

Creamier

Contemporary Art in Culture: 10 Curators, 100 Contemporary Artists, 10 Sources

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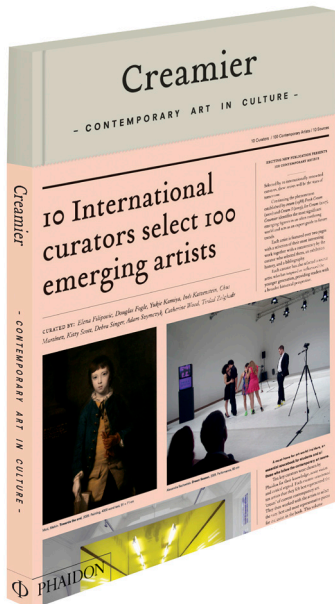
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- 10 prominent international curators select the 100 emerging artists they consider to be the most exciting working today
- The latest in Phaidon's 'Cream' series – the most in-depth and original resource for anyone interested in emerging contemporary artists
- Vital both for those in the art world and for those who are new to contemporary art, the works of each artist are extensively illustrated and explained in detail by the curator who selected them
- Printed in an extra-large format and unbound, packaged in a portfolio
- Includes a 'Source' section of 10 key influences selected by the curators, such as films, historical artworks and theoretical texts and a lively roundtable discussion between the 10 curators debating current issues in contemporary art

Elena Filipovic Associate Curator at WIELS Contemporary Art Centre, Brussels was co-curator of the 5th Berlin Biennial. **Douglas Fogle** Chief Curator and Deputy Director of Exhibitions and Public Programs at the Hammer Museum, Los Angeles. **Yukie Kamiya** Chief Curator of the Hiroshima City Museum of Contemporary Art, Japan. **Inés Katzenstein** independent curator and Director of the Art Department at the Universidad Torcuato Di Tella in Buenos Aires. **Chus Martínez** Chief Curator of the Museu d'Art Contemporani de Barcelona. **Kitty Scott** Director of Visual Arts, the Banff Centre, Canada. **Debra Singer** Director and Chief Curator of The Kitchen, New York and co-curator of the 2004 Whitney Biennial. **Adam Szymczyk** Director of Kunsthalle Basel. **Catherine Wood** Curator of Contemporary Art and Performance at Tate Modern. **Tirdad Zolghadr** independent curator and writer based in Berlin.



Alexandra Bachtzetsis sets out on a journey to explore and describe the various forces that shape and mould our society. Through her performative practice she explores the process by which we commodify images, gestures, social attitudes and language and the way in which we use them for the purposes of power. Through the performing body, she shows how we employ forces such as seduction, violence or control to consolidate our position over

others. Citing Walter Benjamin, she persuasively alludes to the fact that we are living in a state of alert in a society where a sense of fear predominates over a feeling of possibility and that this is not an exception but seems to have been the rule in the last decade.

In the performance *Bluff* (2009), for example, three performers appear one after another on an almost empty stage, a black box marked with a small square where the action takes place. They enact

an exchange of gestures that at first seem personal, but then become conventional, repetitious, worn, almost ironical. All of Bachtzetsis's performances depart from very simple situations such as this, paying attention to the basic experiences and codes with which we are all

familiar: the particular properties of sight, hearing, movement, touch and even their representation in a performative situation.

Dancing (2009) is another performance piece for fourteen dancers in a white space. The piece begins with a hypnotic staccato sound loop as the background for a sensuous solo by a female dancer. As the music changes into techno beats, a male performer appears in the distance and starts a completely different sequence of extrovert movements, while the girl continues her solo uninterrupted. Various performers and groups enter the stage and leave again in a carefully planned sequence of appearance, like a parade. At the core of this piece are notions of self-control and freedom and their practical application in

life itself, through something as simple as dancing, following the music, being part of a group.

'Imagine, for a minute or two, walking into a Helmut Newton photo shoot'—this is the departure point of *Show Dance* (2008), a choreographed parade of 'strong' women, who take turns 'showing off' in front of an audience before finally converging in a dazzling ensemble routine that brings to mind

both Newton's landmark imagery and Busby Berkeley's kaleidoscopic showgirl choreography. The question that lingers in all these works is how forms of feminine subjectivity are constructed in the elastic world of Bachtzetsis.