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# Carsten Holler Decision

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### **Kiss My Genders** Hayward Gallery Publishing

This temporary project demonstrated a dialogue between Congolese and Western culture which co-existed side by side in the Double Club.

### Carsten Höller: Six stories about decision-making MIT Press

One of the rising stars in the international art scene, Kader Attia (b. 1970) is a French-Algerian multidisciplinary artist whose powerful yet complex images, objects and installations examine the way cultures and histories have been constructed. Attia often plays with the vocabulary of museums and architecture to trouble the boundaries between different worlds, particularly Western and non-Western, through his use of re-appropriated and repaired everyday objects and ephemera, such as African masks, stapled paving cracks, assemblages of prostheses and photographs of surgical reconstruction. An in-depth interview with Hayward Gallery director Ralph Rugoff explores the artist's major themes, while art historians and other experts draw out particular threads to examine in depth. Compact but wide-ranging, this is a publication to be held in the hand - an indispensable first guide to an artist with an exceptional perspective on the way humans think about their place in the world. The book features an interview with Ralph Rugoff and essays by Nicola Clayton, Jean-Michel Frodon, Françoise Vergès and Giovanna Zapperi. Published alongside Hayward Gallery's exhibition, London (12 February - 6 May 2019).

### Psycho Buildings David Zwirner Books

Published alongside the Hayward Gallery's hosting of a major solo exhibition by Carsten Höller featuring a wide range of work in different media representing his artistic output from the past 20 years. After obtaining an advanced degree in science, Höller went on to develop a unique art practice that often draws on scientific experiments and research in works designed to affect our psychological and perceptual experience. His works have been shown internationally over the last two decades, including solo exhibitions at Tate Modern (2006, featuring his famous Turbine Hall slide), Kunsthau Bregenz (2008), and New Museum, New York (2011). Carsten Höller: Decision consists of two uniquely packaged, distinctive publications, examining the work of the acclaimed artist and his particular interest in the challenges, outcomes and effects of decision-making. Book 1 - contains a collection of newly commissioned short stories exploring the theme of decision-making by acclaimed writers Naomi Alderman, Jenni Fagan, Deborah Levy, Helen Oyeyemi, Jonathan Lethem,

and Ali Smith. Book 2 - offers a photographic interpretation of the multiple ways of experiencing Höller's immersive work, accompanied by an extensive interview with the artist, led by Ralph Rugoff, Hayward Gallery Director and curator of the show. Published on the occasion of the exhibition Carsten Höller: Decision at Hayward Gallery, London, 10 June - 6 September 2015.

### Mog and the Granny Phaidon Press

New cover, new format reissue of this story about everyone's favourite family cat, Mog. When the Thomas family go on holiday, Mog stays with Granny. It seems safe enough...until she meets Tibbles.

### **The Dialectics of Art** Hayward Gallery Publishing

Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. Artificial Hells is the first historical and theoretical overview of socially engaged participatory art, known in the US as "social practice." Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in Artforum in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In Artificial Hells, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. Artificial Hells calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

### **The Double Club** Hayward Gallery Publishing

Pipilotti Rist is among the world's best-known artists working with video. Her multi-screen installations have a dream-like quality as, for example, a beautiful young woman (the artist herself) cavorts in fantastic seascapes or surreal jungles. This monograph explores the artist and her work. It features: a discussion of Rist's work in relation to notions of Utopia; an examination of Rist's innovation in video technology in the creation of a new female image; an exploration of the

psychoanalytical implications of one video work, *Absolutions* (Pipilotti's Mistakes) (1988); *Artist's Choice*, for which the artist has selected two selections from the poet Anne Sexton and novelist Richard Brautigan; and *Artist's Writings* - Rist's descriptions of her dreams, highly influential in the realization of her imagery, are set alongside a homage to video pioneer Nam June Paik.

**Participation** HarperCollins Children's Books

Where does our current obsession for interactivity stem from? After the consumer society and the communication era, does art still contribute to the emergence of a rational society? Nicolas Bourriaud attempts to renew our approach toward contemporary art by getting as close as possible to the artists' works, and by revealing the principles that structure their thoughts: an aesthetic of the inter-human, of the encounter; of proximity, of resisting social formatting. The aim of his essay is to produce the tools to enable us to understand the evolution of today's art. We meet Felix Gonzalez-Torres and Louis Althusser, Rirkrit Tiravanija or Félix Guattari, along with most of today's practising creative artists.

**Allegories of Modernism** Gestalten Verlag

The ultimate gift for gardeners and art-lovers, featuring 300 of the most beautiful and pioneering botanical images ever. Following in the footsteps of the international bestseller *Map: Exploring the World*, this fresh and visually stunning survey celebrates the extraordinary beauty and diversity of plants. It combines photographs and cutting-edge micrograph scans with watercolours, drawings, and prints to bring this universally popular and captivating subject vividly to life. Carefully selected by an international panel of experts and arranged in a uniquely structured sequence to highlight thought-provoking contrasts and similarities, this stunning compilation of botanically themed images includes iconic work by celebrated artists, photographers, scientists, and botanical illustrators, as well as rare and previously unpublished images.

**The Painting of Modern Life** Verso Books

A series of conversation with architects, artists and designers whose practices confront the current ecological emergency and propose alternative futures for our planet.

**Carsten Höller** König

Artist Rachel Jones's first publication, *say cheeeese*, is published to accompany her new commission at Chisenhale Gallery, London, in spring 2022. For her first solo exhibition in an institution, she has developed her chosen materials of oil pastels and oil sticks to produce a new body of paintings on canvas and paper. The publication will feature reproductions of new works by Jones alongside her photo essay and newly commissioned texts by poet and artist Anaïs Duplan; Chisenhale Gallery Senior Curator, Ellen Greig; curator and researcher Aïcha Mehrez; poet, essayist, playwright, and MacArthur Fellow Claudia Rankine; and curator Yates Norton; with a foreword by Chisenhale Gallery Director, Zoé Whitley.

**Spencer Sweeney** The Monacelli Press, LLC

To the question of "what is art?", it is often simply responded that art is whatever is produced by the artist. For John Molyneux, this clearly circular answer is deeply unsatisfying. In a tour de force spanning renaissance Italy and the Dutch Republic to contemporary leading figures, *The Dialectics of Art* instead approaches its subject matter as a distinct field of creative human labour that emerges alongside and in opposition to the alienation and commodification brought

about by capitalism. The pieces and individuals Molyneux examines — from Michelangelo's *Slaves* to Rembrandt's *Jewish Bride* to the vast drip paintings of Jackson Pollock — are presented as embodying the social contradictions of their times, giving art an inherently political relevance. In its relationship of creative and dialectical tension to prevailing social relationships and norms, such art points beyond the existing order of things, hinting at a potential future society not based on alienated labour in which creative production becomes the property and practice of all.

**Carsten Höller - Decision** Hayward Gallery Publishing

Donald Judd Interviews presents sixty interviews with the artist over the course of four decades, and is the first compilation of its kind. It is the companion volume to the critically acclaimed and bestselling *Donald Judd Writings*. This collection of interviews engages a diverse range of topics, from philosophy and politics to Judd's insightful critiques of his own work and the work of others such as Mark di Suvero, Edward Hopper, Yayoi Kusama, Barnett Newman, and Jackson Pollock. The opening discussion of the volume between Judd, Dan Flavin, and Frank Stella provides the foundation for many of the succeeding conversations, focusing on the nature and material conditions of the new art developing in the 1960s. The publication also gathers a substantial body of unpublished material across a range of mediums including extensive interviews with art historians Lucy R. Lippard and Barbara Rose. Judd's contributions in interviews, panels, and extemporaneous conversations are marked by his forthright manner and rigorous thinking, whether in dialogue with art critics, art historians, or his contemporaries. In one of the last interviews, he observed, "Generally expensive art is in expensive, chic circumstances; it's a falsification. The society is basically not interested in art. And most people who are artists do that because they like the work; they like to do that [make art]. Art has an integrity of its own and a purpose of its own, and it's not to serve the society. That's been tried now, in the Soviet Union and lots of places, and it doesn't work. The only role I can think of, in a very general way, for the artist is that they tend to shake up the society a little bit just by their existence, in which case it helps undermine the general political stagnation and, perhaps by providing a little freedom, supports science, which requires freedom. If the artist isn't free, you won't have any art." *Donald Judd Interviews* is co-published by Judd Foundation and David Zwirner Books. The interviews expand upon the artist's thinking present in *Donald Judd Writings* (Judd Foundation/David Zwirner Books, 2016).

**Eco-visionaries** Haymarket Books

Published on occasion of the exhibition "Mel Bochner: If the Colour Changes," held at the Whitechapel Art Gallery, 12 October - 30 December 2012; Haus der Kunst, Munich, 1 March - 16 June 2013; Fundacao de Serralves, Porto, 12 July - 13 October 2013.

**Ernesto Neto and the Huni Kuin** National Geographic Books

In these diatribes on the marketing of culture and the branding of identity, the development of spectacle—architecture and the rise of global cities, Hal Foster surveys our new political economy of design. Written in a lively style, *Design and Crime* explores the historical relations of modern art and modern museum, the conceptual vicissitudes of art history and visual studies, the recent travails of art criticism, and the double aftermath of modernism and postmodernism in an attempt to illuminate the conditions for critical culture in the present.

**Donald Judd Interviews** Ridinghouse

A new book by Boris Groys acknowledges the problem and potential of art's complex relationship to power. Art has its own power in the world, and is as much a force in the power play of global politics today as it once was in the arena of cold war politics. Art, argues the distinguished theoretician Boris Groys, is hardly a powerless commodity subject to the art market's fiat of inclusion and exclusion. In *Art Power*, Groys examines modern and contemporary art according to its ideological function. Art, Groys writes, is produced and brought before the public in two ways—as a commodity and as a tool of political propaganda. In the contemporary art scene, very little attention is paid to the latter function. Arguing for the inclusion of politically motivated art in contemporary art discourse, Groys considers art produced under totalitarianism, Socialism, and post-Communism. He also considers today's mainstream Western art—which he finds behaving more and more according to the norms of ideological propaganda: produced and exhibited for the masses at international exhibitions, biennials, and festivals. Contemporary art, Groys argues, demonstrates its power by appropriating the iconoclastic gestures directed against itself—by positioning itself simultaneously as an image and as a critique of the image. In *Art Power*, Groys examines this fundamental appropriation that produces the paradoxical object of the modern artwork.

**Facing Forward** Harper Collins

The French writer Nicolas Bourriaud discusses how, since the early nineties, an ever increasing number of artworks have been created on the basis of preexisting works; more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products. This art of postproduction seems to respond to the proliferating chaos of global culture in the information age, which is characterized by an increase in the supply of works and the art worlds annexation of forms ignored or disdained until now. First published in 2002, this 2nd edition contains a new foreword where the author reflects on how the art of postproduction developed over the last couple

of years. Nicolas Bourriaud is the co-director of the Palais de Tokyo in Paris. His previous books include *L'ère tertiaire* (Flammarion), *Ésthétique relationnelle* (Presses du réel), and *Formes de vie* (Denoël).

**Mouse Muse** Progetto Prada Arte Srl

Text by Ralph Rugoff, Kaja Silverman, Barry Schwabsky, Carolyn Christov-Bakargiev, Martin Herbert.

**Kader Attia** Manchester University Press

Features the work of artists who create habitat-like structures and architectural environments that are mental and perceptual spaces as much as physical ones. This book revisits and reanimates the history of Modernist design, while reminding us that built spaces can be defined in social, political, psychological, physical and aesthetic terms.

**Art & Agenda** MIT Press

"Estoy interesado en cómo hacemos la transición como personas de una fase de la vida a otra, y como culturas de un período histórico a otro. Las transiciones son a menudo difíciles, tal vez incluso atemorizantes." Con esta presentación, podemos imaginar que el trabajo del arquitecto artista Jorge Otero-Pailos será diferente, especialmente respecto a cómo entendemos el paso del tiempo de la arquitectura en la historia. "The Ethics of Dust" evidencia la limpieza del polvo y los residuos de contaminación de reconocidos edificios y monumentos históricos. Haciendo visible lo invisible.

**Dayanita Singh** Phaidon

Aru Kuxipa expresses the vision and dream of the Brazilian artist Ernesto Neto and the Amazonian artists, plant masters, and pajés (shamans) of the thirty-seven Jordão Huni Kuin communities to co-create a place of transformation, a zone of encounter and expression, and a site of healing away from their ancestral lands. Includes documentation of the exhibition at TBA21-Augarten, Vienna, June 25 through October 25, 2015.