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# Thomas Hirschhorn

## Contemporary

## Artists

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How to Read Contemporary Art

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Participation

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Thomas Hirschhorn

Practicable

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Thomas Hirschhorn

Almost nothing

Contemporary Art

Vittoria Martini

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Ethics  
Museum of the Future  
Bad New Days  
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PressPLAY  
Thomas Hirschhorn

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## **MURRAY NIXON**

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*What Is Contemporary Art?* Jrp Ringier

An argument for the centrality of the visual culture of waste—as seen in works by international contemporary artists—to the study of our ecological

condition. Ecological crisis has driven contemporary artists to engage with waste in its most non-biodegradable forms: plastics, e-waste, toxic waste, garbage hermetically sealed in landfills. In this provocative and original book, Amanda Boetzkes links the increasing visualization of waste in

contemporary art to the rise of the global oil economy and the emergence of ecological thinking. Often, when art is analyzed in relation to the political, scientific, or ecological climate, it is considered merely illustrative. Boetzkes argues that art is constitutive of an ecological consciousness, not simply an extension of it. The visual culture of waste is central to the study of the ecological condition. Boetzkes examines a series of works by an international roster of celebrated artists, including Thomas Hirschhorn, Francis Alÿs, Song Dong, Tara Donovan, Agnès Varda, Gabriel Orozco, and Mel Chin, among others, mapping waste art from its modernist

origins to the development of a new waste imaginary generated by contemporary artists. Boetzkes argues that these artists do not offer a predictable or facile critique of consumer culture. Bearing this in mind, she explores the ambivalent relationship between waste (both aestheticized and reviled) and a global economic regime that curbs energy expenditure while promoting profitable forms of resource consumption. *How to Read Contemporary Art* Walther König Verlag Bringing together 15 maps realized between 2003 and 2016 by Swiss artist Thomas Hirschhorn, this volume focuses on this particular aspect of his

practice that could be seen as a matrix to understand his unique position within the art world and visual culture. As the artist himself explains: With my maps, I want to make clear I have a goal, that I am also a maker, and not only a thinker, a theoretician. I want my maps to be statements and also commitments toward myself, first and foremost. Acting as an archive of Hirschhorn's projects, his maps are simultaneously tools to clarify his thinking, memorials to inspirational figures such as Foucault, Spinoza, Arendt, Nietzsche, manifestoes about topics such as Friendship Between Art and Philosophy, as well as a way to resist. Published all together they provide a

remarkable insight into the uncompromising art and aesthetics that Hirschhorn has been building consistently for 30 years.

### **Plastic Capitalism** Jrp Ringier

Taken separately, 'common' and 'wealth' appear to suggest two opposed conditions: the shared or communal versus the private and restricted. The works of the five artists appearing in the exhibition 'Common Wealth' explore the implications of the words that form its title.

### **Participation**

Chronicle Books

What does an assemblage made out of crumpled newspaper have in common with an empty room in which the lights go on and off every five seconds? This book

argues that they are both examples of a 'precarious' art that flourished from the late 1950s to the first decade of the twenty-first century, in light of a growing awareness of the individual's fragile existence in capitalist society. Focusing on comparative case studies drawn from European, North and South American practices, this study maps out a network of similar concerns and practices, while outlining its evolution from the 1960s to the beginning of the twenty-first century. This book will provide students and amateurs of contemporary art and culture with new insights into contemporary art practices and the critical issues that they

raise concerning the material status of the art object, the role of the artist in society, and the relation between art and everyday life. *When Artists Curate* University of Chicago Press  
The Bijlmer Spinoza-Festival is an artwork, a sculpture, created by Swiss artist Thomas Hirschhorn in a peripheral borough of Amsterdam's south-east known as the Bijlmer in 2009. This book recounts the event through the eyes of its "Ambassador", art historian Vittoria Martini, who was invited by the artist to be an eyewitness to the existence of this "precarious" work. A term Hirschhorn sees as positive and creative: a means of asserting the

importance of the moment and of the place, of asserting the Here and Now to touch eternity and universality.

Appreciating the art historian's presence as a central element of his sculpture, Hirschhorn consciously challenged the certainties of the profession by empowering and activating the role, thus leading Martini to find a new working methodology that she calls "precarious art history".

Accompanying the readers through her experience of the physical existence of The Bijlmer Spinoza-Festival, Martini's commentary leads to the profound understanding of how a work that no longer exists physically, can

live on in the mind—elsewhere, at some other time—because in the meantime it has become universal.

Paris-based artist THOMAS HIRSCHHORN (\*1957, Bern) is best known for his sculptures in public space—monuments, kiosks, and altars. Questioning the autonomy, the authorship, and resistance of a work of art, he asserts the power of art to touch and transform the other. He represented Switzerland at the 54th Venice Biennale in 2011 and received numerous awards, including the Prix Marcel Duchamp and the Joseph Beuys Stiftung Prize.

VITTORIA MARTINI (\*1975, Kinshasa) is an independent art

historian living in Italy. She has a doctorate from Università Ca' Foscari/Università Iuav di Venezia. Since 2013 she teaches History of exhibitions and curatorial practices and holds the Art Writing workshop at CAMPO – Program of curatorial studies and practices established by the Fondazione Sandretto Re Rebaudengo (Turin, Italy). Her research focuses mainly on the institutional structures that produce exhibitions.

*Thomas Hirschhorn* La Casa Encendida  
Critical analyses, case studies, and artist interviews examine works of art that are realized with the physical involvement of the viewer. How are we to understand works of art that are realized with the

physical involvement of the viewer? A relationship between a work of art and its audience that is rooted in an experience that is both aesthetic and physical? Today, these works often use digital technologies, but artists have created participatory works since the 1950s. In this book, critics, writers, and artists offer diverse perspectives on this kind of “practicable” art that bridges contemplation and use, discussing and documenting a wide variety of works from the last several decades. The contributors consider both works that are technologically mediated and those that are not, as long as they are characterized by a process of reciprocal exchange.

The book offers a historical frame for practicable works, discussing, among other things, the emergence and influence of cybernetics. It examines art movements and tendencies that incorporate participatory strategies; draws on the perspectives of the humanities and sciences; and investigate performance and exhibition. Finally, it presents case studies of key works by artists including and offers interviews with such leading artists and theoreticians as Claire Bishop, Thomas Hirschhorn, Matt Adams of Blast Theory, Seiko Mikami and Bruno Latour. Numerous illustrations

of artists and their works accompany the text. Contributors Matt Adams (Blast Theory), Jean-Christophe Bailly, Samuel Bianchini, Claire Bishop, Jean-Louis Boissier, Nicolas Bourriaud, Christophe Charles, Valérie Châtelet, Jean-Pierre Cometti, Sarah Cook, Jordan Crandall, Dominique Cunin, Nathalie Delbard, Anna Dezeuze, Diedrich Diederichsen, Christophe Domino, Larisa Dryansky, Glória Ferreira, Jean-Paul Fourmentraux, Gilles Froger, Masaki Fujihata, Jean Gagnon, Katrin Gattinger, Jochen Gerz, Piero Gilardi, Véronique Goudinoux, Usman Haque, Helen Evans and Heiko Hansen (HeHe), Jeppe Hein, Thomas Hirschhorn, Marion Hohlfeldt,



Pierre-Damien Huyghe,  
 Judith Ickowicz, Eric  
 Kluitenberg, Janet  
 Kraynak, Bruno Latour,  
 Christophe Leclercq,  
 Frédéric Lesage, Rafael  
 Lozano-Hemmer, Peter  
 Lunenfeld, Lawrence  
 Malstaf, Julie Martin,  
 Seiko Mikami,  
 Dominique Moulon,  
 Hiroko Myokam,  
 Ernesto Neto, Mayumi  
 Okura, Eddie Panier,  
 Françoise Parfait,  
 Simon Penny, Daniel  
 Pinkas, Chantal  
 Pontbriand, Emanuele  
 Quinz, Margit Rosen,  
 Alberto Sánchez  
 Balmisa, Frederik  
 Schikowski, Arnd  
 Schneider, Madeline  
 Schwartzman, Luke  
 Skrebowski, Vanessa  
 Theodoropoulou, Rirkrit  
 Tiravanija, Andrea  
 Urlberger, Erik  
 Verhagen, Franz Erhard  
 Walther, Peter Weibel,  
 Renate Wiehager,  
 Catherine Wood,

Giovanna Zapperi,  
 Anne Zeitz, David  
 Zerbib Edited by  
 Samuel Bianchini and  
 Erik Verhagen with the  
 collaboration of  
 Nathalie Delbard and  
 Larisa Dryansky.  
**Practicable** Hatje  
 Cantz Verlag  
 A personal encounter  
 with 50 of the world's  
 most significant  
 contemporary artists,  
 this book draws  
 together the full texts  
 of the complete  
 Phaidon interviews.  
 From highly  
 established artists  
 Louise Bourgeois and  
 Alex Katz, to midcareer  
 masters Richard Prince  
 and Mike Kelley, this is  
 a comprehensive look  
 at contemporary art  
 today.  
*Common Wealth* Verso  
 Books  
 Updated and  
 reorganized to offer  
 the best collection of

state-of-the-art readings on the role of critical theory in contemporary art, this second edition of Theory in Contemporary Art since 1985 brings together scholarly essays, artists' statements, and art reproductions to capture the vibrancy and dissonance that define today's art scene. Incorporates new and updated topics that have become central to art theory and practice over the past decade. New and updated chapters cover such topics as: international biennials, historicizing of the term "contemporary art", aesthetics, art and politics, feminism and pornography, ecology and art, the Middle East and conflict

studies, Eastern European art and politics, gender and war, and technology. Features a thematic reconfiguration of sections and new introductions to make readings user-friendly. Extensively illustrated throughout with an expanded color-plate section. New contributions to this edition include those by Alexander Alberro, Claire Bishop, T.J. Demos, Anthony Downey, Liam Gillick, Marina Gr?iniæ, Mary Kelly, Chantal Mouffe, Beatriz Preciado, Jacques Ranciere, Blake Stimson, and Chin-Tao Wu.

**Thomas Hirschhorn**  
Bloomsbury Publishing  
USA

"Today's artists create work that's challenging, complicated, and often

perplexing, and this book offers a guide to understanding-and enjoying- the wide range of works on display in museums and galleries worldwide. Organized alphabetically, the book includes more than two hundred works of art made in the last twenty years by living artists from all over the globe, encompassing photography, installation, sculpture, painting, video art, performance, and more. Author Michael Wilson explores the impact of a broad selection of the most prominent artists at work around the world, including Francis Alys, Allora & Calzadilla, Luc Tuymans, and Marina Abramovic." - Excerpt from back cover.

### **The One and the**

**Many** Manchester University Press  
Tiré du site Internet de Book Works: "This publication develops out of a work produced for the "Protest & Survive" exhibition at the Whitechapel Gallery, which involved the construction of a bridge between the gallery cafe and the adjacent Freedom Press anarchist bookshop. Such a project set out to open a dialogue about the relationship between art and politics. The linking function of the bridge and its remit as a "communicative" device is intended to be continued by this publication. Modelled on a French government document, this book aims to reveal both the structure of the bridge and the process of

artistic production as a mutual activity.

Through the reproduction of correspondence and dialogue between the various parties the hidden support systems of production become transparent."

*Transfixed by Prehistory* Harry N. Abrams

"Published in commemoration of Gramsci Monument, a work in public space by Thomas Hirschhorn, produced by Dia Art Foundation. Forest Houses, Bronx, New York, July 1-September 15, 2013."

Thomas Hirschhorn MIT Press

The only comprehensive monograph on this intellectually provocative artist.

**Material** MIT Press  
Heart of Darkness ISBN

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in. / 96 pgs / 60 color  
and 24 b&w. / U.S.  
\$27.00 CDN \$32.00

October / Art  
*Artificial Hells* MIT  
Press

Thomas Hirschhorn, a leading installation artist whose work is owned and exhibited by modern art museums throughout Europe and the United States, is known for compelling, often site-specific and interactive environments tackling issues of critical theory, global politics, and consumerism. His work initially engages the viewer through sheer superabundance. Combining found images and texts, bound up in handcrafted constructions of cardboard, foil, and

packing tape, the artworks reflect the intellectual scavenging and sensory overload that characterize our own attempts to grapple with the excess of information in daily life. Christina Braun, the first to compile and systematically analyze the extensive source material on this artist's theoretical principles, sheds light on the complicated yet constitutive relations between Hirschhorn's work and theory. Her study, now translated into English, makes a major contribution to the study of contemporary art.

**Thomas Hirschhorn**

MIT Press

An examination of how modern art was impacted by the concept of prehistory and the prehistoric

Prehistory is an invention of the late nineteenth century. In that moment of technological progress and acceleration of production and circulation, three major Western narratives about time took shape. One after another, these new fields of inquiry delved into the obscure immensity of the past: first, to surmise the age of the Earth; second, to find the point of emergence of human beings; and third, to ponder the age of art. Maria Stavrinaki considers the inseparability of these accounts of temporality from the disruptive forces of modernity. She asks what a history of modernity and its art would look like if considered through these three interwoven

inventions of the longue durée. Transfixed by Prehistory attempts to articulate such a history, which turns out to be more complex than an inevitable march of progress leading up to the Anthropocene. Rather, it is a history of stupor, defamiliarization, regressive acceleration, and incessant invention, since the “new” was also found in the deep sediments of the Earth. Composed of as much speed as slowness, as much change as deep time, as much confidence as skepticism and doubt, modernity is a complex phenomenon that needs to be rethought. Stavrinaki focuses on this intrinsic tension through major artistic practices (Cézanne,

Matisse, De Chirico, Ernst, Picasso, Dubuffet, Smithson, Morris, and contemporary artists such as Pierre Huyghe and Thomas Hirschhorn), philosophical discourses (Bataille, Blumenberg, and Jünger), and the human sciences. This groundbreaking book will attract readers interested in the intersections of art history, anthropology, psychoanalysis, mythology, geology, and archaeology. *Thomas Hirschhorn*  
Phaidon  
Museums of contemporary art are expanding and in crisis. They attract ever-larger audiences, architects constantly redesign them, and the growing number of artists is producing

more massively than ever; at the same time museum funds are dwindling in the economic crisis and an overheated art market. This text gathers together interviews with international artists, architects and curators of the contemporary art world.

*Sorted Books* MIT Press  
 DIVExamines questions of agency, artisanship, and identity in relation to collaborative art practice./div

*Ways of Looking* JRP  
 Ringier

The work of art's mattering and materialization in a globalized world, with close readings of works by Takahashi Murakami, Andreas Gursky, Thomas Hirschhorn, and others. It may be time to forget the art world—or

at least to recognize that a certain historical notion of the art world is in eclipse. Today, the art world spins on its axis so quickly that its maps can no longer be read; its borders blur. In *Forgetting the Art World*, Pamela Lee connects the current state of this world to globalization and its attendant controversies.

Contemporary art has responded to globalization with images of movement and migration, borders and multitudes, but Lee looks beyond iconography to view globalization as a world process. Rather than think about the “global art world” as a socioeconomic phenomenon, or in terms of the imagery it stages and sponsors, Lee considers “the

work of art's world" as a medium through which globalization takes place. She argues that the work of art is itself both object and agent of globalization. Lee explores the ways that art actualizes, iterates, or enables the processes of globalization, offering close readings of works by artists who have come to prominence in the last two decades. She examines the "just in time" managerial ethos of Takahashi Murakami; the production of ethereal spaces in Andreas Gursky's images of contemporary markets and manufacture; the logic of immanent cause dramatized in Thomas Hirschhorn's mixed-media displays; and the "pseudo-collectivism" in the

contemporary practice of the Atlas Group, the Raqs Media Collective, and others. To speak of "the work of art's world," Lee says, is to point to both the work of art's mattering and its materialization, to understand the activity performed by the object as utterly continuous with the world it at once inhabits and creates.

*Engadin Art Talks* MIT Press

Texts and interviews with key contemporary artists

*Thomas Hirschhorn*

Perseus Books

Art has changed.

Today's works of art may have no obvious focal point. Traditional artistic media no longer do what we expect of them. The styles and movements that characterized art production prior to the



twenty-first century no longer exist. This book provides a straightforward guide to understanding contemporary art based on the concept of the tabula rasa – a clean slate and a fresh mind. Ossian Ward presents a six-step program that gives readers new ways of looking at some of the most challenging art being produced today. Since artists increasingly work across traditional media and genres, Ward has developed an alternative classification system

for contemporary practice such as 'Art as Entertainment', 'Art as Confrontation', 'Art as Joke' -- categories that help to make sense of otherwise obscure-seeming works. There are also 20 'Spotlight' features which guide readers through encounters with key works. Ultimately, the message is that any encounter with a challenging work of contemporary art need not be intimidating or alienating but rather a dramatic, sensually rewarding, and thought-provoking experience.