

Paul Mccarthy Hatje Cantz

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Into Me/ Out of Me 2007-04-01 Foreword by Alanna Heiss, Gabriele Horn. Text by Klaus Biesenbach.

Antony Gormley Anthony Vidler 2007 Anthony Gormley is widely recognised as one of the most imaginative and original artists working in the UK today. This illustrated book accompanies the exhibition Anthony Gormley: Blind Light at The Hayward, the artist's first major showing in London in over 25 years. Since the 1980s Gormley has focused consistently on the human figure, often using his own body as the starting point for works that explore our perception of space, architecture, and bodily presence. Alongside specially commissioned photography of Gormley's major new projects, the book includes an original visual essay by the artist that elaborates his aesthetic preoccupations with images selected from his own photographic archive. Essays from leading writers and scholars Anthony Vidler, Susan Stewart and W. J. T. Mitchell provide a context in which to understand Gormley's new work, while an in-depth interview with The Hayward Director Ralph Rugoff and co-curator Jacky Klein reconsiders Gormley's place within contemporary culture and the history of art.

Art in California (World of Art) Jenni Sorkin 2021-10-05 A fully illustrated history of modern and contemporary art in California from the early twentieth century to the present day. This introduction to the art of California focuses on the distinctive role the state played in the history of American art, from early twentieth-century photography and Chicana mural painting to the fiber art movement and beyond. Shaped by a compelling network of geopolitical influences—including waves of migration and exchange from the Pacific Rim and Mexico, the influx of African Americans immediately after World War II, and global immigration after quotas were lifted in the 1960s—California is a center of artistic activity whose influence extends far beyond its physical boundaries. Including work by artists Yun Gee, Helen Lundberg, Henry Taylor, Richard Diebenkorn, Albert Bierstadt, Chiura Obata, and Judith Baca, among many others, art historian Jenni Sorkin tells California's story as a place at the forefront of radical developments in artistic culture. Organized chronologically and thematically with full-color illustrations throughout, this

attractive study stands as an important chronicle of California's contribution to modern and contemporary art in the United States and globally. In one stunning volume, *Art in California* addresses the vast appetite for knowledge on contemporary art in California.

Paul McCarthy's Lowlife Slowlife Tidebox Tidebook 2010

Psychoanalysis and the Global Ilan Kapoor 2018-09 *Psychoanalysis and the Global* is about the hole at the heart of the "global," meaning the instability and indecipherability that lies at the hub of globalization. The contributors use psychoanalysis to expose the unconscious desires, excesses, and antagonisms that accompany the world of economic flows, cultural circulation, and sociopolitical change. Unlike the mainstream discourse of globalization, which most often assumes unencumbered movement across borders, these contributors uncover what Lacan calls "the Real" of the global—its rifts, gaps, exceptions, and contradictions. *Psychoanalysis and the Global* adopts a psychoanalytic lens to highlight the unconscious circuits of enjoyment, racism, and anxiety that trouble, if not undermine, globalization's economic, cultural, and environmental goals or gains. The contributors interrogate how unconscious desires and drives are externalized in our increasingly globalizing world: the ways in which traumas and emotional conflicts are integral to the disjunctures, homogeneities, and contingencies of global interactions; how social passions are manifested and materialized in political economy as much as in climate change, urban architecture, refugee and gender politics, or the growth of neo-populism; and how the unconscious serves as a basis for the rise and breakdown of popular movements against authoritarianism and neoliberal globalization. *Psychoanalysis and the Global* represents a major step forward in understanding globalization and also in extending the range and power of psychoanalytic critiques in, and of, geography.

Modern Sculpture Douglas Dreishpoon 2022-10-25 This tapestry of primary sources is an essential primer on sculpture and its makers. *Modern Sculpture* presents a selection of manifestos, documents, statements, articles, and interviews from more than ninety sculptors, including a diverse selection of contemporary sculptors. With this book, editor Douglas Dreishpoon defers to artists, whose varied points of view illuminate sculpture's transformation—from object to action, concept to phenomenon—over the course of more than a century. Chapters arranged in chronological sequences highlight dominant stylistic, philosophical, and thematic threads uniting kindred groups. The result is an artist-centric history of sculpture as a medium of consequence and character.

Frieze Art Fair Yearbook 2003

The Fall of the Studio Wouter Davidts 2009 In *Being Danish*, Richard Jenkins offers a comprehensive, up-to-date look at modern Danish culture. Looking first at a small Danish town in the 1990s, he tracks how the idea of what it means to be Danish has evolved, moving through the 1990s to the 2005 controversy regarding the depiction of Muhammed in the newspaper *Jyllands-Posten* to the

2011 parliamentary election. Drawing on extensive archival material alongside ethnographic fieldwork, Jenkins explores topics such as the country's relationship to the European Union, cultural symbolism, the role of Christianity, and the impact of a recent arrival of largely Islamic immigrants. Not a Dane himself, Jenkins offers an outsider's look at a relatively small but otherwise hugely visible and sociopolitically fascinating country.

Royal Book Lodge John Welchman 2022-05-16 Thirty years of collaboration and collectivity from the European artist's book network Renowned art historian John C. Welchman provides the first ever monograph on the Royal Book Lodge (RBL), an international network of artists that emerged in the late 1980s in Berlin, Paris and Marseille, initially spearheaded by the artists Juli Susin and Véronique Bourgoïn. Specializing in artists' books, the Lodge is famous for the vast scope of its activities: its numerous collaborators over the years have included Raisa Aid, Kai Althoff, Abel Auer, Linda Bilda, André Butzer, matali crasset, Dorota Jurczak, Bruce Kalberg, Jochen Lempert, Jonathan Meese, Roberto Ohrt, Raymond Pettibon, Jason Rhoades and Gianfranco Sanguinetti, among others. This substantial monograph, researched over a three-year period, explores the central themes of the Royal Book Lodge, such as biographical construction, fiction, migration and political violence, and also examines its Situationist antecedents.

Paul McCarthy Paul McCarthy 2004 Edited by Eva Meyer-Hermann. Essays by Roberto Ohrt and Eva Meyer-Hermann.

Paul McCarthy - Revised and Expanded Edition 2016-05-23 Definitive monograph on America's most challenging and influential artist Los-Angeles-based artist Paul McCarthy (b.1945) creates Disneyesque installations, sculptures of animal/vegetable/human hybrids and slapstick performances in a purge of a national subconscious. The psycho-sexual desires and anxieties induced by the media and the built environment of contemporary America emerge in his collisions of plastic prosthetic limbs and condiments that stand in for bodily fluids. These works have been variously deployed: through live actions, often documented on video, and more recently in outsized figures and artificial rural environments, combined in overtly sexual ways. McCarthy's work echoes that of European artists such as Joseph Beuys or the Viennese Aktionistes, but gives 'action art' a postmodern twist. This new revised and expanded edition includes contributions by luminaries such as Kristine Stiles, Ralph Rugoff, Massimiliano Gioni and Robert Storr.

Renegotiating the Body Kathy Battista 2012-11-20 What makes art 'feminist art'? Although feminist artists do have a unique aesthetic, there can be no essential feminist aesthetic, argues Kathy Battista in this exciting new art history. Domesticity, the body, its traces and sexuality have become prominent themes in contemporary feminist practice but where did these preoccupations begin and how did they come to signify a particular type of art? Kathy Battista's (re-)engagement with the founding generation of female practitioners centres on 1970s London as the cultural hub from which a new art practice arose.

Emphasising the importance of artists including Bobby Baker, Anne Bean, Catherine Elwes, Rose English, Alexis Hunter, Tina Keane, Hannah O'Shea, Kate Walker and Silvia Ziranek and examining works such as Mary Kelly's Post-Partum Document, Judy Clark's 1973 exhibition Issues, Carolee Schneemann's Meat Joy and Cosey Fanni Tutti's Prostitution, shown in 1976, Kathy Battista investigates some of the most controversial and provocative art from the era. This book not only deals with the 'famous' art events but includes analysis of lesser-known exhibitions and performances and explains why so much feminist art has been both marginalised in art history and grossly under-represented in institutional archives and collections.

Paul McCarthy. Englische Ausgabe. New York New Museum of Contemporary Art 2000

Imogen Cunningham Paul Martineau 2020-09-29 Thoroughly researched and beautifully produced, this catalogue complements the first comprehensive retrospective in the United States of Imogen Cunningham's work in over thirty-five years. Celebrated American artist Imogen Cunningham (1883–1976) enjoyed a long career as a photographer, creating a large and diverse body of work that underscored her unique vision, versatility, and commitment to the medium. An early feminist and inspiration to future generations, Cunningham intensely engaged with Pictorialism and Modernism; genres of portraiture, landscape, the nude, still life, and street photography; and themes such as flora, dancers and music, hands, and the elderly. Organized chronologically, this volume explores the full range of the artist's life and career. It contains nearly two hundred color images of Cunningham's elegant, poignant, and groundbreaking photographs, both renowned and lesser known, including several that have not been published previously. Essays by Paul Martineau and Susan Ehrens draw from extensive primary source material such as letters, family albums, and other intimate materials to enrich readers' understanding of Cunningham's motivations and work.

Paul McCarthy Paul McCarthy 2014-01-22 This handsome new book by Paul McCarthy (born 1945) highlights a major new work that refers to both the physical and the mental space of artistic creativity. "The Box" is McCarthy's reflection on the phenomenon of the artist's studio. As inconspicuous as any other plain moving box from the outside, the interior of the work reveals a striking, barely comprehensible diversity of things that inhabit this intimate and ever-changing incubator for artistic ideas. First, McCarthy constructed a model of a barn-like space in Pasadena, California, which served as his studio during the 1970s. Turned on its side 90 degrees, along with its approximately 3,000 objects--from a bulky steel cabinet to a pencil--the work compels a disorienting shift of perception in the viewer, which is impressively extended into the tactile quality of the book and its abundance of images.

Beyond New Media Art Domenico Quaranta 2014-08-12 "Beyond New Media Art" is the revised, updated version of a book first published in Italian with the title "Media, New Media, Postmedia" in 2010. Through the circulation of excerpts, reviews and interviews, the book produced some debate outside of Italy, which

persuaded the author to release, three years later, this English translation. "Beyond New Media Art" is an attempt to analyze the current positioning of so-called New Media Art in the wider field of contemporary arts, and to explore the historical, sociological and conceptual reasons for its marginal position and under-recognition in recent art history. On the other hand, this book is also an attempt to suggest new critical and curatorial strategies to turn this marginalization into a thing of the past, and to stress the topicality of art addressing the media and the issues of the information age. Domenico Quaranta is an art critic, teacher and curator. He regularly writes for Flash Art and Artpulse.

Paul McCarthy 2014

Tidebox Tidebook 2010 Tiré du site Internet de Hatje Cantz: "In this unusually designed artist's book, Paul McCarthy presents his archive of materials that have influenced him. "Low Life Slow Life" presents a diverse range of artists and artworks related to Paul McCarthy's memories of his own career. Curated by Paul McCarthy (*1945 in Salt Lake City), the two-part exhibition investigates his life as an artist - from his student years in Salt Lake City and San Francisco during the sixties to his years in Los Angeles from 1970 to the present - with an emphasis on the emergence of alternative performance practices, Conceptual art, and video art. His curatorial selections are eclectic and unconventional, deriving more from his personal recollections than from any historical, objective measure of artistic influence. Packaged as a recreation of a vintage of Tide detergent, this publication has been conceived to serve as an extension of the show. An artwork in itself, the book showcases a vast range of works that have influenced McCarthy's career, presenting a personal map of his individual art history and philosophy."

Guggenheim Collection Valerie L. Hillings 2007 This book accompanies an exhibition of the same name. It provides an introduction to the Guggenheim Museum, New York, a description of its development into an international museum, an outline of the rationale behind this exhibition and an introduction to each work in the exhibition.

Let Them Haunt Us Anna-Lena Werner 2020-05-31 *Let Them Haunt Us* analyzes contemporary aesthetics engaged in trauma and critically challenges its canonical status as »unrepresentable«. Focusing on case studies in the aesthetic practices of Janet Cardiff and George Bures Miller, Omer Fast, Forensic Architecture, and Paul McCarthy this book proposes to redefine trauma as a productive framework to exploring individual, collective, and cultural conflicts addressed in current artistic and curatorial practices. Anna-Lena Werner considers the aesthetic realm as a potential forum that provides methods of understanding the humanitarian consequences of violence and warfare, and to reveal the effects of trauma on visual culture, collective memory, and politics.

Pay for Your Pleasures Cary Levine 2013-06-11 Mike Kelley, Paul McCarthy, and

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Raymond Pettibon—these Southern California artists formed a “bad boy” trifecta. Early purveyors of abject art, the trio produced work ranging from sculptures of feces to copulating stuffed animals, and gained notoriety from being perverse. Showing how their work rethinks transgressive art practices in the wake of the 1960s, *Pay for Your Pleasures* argues that their collaborations as well as their individual enterprises make them among the most compelling artists in the Los Angeles area in recent years. Cary Levine focuses on Kelley’s, McCarthy’s, and Pettibon’s work from the 1970s through the 1990s, plotting the circuitous routes they took in their artistic development. Drawing on extensive interviews with each artist, he identifies the diverse forces that had a crucial bearing on their development—such as McCarthy’s experiences at the University of Utah, Kelley’s interest in the Detroit-based White Panther movement, Pettibon’s study of economics, and how all three participated in burgeoning subcultural music scenes. Levine discovers a common political strategy underlying their art that critiques both nostalgia for the 1960s counterculture and Reagan-era conservatism. He shows how this strategy led each artist to create strange and unseemly images that test the limits of not only art but also gender roles, sex, acceptable behavior, poor taste, and even the gag reflex that separates pleasure from disgust. As a result, their work places viewers in uncomfortable situations that challenge them to reassess their own values. The first substantial analysis of Kelley, McCarthy, and Pettibon, *Pay for Your Pleasures* shines new light on three artists whose work continues to resonate in the world of art and politics.

Peter Saul Peter Saul 2008 "Inspired to a creative breakthrough after glancing at a copy of *Mad* magazine, promoted by the Surrealist Matta, and discovered in Paris, American artist Peter Saul [b.1934] has created often difficult, funny, and trenchant works - "sick jokes," according to Robert Storr. His paintings have taken on subjects ranging from embarrassing personal foibles to important events in American history such as the Vietnam War, the civil rights movement, and the atrocities at Abu Ghraib. Given the ongoing lack of recognition for the work of this controversial, influential, and pioneering artist, a deeper examination of Saul's career is long overdue." "This publication provides the first comprehensive overview of five decades of Peter Saul's paintings and drawings. It features works from the early 1960s through the present, including his first "icebox" painting, examples of his epic historical canvases, satiric works poking fun at art history's sacred cows, paintings that painfully evoke the multiple psychic hazards of being an aging male, and recent works that point to the immorality of current political affairs. Essays by Dan Cameron and Michael Duncan as well as an interview with the artist by Robert Storr illuminate this body of work."--BOOK JACKET.

Gabriel Orozco Gabriel Orozco 2012 Gabriel Orozco's *Asterisms* is a two-part sculptural and photographic installation comprising thousands of items of detritus he gathered at two sites: a playing field near his home in New York City and a coastal wildlife reserve in Baja California, Mexico. Presented as a taxonomic study of material, shape, size and colour, the exhibition highlights Orozco's subtle practice of subjecting the world to personal, idiosyncratic

systems while invoking several of the artists recurring motifs, including the effects of erosion, the poetry of the mundane, the relationship between the macro and the micro, and the tension between nature and culture. Nancy Spector, Deputy Director and Chief Curator of the Guggenheim Museum, contributes an essay to this richly illustrated volume.

Minor Histories Mike Kelley 2004-02-06 The second volume of writings by Los Angeles artist Mike Kelley, focusing on his own work. What John C. Welchman calls the "blazing network of focused confluences" from which Mike Kelley's styles are generated is on display in all its diversity in this second volume of the artist's writings. The first volume, *Foul Perfection*, contained thematic essays and writings about other artists; this collection concentrates on Kelley's own work, ranging from texts in "voices" that grew out of scripts for performance pieces to expository critical and autobiographical writings. *Minor Histories* organizes Kelley's writings into five sections. "Statements" consists of twenty pieces produced between 1984 and 2002 (most of which were written to accompany exhibitions), including "Ajax," which draws on Homer, Colgate-Palmolive, and Longinus to present its eponymous hero; "Some Aesthetic High Points," an exercise in autobiography that counters the standard artist bio included in catalogs and press releases; and a sequence of "creative writings" that use mass cultural tropes in concert with high art mannerisms—approximating in prose the visual styles that characterize Kelley's artwork. "Video Statements and Proposals" are introductions to videos made by Kelley and other artists, including Paul McCarthy and Bob Flanagan and Sheree Rose. "Image-Texts" offers writings that accompany or are part of artworks and installations. This section includes "A Stoppgap Measure," Kelley's zestful millennial essay in social satire, and "Meet John Doe," a collage of appropriated texts. "Architecture" features an discussion of Kelley's Educational Complex (1995) and an interview in which he reflects on the role of architecture in his work. Finally, "Ufology" considers the aesthetics and sexuality of space as manifested by UFO sightings and abduction scenarios.

Minor Photography Mieke Bleyen 2012 The notion of the minor, developed by Gilles Deleuze and Félix Guattari in 'Kafka, towards a minor literature' (1975), is introduced and connected applied here for the very first time to the field of photography theory. Deleuze and Guattari defined minor literature in terms of "deterritorialization", "politicization" and "collectivization". By transferring 'the minor' to the medium of photography, this book enlarges the idea of 'the minor' and opens it up to all kinds of mutations in the process. The essays gathered in this book discuss the ways in which photography can make the dominant codes of representation stammer and how it can produce new effects and address people yet to come. The authors consider 'the minor' as a valuable tool to help photography research move beyond, or in between, binary and hierarchized ways of thinking (of high and low art, for example, or centre and periphery). As such, it aims to contribute to a rethinking of photography as multiplicity and variation.

Paul McCarthy - LaLa land - parody paradise Elisabeth Bronfen 2005

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Dressing Modern Frenchwomen Mary Lynn Stewart 2020-03-03 Dressing Modern Frenchwomen draws from thousands of magazine covers, advertisements, fashion columns, and features to uncover and untangle the fascinating relationships among the fashion industry, the development of modern marketing techniques, and the evolution of the modern woman as active, mobile, and liberated.

Chocolate Factory Paul McCarthy 2014 This new publication by Paul McCarthy (born 1945) is realized on the occasion of the opening of "Chocolate Factory," his first large-scale exhibition in France, presented at Monnaie de Paris. In this complex and ambitious project, the story of a work seven years in the making merges with the history of the space. Composed of two volumes, "Chocolate Factory, Paris" is an artist's book retracing the development of the project since its very conception to its setting in the eighteenth-century salons of Monnaie de Paris. The book is entirely conceived by the artist around the imagery of Christmas in Paris and more specifically around the figures of Santa Claus and the Christmas Tree with collaged texts, sketches and drawings by McCarthy that make reference to art history, poetry and anthropology.

(In search of) The perfect lover Sammlung Hauser und Wirth (St. Gallen, Suisse). 2003 Clementine Rose was delivered not in the usual way, at a hospital, but in the back of a mini-van, in a basket of dinner rolls. So begins the story of a lovely little girl who lives in Penberthy Floss in a large ramshackle house with her mother, Lady Clarissa, Digby Pertwhistle the butler and a very sweet teacup pig called Lavender. When her scary Aunt Violet arrives unexpectedly, the household is thrown into disarray. What is it that Aunt Violet really wants and what is she carrying in her mysterious black bag? From the author of the best-selling Alice-Miranda series, for readers aged 5+.

Ca-ca Poo-poo Udo Kittelmann 2002

Red Eye Rubell Family Collection 2007 The inspiration for this book began at the Los Angeles Museum of Contemporary Art with Paul Schimmel's seminal 1992 exhibition *Helter Skelter*, which introduced to the world the wide-ranging, dissident influence of Los Angeles art. Upon seeing that show, Miami's Rubell family began to collect important L.A. artists of the 1980s and 90s. Recently, the Rubells added a new group of Los Angeles artists to their storied collection. This volume examines juxtapositions and interrelationships between the two generations, with work by Doug Aitken, John Baldessari, Chris Burden, Brian Calvin, Mark Grotjahn, Evan Holloway, Mike Kelley, Barbara Kruger, Paul McCarthy, Jason Meadows, Catherine Opie, Kaz Oshiro, Laura Owens, Raymond Pettibon, Charles Ray, Jason Rhoades, Jim Shaw, Yutaka Sone and Ricky Swallow, among others.

Angel Without You Tracey Emin 2013 The most highly publicized of the infamous Young British Artists, Emin has stirred as much controversy as she has acclaim, being both highly personal and extremely original in her art. Emin's work is engaging, titillating, disturbing, and startlingly confessional. One of her most famous pieces is *Everyone I Ever Slept With* 1963-1995, a tent appliquéd

with names. Another notorious work, *My Bed*—the scene where she spent four days contemplating suicide—was exhibited at Tate Britain when the artist was short-listed for the Turner prize in 1999. Though denounced by conservative critics at the outset, Emin's work has attracted serious critical attention for more than a decade. In the words of *Art in America*, "What brought Emin to prominence was shock value, but what keeps her work powerful as she continues is the strength and nuance of its form and content." Compiled in close collaboration with the artist herself—and unprecedented in its scope—this is the definitive book on Emin, featuring drawings, paintings, sculptures, appliqués and embroideries, neon and video stills as well as her own writing.

Paul McCarthy Paul McCarthy 2015-07-01 This publication by Paul McCarthy (born 1945) is a new edition of "*Chocolate Factory, Paris*," which has been expanded by 128 pages. It documents the artist's first major solo exhibition in France, illustrating both the concept of the exhibition as well as its reworking in response to an attack on McCarthy that occurred during the installation of his sculpture, "*Christmas Tree*," in Place Vendôme in Paris. Besides the illustrations of McCarthy's transformation of the magnificent exhibition spaces of Monnaie de Paris through his continuous production of chocolate Christmas trees, which were exhibited on ever-new shelves, this new edition also includes the video in which Paul McCarthy deals with both a physical and verbal attack ("*Are you the fucking artist?*").

Hauser & Wirth Michaela Unterdörfer 2013 "*Hauser & Wirth : 20 years* documents the gallery's history since its founding in 1992 by Iwan Wirth, and Manuela and Ursula Hauser. It dedicates a section to each gallery artist with unpublished archive material, including photographs, personal mementos and correspondence alongside exhibition photographs and biographical information"--P. [4] of cover.

The Oxford Handbook of Sound and Image in Digital Media John Richardson 2015-08-01 *The Oxford Handbook of Sound and Image in Digital Media* surveys the contemporary landscape of audiovisual media. Contributors to the volume look not only to changes brought by digital innovations, but to the complex social and technological past that informs, and is transformed by, new media. This collection is conceived as a series of dialogues and inquiries by leading scholars from both image- and sound-based disciplines. Chapters explore the history and the future of moving-image media across a range of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the Twilight franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.

Drawing from the Modern Jodi Hauptman 2004 This package contains the following products: 9780781789820 Karch Focus on Nursing Pharmacology, 5e 9780781780698 Hogan-Quigley Bates' Nursing Guide to Physical Examination and History Taking 9781451183757 Hogan-Quigley Student Laboratory Manual for Bates' Nursing Guide

Paul McCarthy: Chocolate factory Paris Paul McCarthy 2014

Paul McCarthy 2014

The Taste of Art Silvia Bottinelli 2017-06-01 *The Taste of Art* offers a sample of scholarly essays that examine the role of food in Western contemporary art practices. The contributors are scholars from a range of disciplines, including art history, philosophy, film studies, and history. As a whole, the volume illustrates how artists engage with food as matter and process in order to explore alternative aesthetic strategies and indicate countercultural shifts in society. The collection opens by exploring the theoretical intersections of art and food, food art's historical root in Futurism, and the ways in which food carries gendered meaning in popular film. Subsequent sections analyze the ways in which artists challenge mainstream ideas through food in a variety of scenarios. Beginning from a focus on the body and subjectivity, the authors zoom out to look at the domestic sphere, and finally the public sphere. Here are essays that study a range of artists including, among others, Filippo Tommaso Marinetti, Daniel Spoerri, Dieter Roth, Joseph Beuys, Al Ruppertsberg, Alison Knowles, Martha Rosler, Robin Weltsch, Vicki Hodgetts, Paul McCarthy, Luciano Fabro, Carries Mae Weems, Peter Fischli and David Weiss, Janine Antoni, Elżbieta Jabłońska, Liza Lou, Tom Marioni, Rirkrit Tiravanija, Michael Rakowitz, and Natalie Jeremijenko.

Paul McCarthy Paul McCarthy 2000 "Working from a pioneering fusion of sculpture and conceptually based performance, Paul McCarthy is one of the most influential, yet least recognized artists in the U.S. today. While his architectural installations incorporating video and performance artifacts have received critical and curatorial attention during the present decade, few viewers are familiar with his artistic evolution, or with the impact his work has had on two generations of Los Angeles artists. This publication, covering about 400 works from all areas of his activity, gives an exemplary insight into McCarthy's works from the early 1970s up to the present day. Experts on his work give comprehensive descriptions and analyses of the American artist's performances and installations, examine the unique ties between his works and cinema, and explore the dialogue between New York and Los Angeles, particularly in the formulation and development of conceptual art."--Publisher's description