

# decoys and disruptions



selected writings, 1975–2001

martha rosler

# Decoys And Disruptions Selected Writings 1975 2001

**Na'ama Klorman-Eraqi**



## **Decoys And Disruptions Selected Writings 1975 2001:**

**Decoys and Disruptions** Martha Rosler, 2004 The first comprehensive collection of writings by Martha Rosler considers the intersection of art and politics the operation of art systems feminist art practices and the media *"Disassembled"* Images Alexander Streitberger, Hilde Van Gelder, 2019-05-31 The canonical legacy of Allan Sekula in contemporary visual art *Disassembled Images* takes as a point of departure Allan Sekula's productive approach of disassembling elements in order to reassemble them in alternative constellations Some of the most pressing issues of our time such as human labor in a globalized economy or the claim for radical democracy are recurrent themes in Sekula's oeuvre and are investigated by a wide range of experts in this book Addressing a variety of artworks both by Sekula and other artists the collected essays focus on three crucial aspects within recent politically engaged art collecting as a tool for representing folly and madness the confrontation of the maritime space of ecological disasters and geopolitical processes with alternative models of solidarity and what Sekula named critical realism as a reflective method in search of new social agencies and creative freedom A text image portfolio by Marco Poloni completes this profound reflection on Sekula's influential legacy within contemporary visual art This publication is GPRC labeled Guaranteed Peer Reviewed Content Contributors Anthony Abiragi University of Colorado Barbara Baert KU Leuven Edwin Carels School of Arts KASK HoGent M HKA Ronnie Close American University in Cairo Bart De Baere M HKA Stefanie Diekmann Hildesheim University Carles Guerra Fundaci Antoni Tàpies Clara Masnatta ICI Berlin W J T Mitchell University of Chicago Marco Poloni Berlin Anja Isabel Schneider KU Leuven M HKA Stephanie Schwartz University College London Jonathan Stafford Nottingham Trent University Alexander Streitberger UC Louvain Hilde Van Gelder KU Leuven Benjamin Young Parsons School of Design Assistant editor Federica Mantoan **Realism after Modernism** Devin Fore, 2015-01-30 The paradox at the heart of the return to realism in the interwar years as seen in work by Moholy Nagy Brecht and others The human figure made a spectacular return in visual art and literature in the 1920s Following modernism's withdrawal nonobjective painting gave way to realistic depictions of the body and experimental literary techniques were abandoned for novels with powerfully individuated characters But the celebrated return of the human in the interwar years was not as straightforward as it may seem In *Realism after Modernism* Devin Fore challenges the widely accepted view that this period represented a return to traditional realist representation and its humanist postulates Interwar realism he argues did not reinstate its nineteenth century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche Through close readings of a series of works by German artists and writers of the period Fore investigates five artistic devices that were central to interwar realism He analyzes Bauhaus polymath László Moholy Nagy's use of linear perspective three industrial novels riven by the conflict between the temporality of capital and that of labor Brecht's socialist realist plays which explore new dramaturgical principles for depicting a collective subject a memoir by Carl Einstein that oscillates between recollection and self-erasure and the idiom of physiognomy in the

photomontages of John Heartfield. Fore's readings reveal that each of these rehumanized works in fact calls into question the very categories of the human upon which realist figuration is based. Paradoxically even as the human seemed to make a triumphal return in the culture of the interwar period the definition of the human and the integrity of the body were becoming more tenuous than ever before. Interwar realism did not hearken back to earlier artistic modes but posited new and unfamiliar syntaxes of aesthetic encounter revealing the emergence of a human subject quite unlike anything that had come before.

The Artwork Caught by the Tail George Baker, 2010-09-03 A new theory of the readymade via a new reading of Picabia and a new writing of Dada. The artist Francis Picabia, notorious dandy, bon vivant, painter, poet, filmmaker, and polemicist, has emerged as the Dadaist with postmodern appeal and one of the most enigmatic forces behind the enigma that was Dada. In this first book in English to focus on Picabia's work in Paris during the Dada years, art historian and critic George Baker reimagines Dada through Picabia's eyes. Such reimagining involves a new account of the readymade, Marcel Duchamp's anti-art invention which opened fine art to mass culture and the commodity. But in Picabia's hands, Baker argues, the Dada readymade aimed to reinvent art rather than destroy it. Picabia's readymade opened art not just to the commodity but to the larger world from which the commodity stems: the fluid sea of capital and money that transforms all objects and experiences in its wake. The book thus tells the story of a set of newly transformed artistic practices claiming them for art history and naming them for the first time: Dada, Drawing, Dada, Painting, Dada, Photography, Dada, Abstraction, Dada, Cinema, Dada, Montage. Along the way, Baker describes a series of nearly forgotten objects and events from the almost lunatic range of the Paris Dada manifestations to Picabia's polemical writings from a lost work by Picabia in the form of a hole called suggestively *The Young Girl* to his painting *Cacodylic Eye* covered in autographs by luminaries ranging from Ezra Pound to Fatty Arbuckle. Baker ends with readymades in prose, a vast interweaving of citations and quotations that converge to create a heated conversation among Picabia, Andr  Breton, Tristan Tzara, James Joyce, Friedrich Nietzsche, Jacques Derrida, Gilles Deleuze, and others. Art history has never looked like this before. But then again, Dada has never looked like art history.

**The Filming of Modern Life** Malcolm Turvey, 2013-09-13 In the 1920s the European avant garde embraced the cinema, experimenting with the medium in radical ways. Painters including Hans Richter and Fernand L ger, as well as filmmakers belonging to such avant garde movements as Dada and surrealism, made some of the most enduring and fascinating films in the history of cinema. In *The Filming of Modern Life*, Malcolm Turvey examines five films from the avant garde canon and the complex, sometimes contradictory attitudes toward modernity they express: *Rhythm 21* (Hans Richter, 1921), *Ballet m canique* (Dudley Murphy and Fernand L ger, 1924), *Entr acte* (Francis Picabia and Ren  Clair, 1924), *Un chien Andalou* (Salvador Dal  and Luis Bu uel, 1929), and *Man with a Movie Camera* (Dziga Vertov, 1929). All exemplify major trends within European avant garde cinema of the time, from abstract animation to cinema pur.

Looking for Bruce Conner Kevin Hatch, 2016-02-12 A new perspective on the enormously influential but insufficiently understood work of San Francisco-based artist Bruce Conner.

1933 2008 In a career that spanned five decades most of them spent in San Francisco Bruce Conner 1933 2008 produced a unique body of work that refused to be contained by medium or style Whether making found footage films hallucinatory ink blot graphics enigmatic collages or assemblages from castoffs Conner took up genres as quickly as he abandoned them In this first book length study of Conner s enormously influential but insufficiently understood career Kevin Hatch explores Conner s work as well as his position on the geographical cultural and critical margins Generously illustrated with many color images of Conner s works Looking for Bruce Conner proceeds in roughly chronological fashion from Conner s notorious assemblages BLACK DAHLIA and RATBASTARD among them through his experimental films populated by images from what Conner called the tremendous fantastic movies going in my head from all the scenes I d seen his little known graphic work and his collage and inkblot drawings

**Martha Rosler** Steve Edwards, 2012-06-15 The first sustained critical examination of a work by Martha Rosler that bridged the concerns of conceptual art with those of political documentary In The Bowery in two inadequate descriptive systems 1974 1975 Martha Rosler bridged the concerns of conceptual art with those of political documentary The work a series of twenty one black and white photographs twenty four text panels and three blank panels embraces the codes of the photo text experiments of the late 1960s and applies them to the social reality of New York s Lower East Side The prevailing critical view of The Bowery focuses on its implicit rejection or critique of established modes of documentary In this illustrated extended essay on the work by Rosler Steve Edwards argues that although the critical attitude towards documentary is an important dimension of the piece it does not exhaust the meaning of the project Edwards situates the work in relation to debates and practices of the period especially conceptual art and the emergence of the photo text paradigm exemplified by the work of Robert Smithson Bernd and Hilla Becher Hans Haacke Victor Burgin and the Women and Work group In particular he contextualizes Rosler s work of this period within the politicized San Diego group which included in addition to Rosler Allan Sekula Fred Lonidier and Philip Steinmetz Comparing The Bowery to Rosler s later video vital statistics of a citizen simply obtained 1977 and the films of the Dziga Vertov Group formed by Jean Luc Godard and Jean Pierre Gorin Edwards shows how the work engages with conceptual art and the neo avant garde of the 1960s and 1970s

*The Visual Is Political* Na'ama Klorman-Eraqi, 2019-07-19 The Visual is Political examines the growth of feminist photography as it unfolded in Britain during the 1970s and 1980s This period in Britain was marked by instability following the collapse of the welfare state massive unemployment race riots and workers strikes However this was also a time in which various forms of social activism emerged or solidified including the Women s Movement whose members increasingly turned to photography as a tool for their political activism Rather than focusing on the aesthetic quality of the images produced Klorman Eraqi looks at the application of feminist theory photojournalism advertising photo montage punk subculture and aesthetics and politicized street activity to emphasize the statement and challenge that the photographic language of these works posed She shows both the utilitarian uses of photography in activism but also how these same photographers went on

to be accepted or co-opted into the mainstream art spaces little by little sometimes with great controversy The Visual is Political highlights the relevance and impact of an earlier contentious creative and politicized moment of feminism and photography as art and activism *Bettina Lockemann* Bettina Lockemann,2022-10-17 The photobook visually and materially contextualizes arrangements of photographs and brings them into a sensually tangible form The book format the materiality of the paper and the type of binding have just as much of an effect on the viewer as the selection of images their positioning in the layout typography and the texts The artist and theorist Bettina Lockemann provides an approach to the medium from a research perspective considering the photobook as an independent subject of art theories her phenomenological discussion complements methodological lines of thought An important contribution to the photobook as an independent field of research Lockemann elaborates precise terms for analyzing this medium Through a practice based examination of contemporary photobooks this guide emphasizes the status of the photobook as an artwork in its own right

BETTINA LOCKEMANN 1971 is an artist and scholar specialized in artistic documentary photography After studying art photography and media art in Leipzig and earning a PhD in art history at the ABK Stuttgart she was professor for practice and theory of photography at the HBK Braunschweig for five years She lives in Cologne **Frames and Framing in Documentary Comics** Johannes C.P. Schmid,2021-02-24 Frames and Framing in Documentary Comics explores how graphic narratives reframe global crises while also interrogating practices of fact finding An analog print phenomenon in an era shaped by digitalization documentary comics formulates a distinct counterapproach to conventional journalism In what ways are facts being presented and framed What is documentary honesty in a world of fake news and post truth politics How can the stories of marginalized peoples and neglected crises be told The author investigates documentary comics in its unique relationship to framing graphic narratives are essentially shaped by a reciprocal relationship between the manifest frames on the page and the attention to the cognitive frames that they generate To account for both the textuality of comics and its strategic use as rhetoric the author combines theories of framing analysis and cognitive narratology with comics studies and its attention toward the medium's visual frames Merchants of Style Natasha Degen,2023-05-17 Looking at Andy Warhol's legacy as maker and muse this book offers a critical examination of the coalescence of commerce and style Merchants of Style explores the accelerating convergence of art and fashion looking at the interplay of artists and designers and the role of institutions both public and commercial that have brought about this marriage of aesthetic industries The book argues that one figure more than any other anticipated this moment Andy Warhol Beginning with an overview of art and fashion's deeply entwined histories and then picking up where Warhol left off Merchants of Style tells the story of art's emboldened forays into commerce and fashion's growing embrace of art As the two industries draw closer together than ever before this book addresses urgent questions about what this union means and what the future holds *A Medium Seen Otherwise* Roger Hallas,2023 Through a new look at how political historical and art documentaries engage with photographic images objects

and archives *A Medium Seen Otherwise* argues that film allows us to better understand what people do with analog and digital photographs as material objects that enable social and political relations through multisensory experience Moreover as a time based medium with sound film can bring the event of photography into fuller view demonstrating how no single participant in it photographer subject camera photograph or viewer has sovereignty over its affect meaning or value The book thus explores the ways in which the innovative incorporation of photography into documentary film permits us to see both of these media otherwise Photographs whether professional or vernacular are conventionally understood to furnish documentaries with indexical evidence and visual illustration of history yet the spatio temporal and aural dimensions of film permit documentaries to illuminate photography's wider capacities beyond the merely representational Combining new critical perspectives on well known documentary filmmakers and photographers Agnès Varda Rithy Panh Edward Burtynsky Malick Sidibé Vivian Maier JR Ken Burns Errol Morris and Akram Zaatari with analyses of lesser known but important documentaries author Roger Hallas investigates a global range of documentary and vernacular photographic contexts including Lebanon Palestine Mali Congo Cambodia Ireland Spain Mexico Chile Canada and the US While authorship and representation remain common rhetorical frameworks for documentaries about photography *A Medium Seen Otherwise* offers a compelling account of how the intermediality between documentary film and photography can posit far more expansive conceptions of both media A companion website shows clips of films discussed in the book

**Photography: History and Theory** Jae Emerling, 2013-03-01 *Photography History and Theory* introduces students to both the history of photography and critical theory From its inception in the nineteenth century photography has instigated a series of theoretical debates In this new text Jae Emerling therefore argues that the most insightful way to approach the histories of photography is to address simultaneously the key events of photographic history alongside the theoretical discourse that accompanied them While the nineteenth century is discussed the central focus of the text is on modern and contemporary photographic theory Particular attention is paid to key thinkers such as Baudelaire Barthes and Sontag In addition the centrality of photography to contemporary art practice is addressed through the theoretical work of Allan Sekula John Tagg Rosalind Krauss and Vilém Flusser The text also includes readings of many canonical photographers and exhibitions including Atget Brassai August Sander Walker Evans *The Family of Man* Diane Arbus Lee Friedlander Cindy Sherman Bernd and Hilla Becher Sebastião Salgado Jeff Wall and others In addition Emerling provides close readings of key passages from some major theoretical texts These glosses come between the chapters and serve as a conceptual line that connects them Glosses include Roland Barthes *The Rhetoric of the Image* 1964 Susan Sontag *Regarding the Pain of Others* 2002 Michel Foucault on the archive 1969 Walter Benjamin *Little History of Photography* 1931 Vilém Flusser *Towards a Philosophy of Photography* 1983 A substantial glossary of critical terms and names as well as an extensive bibliography make this the ideal book for courses on the history and theory of photography

*Art Workers* Julia Bryan-Wilson, 2009 From artists to art workers Carl Andre's work

ethic Robert Morris's art strike Lucy Lippard's feminist labor Hans Haacke's paperwork **African American Artists**

**Performing for the Camera After 1970** Martyna Ewa Majewska, 2025-03-27 This study demonstrates how African American artists active since the 1970s have instrumentalized performance for the camera to intervene in existing representations of Black and Brown people in America and beyond Majewska argues that producing carefully designed photographs films and videos via performance became a key strategy for dismantling the conceptions of race and gender fixed by US popular culture jurisprudence and pseudoscience Studying the work of Adrian Piper Glenn Ligon Lyle Ashton Harris Senga Nengudi Maren Hassinger Howardena Pindell David Hammons and Pope L this book examines the ways in which these artists incorporate their bodies and personal experience into their respective performances simultaneously courting and foreclosing autobiographical readings The strategies examined here while diverse all challenge conventional interpretations of performance art especially those overdetermined by race gender and sexuality The book will be of interest to scholars working in art history performance studies photography and African American studies **Civil Imagination**

Ariella Aïsha Azoulay, 2024-03-19 This remarkable book enhances Ariella Azoulay's position as the most compelling theorist of photography writing today Jonathan Crary author of *Scorched Earth* A groundbreaking work on the power of photography as a vehicle for civil protest Understanding photography is more than a matter of assessing photographs writes Ariella Azoulay The photograph is merely one event in a sequence that constitutes photography and which always involves an actual or potential spectator in the relationship between the photographer and the individual portrayed The shift in focus from product to practice outlined in *Civil Imagination* brings to light the way images can both reinforce and resist the oppressive reality foisted upon the people depicted Through photography *Civil Imagination* seeks out relations of partnership solidarity and sharing that come into being at the expense of sovereign powers that threaten to destroy them Azoulay argues that the civil must be distinguished from the political as the interest that citizens have in themselves in others in their shared forms of coexistence as well as in the world they create and transform Azoulay's book sketches out a new horizon of civil living for citizens as well as subjects denied citizenship inevitable partners in a reality they are invited to imagine anew and to reconstruct Beautifully produced with many illustrations *Civil Imagination* is a provocative argument for photography as a civic practice capable of reclaiming civil power Formulations Andrew Witt, 2022-01-11 An investigation of mathematics as

it was drawn encoded imagined and interpreted by architects on the eve of digitization in the mid twentieth century In *Formulations* Andrew Witt examines the visual methodological and cultural intersections between architecture and mathematics The linkages Witt explores involve not the mystic transcendence of numbers invoked throughout architectural history but rather architecture's encounters with a range of calculational systems techniques that architects inventively retooled for design Witt offers a catalog of mid twentieth century practices of mathematical drawing and calculation in design that preceded and anticipated digitization as well as an account of the formal compendia that became a cultural



currency shared between modern mathematicians and modern architects Witt presents a series of extensively illustrated biographies of method episodes that chart the myriad ways in which mathematics particularly the mathematical notion of modeling and drawing was spliced into the creative practice of design These include early drawing machines that mechanized curvature the incorporation of geometric maquettes theorems made flesh into the toolbox of design the virtualization of buildings and landscapes through surveyed triangulation and photogrammetry formal and functional topology stereoscopic drawing the economic implications of cubic matrices and a strange synthesis of the technological mineral and biological crystallographic design Trained in both architecture and mathematics Witt uses mathematics as a lens through which to understand the relationship between architecture and a much broader set of sciences and visual techniques Through an intercultural exchange with other disciplines he argues architecture adapted not only the shapes and surfaces of mathematics but also its values and epistemic ideals

**Provenance** Gail Feigenbaum, Inge Jackson Reist, 2012 This volume of essays offers new arguments regarding the significance of the social biography of art and the transformative power of ownership It realigns the traditional art historical paradigm that focuses on the moment of an object's origin and instead considers the longue durée of ownership Whereas the term provenance may call to mind little more than a list of owners or the legal questions raised by competing entitlement claims the essays in this book demonstrate that a nuanced approach recuperates important even dramatic aspects of the history of art The authors present a broad perspective on provenance investigating examples from Europe Asia Africa and the Americas and from ancient archaeology to conceptual art They explore how stories of ownership are attached to objects analyze important distinctions between provenance and provenience and show how provenance can be monetized politicized suppressed or otherwise instrumentalized Page 4 of cover

**Environmental Apocalypse in Science and Art** Sergio Fava, 2013-01-04 At a time when it is clear that climate change adaptation and mitigation are failing this book examines how our assumptions about valid and usable knowledge are preventing effective climate action Through a cross disciplinary empirically based analysis of climate science and policy the book situates the failures of climate policy in the cultural history of prediction and its interfaces with policy Fava calls into question the current interfaces between scientific research and climate policy by tracing multiple connections between modelling epistemology politics food security religion art and the apocalyptic Demonstrating how the current domination of climate policy by models and scenarios is part of the problem the book examines how artistic practices are a critical location to ask questions differently rethink environmental futures and activate social change The analysis starts with another moment of climatic change in recent western history the overlap of the Little Ice Age and the scientific revolution during which intense climatic scientific and political change were contemporary with mathematical calculation of the apocalypse Dealing with the need for complex answers to complex and urgent questions this is essential reading for those interested in climate action interdisciplinary research and methodological innovation The empirical analyses amount to a methodological

experiment across history of science theology art theory and history architecture future studies climatology computer modelling and agricultural policy This book is a major contribution to understanding how we are precluding effective climate action and designing futures that resemble our worst nightmares      In Appropriate Distance Kelly Klingensmith, 2016-06-15

What is the evolving relationship between words and images in the photographic essay Klingensmith explores this and other questions in In Appropriate Distance as she traces the development of the photographic essay from the 1890s to the 1990s and beyond

## Decoding **Decoys And Disruptions Selected Writings 1975 2001**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Decoys And Disruptions Selected Writings 1975 2001**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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