

Paul Mccarthy Hot Dog

Dorothee Brill

Pay for Your Pleasures Cary Levine, 2013-06-11 Focuses on work by the three artists from the 1970s through the 1990s. Examines their participation in subcultural music scenes and discovers a common political strategy which lead them to create strange and unseemly imitates that test the limites of art, gender roles, sex, acceptable behavior, poor taste, and the gag reflex.

Scenes of the Obscene Kassandra Nakas, Jessica Ullrich, 2014-05-27 Artists and the public alike have always been fascinated by obscene imagery. The Obscene, however, is difficult to define. One of the earliest interpretations is of Greek origin and argues that the word derives from ob skene, indicating the space behind the stage or scene. Off-scene remains what should be hidden from public view, be it morally questionable, offensive, disgusting or unbearable to look at. This book presents a collection of essays that cast light on some Scene of the Obscene in art and visual culture from the Middle Ages to today, taking into consideration the malleable nature of socio-cultural assumptions and theoretical reflections on the topic. The contributions focus on historically distinct artistic acts and social sites where established cultural categories and legal norms are violated, with artists and publishers deliberately breaking moral taboos and offending the public taste. They discuss how society reacted to these transgressions and how obscenity and its conceptions shape the face of their respective time.

The Politics and Aesthetics of Hunger and Disgust Michel Delville, Andrew Norris, 2017-03-27 This study examines how hunger narratives and performances contribute to a reconsideration of neglected or prohibited domains of thinking which only a full confrontation with the body's heterogeneity and plasticity can reveal. From literary motif or psychosomatic symptom to revolutionary gesture or existential malady, the double crux of hunger and disgust is a powerful force which can define the experience of embodiment. Kafka's fable of the Hunger Artist offers a matrix for the fast, while its surprising last-page revelation introduces disgust as a correlative of abstinence, conscious or otherwise. Grounded in Kristeva's theory of abjection, the figure of the fraught body lurking at the heart of the negative grotesque gathers precision throughout this study, where it is employed in a widening series of contexts: suicide through overeating, starvation as self-performance or political resistance, the teratological versus the totalitarian, the anorexic harboring of death. In the process, writers and artists as diverse as Herman Melville, Percy Bysshe Shelley, Christina Rossetti, George Orwell, Knut Hamsun, J.M. Coetzee,

Cindy Sherman, Pieter Breughel, Marina Abramovic, David Nebreda, Paul McCarthy, and others are brought into the discussion. By looking at the different acts of visceral, affective, and ideological resistance performed by the starving body, this book intensifies the relationship between hunger and disgust studies while offering insight into the modalities of the dark grotesque which inform the aesthetics and politics of hunger. It will be of value to anyone interested in the culture, politics, and subjectivity of embodiment, and scholars working within the fields of disgust studies, food studies, literary studies, cultural theory, and media studies.

Shock and the Senseless in Dada and Fluxus Dorothée Brill, 2010 A groundbreaking analysis of two movements of the historical avant-garde

The Taste of Art Silvia Bottinelli, Margherita d'Ayala Valva, 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, Carrie Mae Weems, Peter Fischli and David Weiss, Janine Antoni, Elżbieta Jabłońska, Liza Lou, Tom Marioni, Rirkrit Tiravanija, Michael Rakowitz, and Natalie Jeremijenko.

The Aesthetics of Necropolitics, Natasha Lushetich, 2018-12-11 Every politics is an aesthetic. If necropolitics is the (accelerated) politics of what is usually referred to as the 'apolitical age', what are its manoeuvres, temporalities, intensities, textures, and tipping points? Bypassing revelatory and reconstructionist approaches – the tendency of which is to show that a particular site or practice is necropolitical by bringing its genealogy into evidence – this collection of essays by artist-philosophers and theorist curators articulates the pre-perceptual working of necropolitics through a focus on the senses, assignments of energy, attitudes, cognitive processes, and discursive frameworks. Drawing on different yet complementary methodologies (visual, performance, affect, and network analysis; historiography and ethnography), the contributors analyse cultural fetishes, taboos, sensorial and relational processes anchored in everyday practices, or cued by specific artworks. By mapping the necropolitics' affective cartography, they expand the concept beyond its teleological, anthropocentric, and reductive horizon of 'making and letting die' to include posthuman and posthumous actants, effectively arguing for the

necropolitics' transformatory, political potential.

The Way to Be Barbara T. Smith, 2023-03-14 A firsthand account of the life and work of Barbara T. Smith, one of the most important yet underrecognized performance artists in the United States. For over fifty years, Barbara T. Smith has been at the forefront of artistic movements in California. Her work across many mediums explores concepts that strike at the core of human nature, including sexuality, physical and spiritual sustenance, technology, and death. In this memoir, Smith weaves together descriptive accounts of her pioneering performances with an intimate narrative of her life. *The Way to Be* covers the years 1931 to 1981, up to the artist's fiftieth birthday, resulting in an exhaustive catalogue of her early work. It reveals the personal stories and events behind her pieces and the challenges she faced in an art world dominated by sexism and machismo. Drawing on Smith's archive at the Getty Research Institute, this enthralling book presents previously unpublished notes, documents, photographs, and firsthand accounts of her life and practice, as well as her more recent reflections on the past. *The Way to Be* demonstrates Smith's lasting contributions to the field of contemporary art and provides an engaging commentary on a recent period of great cultural and political change. This volume is published to accompany an exhibition on view at the Getty Research Institute at the Getty Center from February 28 to July 16, 2023.

Food, Poetry, and the Aesthetics of Consumption Michel Delville, 2012-08-06 From Plato's dismissal of food as a distraction from thought to Kant's relegation of the palate to the bottom of the hierarchy of the senses, the sense of taste has consistently been devalued by Western aesthetics. Kant is often invoked as evidence that philosophers consider taste as an inferior sense because it belongs to the realm of the private and subjective and does not seem to be required in the development of higher types of knowledge. From a gastrosophical perspective, however, what Kant perceives as a limitation becomes a new field of enquiry that investigates the dialectics of diet and discourse, self and matter, inside and outside. The essays in this book examine the importance of food as a pivotal element - both materially and conceptually - in the history of the Western avant-garde. From Gertrude Stein to Alain Robbe-Grillet and Samuel Beckett, from F.T. Marinetti to Andy Warhol, from Marcel Duchamp to Eleanor Antin, the examples chosen explore the conjunction of art and foodstuff in ways that interrogate contemporary notions of the body, language, and subjectivity.

Frieze, 2001

Paul McCarthy Paul McCarthy, Dan Cameron, Amelia Jones, Anthony Vidler, 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

California Video Glenn Phillips, 2008 Whether designing complex video sculptures & installations, experimenting with electronic psychedelia, creating conceptual & performance art, or producing vanguard works that promote social issues, artists from all over California have utilized video technology to express revolutionary ideas.

Art, Farming and Food for the Future Barbara L. Benish, Nathalie Blanc, 2022-09-30 This book explores the impact of artistic experiments in inspiring people to turn away from current food consumerism and take an active role in preserving, sustaining, and protecting the environment. As artists are expanding their practice into social justice and community concerns, erasing traditional forms of expression and integrating others, the culture around food and its production has been added to a new vocabulary of experiential art. The authors measure the impact of such experiments on local food consumption and production, focusing on education and youth, both in the surrounding community and culture at large. They suggest how these projects can be up-scaled to further encourage sustainable solutions for our environment and communities. The book explores the reflections and motivations of case study practitioners in urban and rural areas and, through interviews, engages with artists who are pioneering a new trend to create hubs of activity away from traditional art spaces in cities to follow a non-hierarchical practice that is de-centralized and communally based. This book will be of great interest to academic readers concerned with issues related to environmental aesthetics, eco-design, eco-criticism, culture, heritage, memory, and identity, and those interested in the current debates on the place of aesthetics and culture in sustainability.

Radical Past Jay Belloli, 1999 A remarkable catalog of a remarkable exhibition in 1999, recreating a fertile and exciting period in the artistic past of Southern California. During the '60s and early '70s, the old Pasadena Art Museum - now the Norton Simon Museum - aggressively collected the finest art of the moment, and brought together cutting edge Los Angeles artists like Lynn Foulkes and Ed Kienholz, along with world renowned artists like Marcel Duchamp, John Cage and Frank Stella. This exhibition brought the collection to light once again, combining it with works from music and film, reviving the spirit of a magic moment.

Speaking with Hands Jennifer Blessing, Kirsten A. Hoving, Ralph Rugoff, 2004 Essays by Jennifer Blessing, Kirsten Hoving and Ralph Rugoff.

Apocalypse Culture Adam Parfrey, 1990-12-01 Parfrey has edited a new book of Revelation, a collection which is almost as awesome and terrifying as the original biblical text. --Edwin Pouncey, NME Apocalypse Culture is compulsory reading for all those concerned with the crisis of our times. An extraordinary collection unlike anything I have ever encountered. These are

the terminal documents of the twentieth century. --J.G. Ballard

High Performance ,1985

Art of the Twentieth Century ,2006

Screening the Unwatchable A. Grønstad,2011-11-20 Tracing the rise of extreme art cinema across films from Lars von Trier's *The Idiots* to Michael Haneke's *Caché*, Asbjørn Grønstad revives the debate about the role of negation and aesthetics, and reframes the concept of spectatorship in ethical terms.

Double Trouble ,1998

Unnatural Wonders Arthur Coleman Danto,2007 The famous theorist locates contemporary art's most exhilarating achievements.

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