

The essential guide for any art aficionado keen to put their finger on the pulse of tomorrow's art

The Artists Who Will Change The World

Omar Kholeif

Foreword by Douglas Coupland

c. 200 illustrations

23.0 x 17.7cm

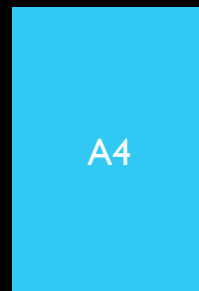
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Thames & Hudson

Key Sales Points

- Written by a well-known and respected voice in contemporary art criticism, with an introduction by renowned artist and novelist Douglas Coupland
- Brings a complex art-historical awareness to the survey of contemporary art in a series of concise, accessible entries
- Global in reach, showcasing some of the most culturally and socio-politically engaged work with transformative potential from around the world

Mapping the Contemporary

Introduction by Omar Kholeif XX

The Cause but not the Symptom

Introduction by Douglas Coupland XX

Technology **Jeremy Bailey XX James**

Bridle XX Ian Cheng XX DIS XX

Constant Dullaart XX Guan Xiao XX

Katja Novitskova XX Trevor Paglen

XX Heather Phillipson XX Jacolby

Satterwhite XX Hito Steyerl XX Ryan

Trecartin XX

Identity **Jonathas de Andrade XX**

Zach Blas XX Andrea Crespo XX

Celia Hempton XX Adam Linder XX

Tala Madani XX James Richards XX

Tejal Shah XX Hank Willis Thomas XX

Amalia Ulman XX Lynette Yiadom-

Boakye XX

Place **Nadim Abbas XX Assemble XX**

Cao Fei XX Cui Jie XX Theaster Gates

XX Camille Henrot XX Iman Issa

XX Samson Kambalu XX Lee Kit XX

Basim Magdy XX Taus Makhacheva

XX Koki Tanaka XX Adrián Villar Rojas

XX Amanda Williams XX Zhou Tao XX

Power **Lawrence Abu Hamdan XX**

Sophia Al-Maria XX Yto Barrada XX

Zachary Cahill XX Simon Denny XX

GCC XX Joana Hadjithomas & Khalil

Jorge XX Jumana Manna XX Otobong

Nkanga XX Christodoulos Panayiotou

XX The Propeller Group XX Imran

Qureshi XX Michael Rakowitz XX

Hrair Sarkissian XX Kemang Wa

Lehulere XX Xu Zhen XX

Trevor Paglen

A photographer, activist and sculptor whose work seeks to highlight the invisible power networks and infrastructures that surveil and govern our world.

In photo series such as *The Other Night Sky*, *Untitled (Drones)* and *Tapped Underwater Cables*, Paglen has created striking pictures of underwater and aerial landscapes, which reveal the state structures of power that seek to surveil our every move as citizens, such as through the use of undocumented drones and satellites, and the underwater internet cables that carry 98 percent of the world's online data. By photographing these sites, he creates a visual lexicon for understanding the invisible field of power that is often mythologized in the media.

In 2012 Paglen produced *The Last Pictures*, a micro-etched disc containing 100 images chosen to represent life on Earth that was sent into outer space on a communications satellite, which will orbit for 15 years and then decommission and be left to circulate indefinitely for future species to discover the Earth.

Paglen pays homage to the artist Hans Haacke's *Condensation Cube* (1965) in the sculpture *Autonomy Cube* (2014), with a very different political resonance. Within the cube is an encrypted Internet router that allows visitors to surf the Internet freely without the data being recorded by the covert powers of surveillance that aggregate our private data.

In *Sight Machine* (2017), Paglen investigates artificial intelligence, the algorithmic culture of machines and how they 'see' the world around us. By showing how AI machines can read and interpret facial expressions and gestures of musicians in a live orchestra, Paglen asks if we will live in a future world that is purely artificially intelligent, or if we will manipulate these sources of power to our own social, economic and political gain, further dividing classes of citizens?

Paglen also continues his activism in several other fields. He was a director of photography for director Laura Poitras' Oscar-winning film documentary *Citizenfour* (2014), and was interviewed on the comedian Stephen Colbert's show, *The Colbert Report*. He has published numerous books, both art books and non-fiction exposés, breaking down barriers between the conventional art world and its participants.

Trevor Paglen was born in 1974 in Maryland, USA. He lives and works in Berlin, New York and San Francisco.



Heather Phillipson

Multimedia artist whose floating collages of image, word and sound conjure a multitude of human and technological landscapes.

In her 2015 Istanbul Biennial installation, *UN/FIT FOR FEELING*, a red-lit hotel suite was filled with an array of personal and industrial debris, with one room transformed into a makeshift boxing ring using swim-floats, bungee ropes and used tyres, and another featuring a painted punch bag and a tonne of salt. A dual-screen video, screened across two monitors, addressed the heart as an anatomical organ, an emotional core and as a tedious cliché, undercut by an audio of burning, tooth-brushing and the artist's voice: 'The heart is busy. Busy. And then dies.'

In *EATHERE*, Phillipson's installation in the rotunda of the Schirn Kunsthalle in Frankfurt, a giant polystyrene sculpture of a classical foot rotated in the centre of the room. Suspended above it were layers of waste objects and sports apparatus – voluminous red garbage bags, cut-outs of eyeballs and spermatozoa, a whale-shaped windsock, a string of plump hot water bottles and tennis rackets waving between neon yellow balls. Rapidly changing music and Phillipson's distinctive voice filled the atrium. As viewers, we might have felt vulnerable, but at the apex of the space, a canopy of red umbrellas shielded us. Was this a depiction of a heart upended? Everything swung and tangled in the wind.

Phillipson's video and sculptural installations use vivid colours and biting sardonic wit to probe contemporary culture. Phillipson's work is often set within architectural environments, such as in her 2013 exhibition, 'yes, surprising is existence in the post-vegetal cosmorama -', at the BALTIC Centre for Contemporary Art in Gateshead, UK. Here, visitors entered the exhibition through a large painted orifice and reemerged through an even bigger one: was it a vagina? A path led us through a strange parallel world in which we were invited to watch videos from inside a speedboat riding a wave of hot water bottles, inside a car on a virtual odyssey of French kissing, and then outside on a rapid cardiovascular city tour, streamed to a smart phone, retraining us to walk, and to look, over and over again.

Heather Phillipson was born in 1978 in London, where she continues to live and work.





Opposite: Heather Phillipson, *THE END*, 2016, model for the Fourth Plinth, Trafalgar Square, London; above left and right: Heather Phillipson, *more flinching*, 2016, installation; below: Heather Phillipson, *EAT HERE*, 2016, installation



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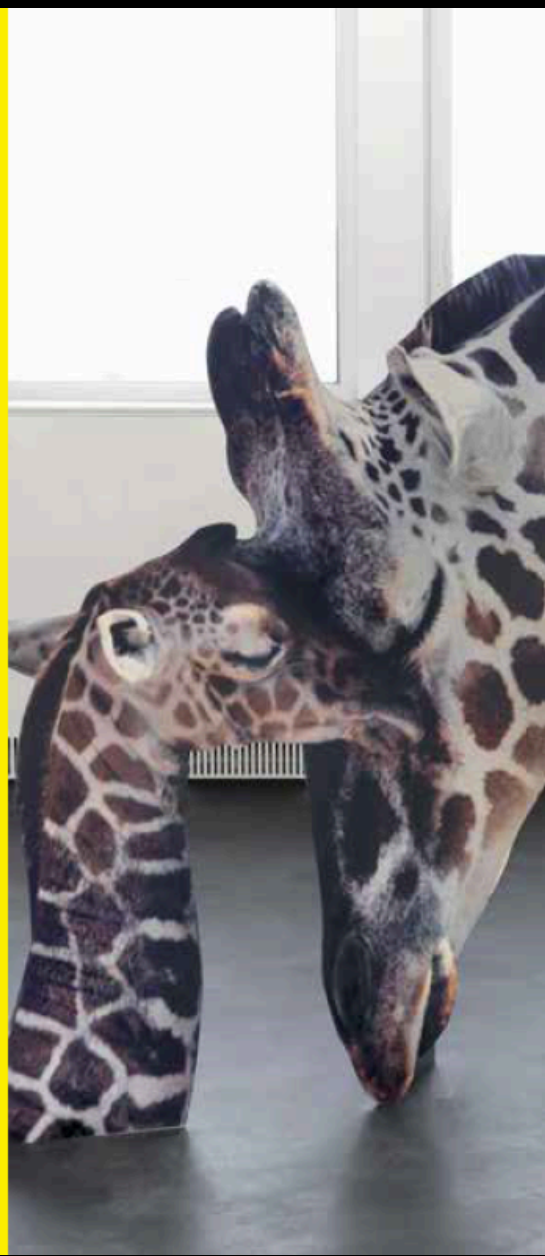
Michael Rakowitz

Hrair Sarkissian

Kemang Wa Lehulere

Xu Zhen

Re-imagining history and culture in light of the ever-changing geopolitical and economic sphere around us, these artists pose critical views about how politics plays a role in everyday life through broader state powers and structures. They seek to move beyond conventional narratives of history in order to tell stories that are both personal and political.



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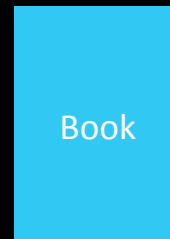
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