
Susan Philipsz The Distant Sound

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*Susan Philipsz The
Distant Sound*

2021-01-24

TATE LANG

Susan Philipsz Dalcassian Publishing
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The Kingdoms of Elgaland-Vargaland is an art project by Carl Michael von Hausswolff and Leif Elggren's that play with the notion of the nation state. From time immemorial, both real and fictional kingdoms or small states have been proclaimed. The majority hold a utopian vision of a better world than the one we live in - how does Elgaland-Vargaland do this?

Political Aesthetics of Global Protest

JOHN LIBBEY PUBLISHING

Rembrandt van Rijn (1606-1669)

manipulated his copperplates in unprecedented ways to achieve printed images that were often in flux. That many of the different results were circulated as finished works in their own right marked a new moment in the appreciation of printmaking and the collecting of prints in the seventeenth century. Rembrandt was the first artist to treat the print medium as a means of crafting visibly changing images. He was also the first printmaker to fully explore the use of newly available Asian papers for their aesthetic and technical effects. Many of these variations were the outcome of Rembrandt's intense and restless search for results that satisfied his artistic sense. 'Rembrandt's Changing Impressions' highlights 18 of the artist's most notably intriguing or

dramatically altered prints. It gathers together 52 impressions from 14 different U.S. collections to best show the images in their circulated iterations. This is the first time in over 40 years that such an exhibition has been undertaken, and the new scholarship contributes much to a reinvigorated discussion. This publication reproduces all the works in the exhibition. Exhibition: The Miriam and Ira D. Wallach Art Gallery, Columbia University in the City of New York (09.09.-12.12.2015).

An A to Z of Almost Everything Errant Bodies

In premodern China, painters used imagery not to mirror the world, but to evoke unfathomable experience. Considering this art alongside the

philosophical traditions that inform it, this book explores the 'nonobject', a notion exemplified by paintings that do not seek to represent observable surroundings.

Teaching Art in the Neoliberal Realm UCL Press

'When we claim to have been injured by language, what kind of claim do we make?' - Judith Butler, *Excitable Speech*

Excitable Speech is widely hailed as a tour de force and one of Judith Butler's most important books. Examining in turn debates about hate speech, pornography and gayness within the US military, Butler argues that words can wound and linguistic violence is its own kind of violence. Yet she also argues that speech is 'excitable' and fluid, because its effects often are beyond the control of the speaker, shaped by fantasy, context and power structures. In a novel and courageous move, she urges caution concerning the use of legislation to restrict and censor speech, especially in cases where injurious language is taken up by aesthetic practices to diminish and oppose the injury, such as in rap and popular music. Although speech can insult and demean, it is also a form of recognition

and may be used to talk back; injurious speech can reinforce power structures, but it can also repeat power in ways that separate language from its injurious power. Skillfully showing how language's oppositional power resides in its insubordinate and dynamic nature and its capacity to appropriate and defuse words that usually wound, Butler also seeks to account for why some clearly hateful speech is taken to be iconic of free speech, while other forms are more easily submitted to censorship. In light of current debates between advocates of freedom of speech and 'no platform' and cancel culture, the message of *Excitable Speech* remains more relevant now than ever. This Routledge Classics edition includes a new Preface by the author, where she considers speech and language in the context contemporary forms of political polarization.

Proud & Prejudiced Basic Books

Catalog of an exhibition held at Modern Art Oxford, Oxford, Dec. 10, 2011-Mar. 18, 2012.

Z(e)Ro Spaces: Poiesis and the Art of Collaborative Creativity Springer Nature

"Tomás Saraceno's installations shatter

traditional concepts relating to place, time, gravity and traditional ideas as to what constitutes architecture. His works are utopian and invite the viewer to play a part in their impact on a particular space, as they reach up to the sky and down to the ground. The artist creates gardens that hang in the air and allow visitors to float in space, fulfilling a dream shared by all humankind. Saraceno draws inspiration from soap bubbles and the incredible strength and flexibility of spider webs."-- from *Hamburger Bahnhof, Museum für Gegenwart*, Berlin's website.

Black Birds Born from Invisible Stars

Walther König Verlag

HYSTERIA follows a hypersexual, self-destructive young woman who becomes convinced, over the course of 48 feverish hours, that her Brooklyn bartender is Sigmund Freud.

New Statesman Bloomsbury Publishing USA

Public Art (Now): Out of Time, Out of Place is the first survey of progressive public art from around the world. It presents some of the most significant artworks in the public realm from the last decade, challenging preconceptions about where, when and

how public art takes place. The face of public art is changing. For decades, art in the public realm has been characterized by the landmark sculpture or spectacular outdoor event that helps to define or brand a place. But in recent years, a new wave of international artists and producers has rejected the monumental scale and mass appeal of such artworks. Instead, these individuals and groups favour unconventional forms that unsettle rather than authenticate a place's identity; disrupt rather than embellish a particular location; and contest rather than validate the design and function of public space. Performed interactions, collaborative social movements and small-scale subversive acts are just some of the unorthodox approaches taken by these artists. Their works challenge preconceived ideas about the role of art in place-making as they seek to remake places through radical forms and practices. *Public Art (Now): Out of Time, Out of Place* presents the artists who have been redefining the practice of public art over the past decade. They directly address the most pressing issues of our time, including the encroachment of

corporate concerns on public space, the implications of global migration and the isolation of the individual, and the potential of collective action to share the future of our towns and cities. Some forty key works from around the world are organized into five sections – 'Displacement', 'Intervention', 'Disorientation', 'Occupation' and 'Perpetuation' – with detailed descriptions and dozens of installation and process shots. Interviews and quotes from practitioners, commissioners and commentators reveal the impetus and context for the projects, while the editor's introduction sets out the conceptual, practical and ethical issues raised by the works. Bringing together the most significant artworks in the public realm of the last ten years – from ephemeral interventions to long-term ongoing projects – this dynamic survey is an essential reference for anyone interested in the ideas, issues and impulses behind progressive public art, and an accessible introduction to one of the most vibrant areas of contemporary art. **Ewva** Walther König Verlag
The Polish playwright and artist Stanislaw

Ignacy Witkiewicz, known as Witkacy, is now recognized as Poland's leading theatrical innovator of the interwar years and one of the outstanding creative personalities of the European avant-garde. This volume contains two of Witkacy's "tropical" plays inspired by the playwright's trip to Ceylon and Australia in 1914 with his close friend, the anthropologist Bronislaw Malinowski. *Mr. Price, or Tropical Madness* is a drama of heightened passion and greed among British colonists in Rangoon who seem to have stepped out of Joseph Conrad's tales of the South Seas. *Metaphysics of a Two-headed Calf*, set in New Guinea and Australia, pits savage European imperialists against a native tribal Australia and pits savage European imperialists against a native tribal chieftain whose fetish of a great golden frog offers greater insight into the mystery of existence than the Westerners' shallow rationalism. Both plays puncture the white rulers' poses of superiority and parody their images of the tropical Other. Also included in the volume are Witkacy's Foreword to *Metaphysics of a Two-Headed Calf* in which the playwright defends his

concept of theatre as an autonomous art with a scenic language of its own and an appendix containing a documentary itinerary of Witkacy's journey to Ceylon.
Resonant Matter Art / Books

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Susan Philipsz Routledge

Anthropology has neglected the study of music and this needs to be redressed. This book sets out to show how and why. It does so by bringing music to the subfield of digital anthropology, arguing that digital anthropology has much to gain by expanding its horizons to music – becoming more interdisciplinary by reference to digital/media studies, music and sound studies. *Music and Digital Media* is the first comparative ethnographic study of the impact of digital media on music worldwide. It offers a radical and lucid new theoretical framework for understanding digital media through music, showing that music is today where the promises and problems of the 'digital' assume clamouring audibility – while acting as a testing ground for innovations in the digital-cultural industries. The book contains ten chapters, eight of which present

comprehensive original ethnographies. The chapters between them addresses popular, folk and art musics in the global South and North, including Kenya, Argentina, India, Canada and the UK/Europe, with each chapter providing a different regional or digital focus. The book is unique in bringing ethnographic research on popular, folk and art musics from the global North and South into a comparative framework on a large scale, and creates an innovative new paradigm for comparative anthropology. Praise for *Music and Digital Media* 'This exciting volume forges new ground in the study of local conditions, institutions, and sounds of digital music in the Global South and North. The book's planetary scope and its commitment to the "messiness" of ethnographic sites and concepts amplifies emergent configurations and meanings of music, the digital, and the aesthetic.' Marina Peterson, University of Texas, Austin 'The global drama of music's digitisation elicits extreme responses – from catastrophe to piratical opportunism – but between them lie more nuanced perspectives. This timely, absolutely necessary collection applies

anthropological understanding to a deliriously immersive field, bringing welcome clarity to complex processes whose impact is felt far beyond what we call music.' David Toop, London College of Communication 'Spanning continents and academic disciplines, the rich ethnographies contained in *Music and Digital Media* makes it obligatory reading for anyone wishing to understand the complex, contradictory, and momentous effects that digitization is having on musical cultures.' Eric Drott, University of Texas, Austin 'This superb collection, with an authoritative overview as its introduction, represents the state of the art in studies of the digitalisation of music. It is also a testament to what anthropology at its reflexive best can offer the rest of the social sciences and humanities.' David Hesmondhalgh, University of Leeds 'Music and Digital Media is a groundbreaking update to our understandings of sound, media, digitization, and music. Truly transdisciplinary and transnational in scope, it innovates methodologically through new models for collaboration, multi-sited ethnography, and comparative work. It also offers an important defense

of—and advancement of—theories of mediation.' Jonathan Sterne, McGill University 'Music and Digital Media is a nuanced exploration of the burgeoning digital music scene across both the global North and the global South.

Ethnographically rich and theoretically sophisticated, this collection will become the new standard for this field.' Anna Tsing, co-editor of *Feral Atlas: The More-than-Human Anthropocene* Thoughtful Gardening Atropos Press "To accompany the exhibition of the new multi-media work by artist Lisa Reihana in *Pursuit of Venus (infected)* at Auckland Art Gallery Toi o Tamaki"--Publisher information.

Follow Me Little Brown GBR Art and the Form of Life takes a classic theme—philosophy as the art of living—and gives it a contemporary twist. The book examines a series of watershed moments in artistic practice alongside philosophers' most enduring questions about the way we live. Coupling Tino Sehgal with Wittgenstein, cave art with Foucault, Stanley Kubrick with Nietzsche, and the Bauhaus with Walter Benjamin, the book animates the idea that life is

literally ours to make. It reflects on universal themes that connect the long histories of art and philosophy, and it does so using a contemporary approach. Drawing on great philosophical works, it argues that life practiced as an art form affords an experience of meaning, in the sense that it is engaging, creative, and participatory. It thus effects a fundamental renewal of experience.

Hysteria Edinburgh University Press A "passionate amalgam of science and autobiography" that will leave you hearing -- and seeing -- nature as never before (New York Times Book Review). Musician and naturalist Bernie Krause is one of the world's leading experts in natural sound, and he's spent his life discovering and recording nature's rich chorus. Searching far beyond our modern world's honking horns and buzzing machinery, he has sought out the truly wild places that remain, where natural soundscapes exist virtually unchanged from when the earliest humans first inhabited the earth. Krause shares fascinating insight into how deeply animals rely on their aural habitat to survive and the damaging effects of extraneous noise on the delicate balance

between predator and prey. But natural soundscapes aren't vital only to the animal kingdom; Krause explores how the myriad voices and rhythms of the natural world formed a basis from which our own musical expression emerged. From snapping shrimp, popping viruses, and the songs of humpback whales -- whose voices, if unimpeded, could circle the earth in hours -- to cracking glaciers, bubbling streams, and the roar of intense storms; from melody-singing birds to the organlike drone of wind blowing over reeds, the sounds Krause has experienced and describes are like no others. And from recording jaguars at night in the Amazon rain forest to encountering mountain gorillas in Africa's Virunga Mountains, Krause offers an intense and intensely personal narrative of the planet's deep and connected natural sounds and rhythm. The Great Animal Orchestra is the story of one man's pursuit of natural music in its purest form, and an impassioned case for the conservation of one of our most overlooked natural resources—the music of the wild.

Art and the Form of Life Unnamed Press Over the years, Marion has watched her

life drain away. Children and husband gone, she ekes out her life in a country utterly transformed. But it's the only home she has. As the new South Africa prepares for the World Cup finals, old divisions and suspicions seem as deep as ever, and the intruder she has been expecting, dreading and needing, arrives. Will true reconciliation turn darkness into hope? *Solomon and Marion* is a brand new play from an award winning South African writer, and it recently won the Fleur Du Cap Award for Best New South African Play. Foot is Artistic Director of the Baxter Theatre Centre and has won a bevy of South African theatre accolades. Foot has put most of her energy into helping other playwrights and theatre-makers realise their work, and she has nurtured several dozen new South African plays to their first staging. This includes producing the international hit *Mies Julie* written and directed by Yael Farber. Her own hard-hitting plays tackle social issues and have laid bare the brutality and sickening frequency of child rape in South Africa; *Tshepang* (2002) was based on a real event, the alleged gang rape of a nine-month-old baby by six men in a remote,

impoverished community. Foot used refined, ironic humour to sketch a portrait of the community, then turned everyday objects into symbols with horrific poetic effect. *Karoo Moose* (2007) returned to the subject of child rape and a rural town — a shattered, forsaken community where 'there are no fathers'. A 15-year-old girl is sold for sex to pay off the gambling debts of her jobless and spiritually crushed father, 'an opportunist with no opportunities'. And in *Solomon and Marion*, Foot explores the cruelty of the meaningless murders which betray her country. *Hear and Now*, *Karoo Moose* and *Tshepang* are also published by Oberon Books. Winner of the Fleur Du Cap Award for Best New South African Play *Mr Price, or Tropical Madness and Metaphysics of a Two-Headed Calf* *Gestalten* Catalog of an exhibition held at the Museum of Modern Art, New York, Aug. 10-Nov. 3, 2013.

Public Art (Now) Bloomsbury Publishing USA

In *Thoughtful Gardening*, award-winning historian and Financial Times gardening columnist Robin Lane Fox takes readers on

a delightful journey through each season of the gardening year. From fending off vine-weevils to visiting Yves Saint Laurent's private gardens in Marrakech, Fox imbues each of his musings with grace, sophistication, and charm. Essential reading for anyone planting a new garden or taking stock of one after several years, *Thoughtful Gardening* offers expert advice and a touching reminder of the power of art and literature to deepen what we see and experience in nature. Combining a vast understanding of horticulture with witty and stylish storytelling, these vignettes form—season by season—a rich reflection on the lessons, challenges, and joys of life with a green thumb.

Susan Philipsz University of Chicago Press Documents a series of sound installations from 1998-2002 by Brandon LaBelle.

Includes interview with Achim Wollscheid.

Music and Digital Media Hachette UK

This book considers the history of Do It Yourself art, music and publishing, demonstrating how DIY strategies have transitioned from being marginal, to emergent, to embedded. Through secondary research, observation and 30 original interviews, each chapter analyses

one of 15 creative cities (San Francisco, Los Angeles, Dusseldorf, New York, London, Manchester, Cologne, Washington DC, Detroit, Berlin, Glasgow, Olympia (Washington), Portland (Oregon), Moscow and Istanbul) and assesses the contemporary situation in each in the post-subcultural era of digital and internet technologies. The book challenges existing subcultural histories by examining less well-known scenes as well as exploring DIY "best practices" to trace a template of best approaches for sustainable, independent, locally owned creative enterprises.

Soundings Routledge

Turner Prize 2010 nominee! This limited edition book documents a recent

commission, *You Are Not Alone*, by the Turner Prize 2010 nominated artist Susan Philipsz. Made for Modern Art Oxford, the work was specially created for the Radcliffe Observatory, Oxford. Taking the original function of the building as her starting point, Philipsz developed a new sound work that engaged with the uniqueness of this historical site. Built in the 18th century, the Radcliffe Observatory was modelled on the first-century BC Tower of the Winds in Athens. In her work, Philipsz recalls Guglielmo Marconi's suggestion that sounds, once generated, never die; they fade but continue to reverberate as sound waves around the universe. Philipsz elicits something of the existential and philosophical concerns present in

Marconi's proposition and in the nature of the Observatory itself, as metaphorical frontier to the stars. The artist recorded herself playing radio interval signals, sourced from around the world, on vibraphone. These recordings were broadcast from the rooftop of Modern Art Oxford to receivers and speakers placed at the Observatory. Visitors to the Observatory experienced a lament of sound, given a distant, ethereal and haunting quality by the use of the vibraphone. Designed by Fraser Muggeridge Studio. Published on the occasion of the Modern Art Oxford offsite project *You Are Not Alone* at the Radcliffe Observatory, 31 October – 3 December 2009.