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App #8217s new store in Singapore is designed by Foster + Partners and breaks the mold by embracing the sphere (unlike the cubes Apple is usually associated with). More info and images at Dezeen (via Dezeen) Tal Shani suggests art workers should demand the impossible: Can it please be impossible for the organisations that profit from radical pedagogies and grandly not thinking, leftist modes of practice not to reconcile their public-facing practices and their management. Centrism is not ideology free: it is a socially liberal position that will always side with right-wing policies under pressure. An environment, such as a museum, that refuses to be hostile to anyone is invariably hostile to certain bodies. Hostile to minoritised communities, hostile to those without generational wealth and, critically, hostile to its own workers and producers. The politics that allow these things possible for Black artists to be recognised, for queer scholarship to be taught, for disability access to be mandatory, for funding to be available to artists, for a rethinking of the canon for women to be directors of museums, for social justice workers and continue to be radical. They were once "the impossible".

the Matter writes for Walrus about the idea of objectivity in journalism and how it's often not for those specialized people. This is when I learned that, in Canadian media, there's an added burden of proof, for both journalists and sources, that accompanies stories about racism. I worked in journalism for many years by then, and the skepticism toward Moore and Jones's identities "I led along their experiences" was the first time I'd seen my interviewees' claims met with such a high degree of distrust. The executive producer at the time says she regularly asks reporters for verification of sources' names and their accounts. This is the first time I remember her asking it of me. I trusted the reporter's names and their experiences because, all around us "including my very presence in Baltimore, specifically, Freddie Gray's death or those" were signs that these experiences were not uncommon. The raw forcefulness with which they spoke was an indication that they were telling me the truth. But there was one more clear sign that I offered to my executive producer about how I knew they had given me their real names: Jarrod Jones had corrected my initial spelling of his first name, which, to me, was proof that he hadn't lied about it. (The executive producer did not recall this part of the conversation.) She seemed unswayed and instead began to remind me about the importance of accuracy and verification as core principles of journalism. I came out of my executive producer's office with a look on my face that caught the attention of an older white male colleague who asked me if it was okay. I told him what had happened. He spoke to the executive producer on my behalf. She relented. RELATED: Journalists Need to Remember that Not All News Readers Are White by Marc Lacey in Neiman Reports Another in the absence of Latinx people in the mainstream US cultural scene is a must read. Elizabeth MÃnchez Berry and MÃnrica RamÃrez include this shocking reality: The inventory of exclusion is long. Latinos have been shut out of prestige New Yorker magazine does not appear to list a single Latinx author. The New Yorker should tackle racial inequalities too, so that exclude sad news that anthropologist David Graeber died suddenly violent force to enforce itself is the scariest kind of all. A: He and objectionable in itself. True, he sometimes sounds as if very flattering to academics who have a great deal of on homosexual in his youth, and wanted to understand how it left. Forget that, such diagnoses were not just abstract. It encouraged us to overlook how much the threat of foreclosure meant you just go someplace else. Actually things have there are. Fascinating article about a freelance writer in ups Peace Data articles. The L.R.A. created 73 fake Facebook surprised that so many Americans had been drawn into stands behind the articles he wrote for the site, but he'd Russian-backed plot when he received an email from a friend. White elites "who play an outsized role in defining priorities. Rather than actually dismantling white supremacy whites. A Charges of "racism" for instance, are primarily brown dissenters as race traitors (despite the reality that, on average, blacks and Hispanics tend to be significantly more socially conservative and religious than whites). This might be useful to our US readers. www.broad.org is a nonprofit public service in the US and provides local broadcast signals over the internet in select cities. So you can watch ABC, PBS, CBS, Court TV, Fox, Laif, Pix, and other channels for free. All you need is a broadband connection. Very sad today a passenger handed this to a flight attendant upon deplaning. the flight attendant had asked her to wear her mask over her nose. incredibly done with the general public. pic.twitter.com/DUvYxkYKH— (@hibiscuslacroix) September 3, 2020 Well done: View this post on Instagram Walmgreens > Al Green's Pt. 2 #streetartist#stickerartist#stickeraffix#stickers#stickeragency#kerbandi#installationartist#installation #contemporaryart#contemporaryartist#artist#artonline #westchesterpa#chestercountypa#ssosva #algreen#walmgreens#foamboard#loveandhappiness#secretsofeyepervillanartists #streetartphotographyA post shared by Cassius King (@cassius.k1ng) on Aug 31, 2020 at 4:48am PDTA fascinating mashup (love it) h/t @loramills Love this duet pic.twitter.com/BFPNWrIZ— Ffe OMG Vids (@Ffe_OMG) September 3, 2020 Required Reading is published every Saturday, and it is comprised of a short list of art-related links to long-form articles, videos, blog posts, or photo essays worth a second look. Artforum by CA@sar Aira (image courtesy New Directions Publishing) If you go into your local bookstore and ask for Artforum, it's likely that you'll end up in the magazine section where the monthly register of contemporary art awaits you. However, there's a chance your purveyor will lead you instead to the fiction stacks, to confront a slender collection of vignettes by Argentine author CA@sar Aira, also titled Artforum. In the latter, translated by Katherine Silver and published by New Directions, the author, or a character based on him, likewise enters or considers entering bookstores in search of the elusive periodical. To stumble onto Aira's book while searching for the magazine yourself might feel a little eerie, like entering a vortex into which your very understanding of Artforum "is what it is and what it means to want it" capsizes in the wake of an author at the height of his autofictional powers. Aira, who is in his early 70s and has published "at least 100 books" in Spanish, according to the book jacket, is well known for his collection of Artforum magazines "he used them to bolster his arguments "On Contemporary Art" in a 2018 essay of that name, published by David Zwirner Books. Artforum (which was published in the original Spanish in 2014) compiles loosely chronological recollections of acquiring, reading, and, mostly, waiting for the magazine to arrive in Buenos Aires, where the author lives. The work is fiction to the extent that impossible things take place. In the earliest vignette, dated January 8, 1983, Aira awakens to rain and discovers that a copy of Artforum (specifically, the Summer 1982 issue with a cover by Robert Mangold) has been left under an open window and swelled up into "a soccer ball" whose layout I recognized without recognizing it. "Because of this perfect, imitable transformation, and the fact that none of the people who live in the table, two in America and one Burlington, have taken on water, Aira assumes the issue martyred itself to save the others from the rain. He accepts the object's intention outright if it does not save the other things, sometimes acted in accordance with their own decisions, that they had whims, fantasies, cruelties " and arrives swiftly at a point of contemplation, as if it was an inexpressibly beautiful object, even though I could no longer look through it or read it. Useless and unreadable, I loved it more than ever. I asked myself a strange question, justified only by the strangeness of the situation: did it love me? " This is a chilling introduction to a book more concerned with the significance we give to objects " and our inability to shed their significance " than with their actuality. Aira's books and magazines "are superobjects, as they also fulfilled their condition as objects twice over by being specialized carriers of information [in the infinite variety and novelty they could supplant all other objects in imagination and desire." Artforum, the book, is the story of that desire, and in turn it transforms the magazine into an ambiguous symbol of everything its reader might lack. Of course, from the perspective of a petite-bourgeois author living in South America, these connotations have a lot to do with luxury and the capital w West, "a hot-for-away place where the present existed. " Much of the book is tied up with the vicissitudes of the international and Argentinian postal systems, and their unreliable methods of delivery. In a moment he becomes a subscriber to the magazine, he rarely gets the latest copy on time. He develops waiting games, superstitions on how he might summon the next issue, and even considers constructing an Artforum replica. While biding his time, "which could well have been presented in a flattering article in Artforum, " This kind of alchemy, substituting one's own imagination for reality, pays homage to the works of literary tricksters like Jorge Luis Borges and Italo Calvino " and indeed Artforum does to the magazine what Calvino

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(Im sorry Mr.Kawara)
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is the owner of 0 shares of
Capital Knowledge in Art.*
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ino " 2.5 million stories to tell. Yet on its contributor page, The newsroom inequalities have recently been addressed. The New ers and the magazine can credibly cover Nueva York. It was very of course Foucault would say the authority that does not need a discourse is a form of power, and every form of power is violent viously not. The idea that knowledge is always a form of power is if had his own immediate concerns " he was diagnosed as a d his life to trying to understand that. But many on the academic t personally carrying a gun. A kind of vulgar Foucauldianism has all. Normally if you think someone might be staring at you at any ul armed guards in schools and hospitals; now in many places order reached out to him: it is unclear how many people read the llowed by 14,000 people. Mr. Wood said he was saddened but would want to turn us against each other, " he said. Mr. Wood scovered that the site he had been working for was part of a and stats (I want to mention Cato Institute is a libertarian think ma " in ways that are congenial to their own preferences and ating social and cultural capital in the hands of the " good " Ed his life to trying to understand that. But many on the academic t personally carrying a gun. A kind of vulgar Foucauldianism has all. Normally if you think someone might be staring at you at any ul armed guards in schools and hospitals; now in many places order reached out to him: it is unclear how many people read the llowed by 14,000 people. Mr. Wood said he was saddened but would want to turn us against each other, " he said. Mr. Wood scovered that the site he had been working for was part of a and stats (I want to mention Cato Institute is a libertarian think ma " in ways that are congenial to their own preferences and ating social and cultural capital in the hands of the " good "

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