture that infiltrates our lives can provoke a range of feelings and afflictions culture can move you get under your skin and stir up your emotions Ben Highmore uses these feelings or passions to explore the culture that surrounds us and uses it as a basis to introduce and explain the key ideas debates and theories that are central to cultural studies Impressively accessible and packed with absorbing examples from everyday life this compact book is the ideal entry point into cultural studies The chapters examine problematic and complex issues that are core to cultural studies looking at the experience of migration the nature of the media the lure of commodities the world of taste and the culture of love Cleverly written in a way that is easy to follow and enjoyable to read the text gives a sense of the discipline as a way of thinking rather than an amalgamation of theories and whets the appetite of all those interested in cultural studies Whether you're a student who's new to the field or a seasoned scholar seeking a fresh idea about what cultural studies can do this clear and concise text encourages you to become truly passionate about cultural studies **The**

Big Archive Sven Spieker, 2017-03-03 The archive as a crucible of twentieth century modernism and key for understanding contemporary art The typewriter the card index and the filing cabinet these are technologies and modalities of the archive To the bureaucrat archives contain little more than garbage paperwork no longer needed to the historian on the other hand the archive's content stands as a quasi objective correlative of the living past Twentieth century art made use of the archive in a variety of ways from what Spieker calls Marcel Duchamp's anemic archive of readymades and El Lissitzky's Demonstration Rooms to the compilations of photographs made by such postwar artists as Susan Hiller and Gerhard Richter In *The Big Archive* Sven Spieker investigates the archive as both bureaucratic institution and index of evolving attitudes toward contingent time in science and art and finds it to be a crucible of twentieth century modernism Dadaists constructivists and Surrealists favored discontinuous nonlinear archives that resisted hermeneutic reading and ordered presentation Spieker argues that the use of archives by such contemporary artists as Hiller Richter Hans Peter Feldmann Walid Raad and Boris Mikhailov responds to and continues this attack on the nineteenth century archive and its objectification of the historical process Spieker considers archivally driven art in relation to changing media technologies the typewriter the telephone the telegraph film And he connects the archive to a particularly modern visuality showing that the avant garde used the archive as something of a laboratory for experimental inquiries into the nature of vision and its relation to time *The Big Archive*

offers us the first critical monograph on an overarching motif in twentieth century art Media, Modernity and Technology David Morley, 2006-09-27 From best selling author David Morley this book presents a set of interlinked essays which discuss and examine some of the key debates in the fields of media and cultural studies Spanning the last decade this fascinating and readable book is based on interdisciplinary work on the interface of media and cultural studies cultural geography and anthropology Clearly structured in five thematic sections the book surveys the potential contribution of art based discourses to the field and offers critical perspectives on the emergence of the new media of our age Including discussion on the status and future of media and cultural studies as disciplines the significance of technology and new media and raising questions about the place of the magical in the newly emerging forms of techno modernity in which we live today this is a media student must read *Contemporary Art and Anthropology* Arnd Schneider, Christopher Wright, 2020-09-02 Contemporary Art and Anthropology takes a new and exciting approach to representational practices within contemporary art and anthropology Traditionally the anthropology of art has tended to focus on the interpretation of tribal artifacts but has not considered the impact such art could have on its own ways of making and presenting work The potential for the contemporary art scene to suggest innovative representational practices has been similarly ignored This book challenges the reluctance that exists within anthropology to pursue alternative strategies of research creation and exhibition and argues that contemporary artists and anthropologists have much to learn from each others practices The contributors to this pioneering book consider the work of artists such as Susan Hiller Francesco Clemente and Rimer Cardillo and in exploring topics such as the possibility of shared representational values aesthetics and modernity and tattooing they suggest productive new directions for practices in both fields *Abstraction and the Holocaust* Mark Godfrey, 2007-01-01 Mark Godfrey looks closely at a series of American art and architectural projects that respond to the memory of the Holocaust He investigates how abstract artists and architects have negotiated Holocaust memory without representing the Holocaust figuratively or symbolically *Contemporary Art and Memory* Joan Gibbons, 2007-12-19 Whether exploring the intimate recollections which make up the artist's own life history or questioning the way the gallery and museum present public memory contemporary art it would seem is haunted by the past Contemporary Art and Memory is the first accessible survey book to explore the subject of memory as it appears in its many guises in contemporary art Looking at both personal and public memory Gibbons explores art as autobiography the memory as trace the role of the archive revisionist memory and postmemory as well as the absence of memory in oblivion Grounding her discussion in historical precedents Gibbons explores the work of a wide range of international artists including Yinka Shonibare MBE Doris Salcedo Keith Piper Jeremy Deller Judy Chicago Louise Bourgeois Tracey Emin Felix Gonzalez Torres Christian Boltanski Janet Cardiff Bill Fontana Pierre Huyghe Susan Hiller Japanese photographer Miyako Ishiuchi and new media artist George Legrady Contemporary Art and Memory will be indispensable to all those concerned with the ways in which artists represent and remember the past

Celebrating Transgression Ursula Rao, John Hutnyk, 2006 9 Between meaning and significance reflections on ritual and mimesis Alexander Henn 10 Animism on stage tracing anthropology's heritage in contemporary African dance in Europe Nadine Sieveking 11 Transgression and the erotic Vincent Crapanzano 12 Michael Leiris master of the ethnographic failure Peter Phipps 13 Boundary confusion in anthropology and art Pablo Picasso and Michael Leiris Klaus Peter Buchheit 14 The concatenation of minds Klaus Peter Buchheit 15 Transgressions of fieldwork field works method in madness John Hutnyk

Art and Archive. Genealogy and Contemporaneity (1920-2010) Anna Maria Guasch, 2024-12-31 This book provides a comprehensive exploration of the relationship between art and the archive The author examines how artists have engaged with archival materials practices and methodologies throughout history from the avant garde movements of the early 20th century to contemporary artistic practices She explores the ways in which artists have appropriated transformed and recontextualized archival documents and narratives to create new meanings and perspectives on history memory and identity Guasch also discusses the role of the archive in shaping artistic production reception and historiography highlighting its significance as a site of cultural memory and knowledge production Through a series of case studies and theoretical reflections the book offers insights into the diverse ways in which artists have navigated the archive as a source of inspiration critique and intervention in the artistic process Art and Archive represents an archaeological and genealogical history of the relationships sometimes linear sometimes discontinuous between art and the archive The archive ceases to be a dusty space or a repository of historical artifacts to become an active discursive and relational system that establishes aesthetically socially and politically new relationships of temporality between past present and future in what is understood as the time of the future perfect

Feminist Art and the Maternal Andrea Liss, 2009 Feminist motherhood is a surprisingly unexplored subject In fact feminism and motherhood have been often thought of as incompatible Profound provocative and innovative Feminist Art and the Maternal is the first work to critically examine the dilemmas and promises of representing feminist motherhood in contemporary art and visual culture Andrea Liss skillfully incorporates theory with passionate personal reflections on the maternal and in doing so she advances a fresh and necessary perspective on both feminism and art

Thinking about Art Susan Hiller, 1996 Thinking About Art documents Susan Hiller's continuing involvement with the critical shifts in cultural paradigms underlying contemporary debates in art practice and theory The talks lectures and conversations gathered together here span twenty years and range from Amsterdam and Glasgow to New York and Valencia The everyday experience that informs Hiller's art practice is kept fully in mind as she addresses such topics as dreams the place of theory gender cultural pluralism indigenous aesthetics video surrealism conceptual art and the history of painting

Reframings Diane Neumaier, 1995 This diverse and compelling collection of contemporary feminist visual art is now available in a paperback edition Reframings makes visible what has been for too long nearly invisible contemporary feminist visual art that represents a remarkable range of perspectives styles and subject matter The forty five women who created

these works artists and writers such as Deborah Willis Carrie Mae Weems Nan Goldin and Carm Little Turtle are connected by a belief that images are political and that today s feminist concerns cannot be separated from such issues as ethnicity class age and sexuality They share a consciousness that historically women have been framed and can now be reframed

Author note Diane Neumaier is Associate Professor of Visual Arts at Mason Gross School of the Arts Rutgers University

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