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KEY=PRODUCTION - BURNS HEAVEN

Christopher Williams

The Production Line of Happiness

Art Inst of Chicago "Chronologically examining the nature of his art within the context of mass media and photojournalism, this handsome volume charts the thirty-year career of the artist and photographer Christopher Williams (b. 1956). Featuring 100 color illustrations, the book also includes a trio of essays by authors Mark Godfrey, Roxana Marcoci, and Matthew S. Witkovsky that demonstrate how Williams, with high craft and a critical eye, deliberately engages yet reinterprets the conventions of photojournalism, picture archives, and commercial imagery through uncanny mimicry. Committed to the history of photography as a medium of art and intellectual inquiry, Williams's current series tackles the interplay of photography and cinema, upending viewer expectations and the role of spectacle"--

William Kentridge

Whitechapel Gallery William Kentridge (born 1955) is a beloved figure, heralded for his work in drawing, film animation, sculpture and performance. Published to accompany a major exhibition which tours to four venues in Europe, William Kentridge: Thick Time undertakes an overview of the artist's recent works, focusing on a sequence of five key pieces dating from 2003 to 2015. These encompass three immersive audiovisual installations, including *The Refusal of Time*, selected works on paper, and ideas for theatre and opera design. The fully illustrated monograph includes an overview by Achille Mbembe, academic and friend of Kentridge, and new critical writings on each of the works presented by venue curators Iwona Blazwick and Sabine Breitwieser; Michael Juul Holm, head of publications at Louisiana Museum of Modern Art; Harvard art historian Joseph Koerner; Denise Wendel, a writer interested in the relationship between art, theater and music; and influential Harvard postcolonial studies academic Homi Bhabha. The volume also features a selected exhibition history and bibliography.

Painting the Stage

Opera and Art

Skira Editore The evolution of the close bond between the visual arts and opera starting from the nineteenth century up to the early twenty-first century. The intertwining of visual and musical arts at the beginning of the 20th century led to modernism, abstraction and in music, atonality. This meeting of the arts was never so intense as on the operatic stage. In her book *Painting the Stage*, curator and art and music critic Denise Wendel-Poray first examines historic productions beginning with Schinkel's iconic stage design for Mozart's *Magic Flute*, before exploring those of the 20th century with Diaghilev and the Ballets Russes and the implication of avant-garde artists in opera up until World War II. Directly after the armistice of 1945, famous artists such as André Derain, Balthus, Dalí, André Masson, and Kokoschka reopened the theaters amidst ruins, thus ushering in a new era of optimism. The event of pop art, happenings, and experimental theatre with the collaboration of artists Robert Indiana, David Hockney, Robert Wilson brought on further developments in the realm of opera. Finally, interviews with world famous artists such as Anselm Kiefer, William Kentridge, Bill Viola, Robert Longo, Jonathan Meese, and Daniel Richter show how their contribution to the genre is making opera today more than ever a form of "total art" or "Gesamtkunstwerk" and a hotbed of contemporary creation.

Design and Art

Documents of Contemporary Art Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title comprehensively surveys and looks beyond the phenomenon of "designart" that has emerged since the Pop and Minimalist era: cutting edge, hybrid practices that blur traditional boundaries between art, architecture, graphics and product design. Key debates about form and function, the everyday, the collective and the utopian are contextualized historically and theoretically by leading practitioners and critics from both the art and the design worlds. Contributors include David Bourdon, Peter Cook/Archigram, Douglas Coupland, Kees Dorst, Charles Eames, Experimental Jetset, Vilém Flusser, Hal Foster, Liam Gillick, Dan Graham, Clement Greenberg, Richard Hamilton, Donald Judd, Frederick Kiesler, Miwon Kwon, Maria Lind, M/M, N55, George Nelson, Lucy Orta, Jorge Pardo, Norman Potter, Rick Poynor, Paul Rand, Tobias Rehberger, Ed Ruscha, Joe Scanlan, Mary Anne Staniszewski, Superflex, Manfredo Tafuri, Rirkrit Tiravanija, Paul Virilio, Joep van Lieshout, Andy Warhol, Benjamin Weil, Mark Wigley and Andrea Zittel.

Mark Francis

Lund Humphries Pub Limited Issued in connection with an exhibition held Jan. 20-Feb. 22, 2008, Dublin City Gallery The Hugh Lane, and Mar. 2-Apr. 12, 2008, Galerie Stadtpark, Krems.

Unfolded

Paper in Design, Art, Architecture and Industry

Walter de Gruyter In *Unfolded—Paper in Design, Art, Architecture and Industry* paper conquers the third dimension and demonstrates the undreamed-of possibilities it holds today for lightweight construction, product design, fashion and art. From "Paper", the collection of bags by Stefan Diez, to Konstantin Grcic's paper models and the scented paper garments of Issey Miyake, this book presents paper as a high-quality contemporary and ecological material. An enormous selection of projects, the lavish design and numerous illustrations provide designers with invaluable inspiration for their work. The content core of the book is a comprehensive list of state-of-the-art paper products and innovative paper technologies, supporting designers in their everyday work with detailed information on the "high-tech" material paper. From Japanese washi paper and paper foam, to ceramic paper and carbon fiber paper, *Unfolded*

presents the latest in research and development, as well as the most important methods and technologies in handcrafts and industry.

The Culture of Curating and the Curating of Culture(s)

MIT Press How curating has changed art and how art has changed curating: an examination of the emergence contemporary curatorship. Once considered a mere caretaker for collections, the curator is now widely viewed as a globally connected auteur. Over the last twenty-five years, as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public, curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis. The curator has gone from being a behind-the-scenes organizer and selector to a visible, centrally important cultural producer. In The Culture of Curating and the Curating of Culture(s), Paul O'Neill examines the emergence of independent curatorship and the discourse that helped to establish it. O'Neill describes how, by the 1980s, curated group exhibitions—large-scale, temporary projects with artworks cast as illustrative fragments—came to be understood as the creative work of curator-auteurs. The proliferation of new biennials and other large international exhibitions in the 1990s created a cohort of high-profile, globally mobile curators, moving from Venice to Paris to Kassel. In the 1990s, curatorial and artistic practice converged, blurring the distinction between artist and curator. O'Neill argues that this change in the understanding of curatorship was shaped by a curator-centered discourse that effectively advocated—and authorized—the new independent curatorial practice. Drawing on the extensive curatorial literature and his own interviews with leading curators, critics, art historians, and artists, O'Neill traces the development of the curator-as-artist model and the ways it has been contested. The Culture of Curating and the Curating of Culture(s) documents the many ways in which our perception of art has been transformed by curating and the discourses surrounding it.

Radical Figures: Painting in the New Millennium

This timely publication, accompanying a brand new survey exhibition at Whitechapel Gallery, presents key works by some of the most exciting practitioners in current figurative painting.0After a long period dominated by abstraction and conceptual approaches, painting saw a revival of figuration in the 1990s by artists whose work updated portraiture and history painting but remained rooted in the conventions of realism. However a new generation, coming to prominence in the new millennium, are distinguished by a radically different approach to the figure, in which bodies are fragmented, morphed, merged and remade but never completely cohesive.0'Radical Figures' highlights the renewed interest in radical modes of figuration during the past two decades, and considers the vast range of imagery, subjects and stories that have informed this transition: from the re-evaluation of early pioneers such as

James Ensor and Max Beckman, and postwar painters such as Maria Lassnig and Philip Guston; to raunchy comics; to the ubiquity of photography on social media. Fully illustrated in colour, this innovative appraisal will explore the breadth and range of painterly techniques used, such as loose gestural brushwork suggesting polymorphous forms and gender fluid bodies, and thick impasto evoking flesh, matter and objecthood. Including newly commissioned texts on and by each artist, this sumptuous catalogue will showcase the best in figurative painting today. Exhibition: Whitechapel Gallery, London, UK (06.02.-10.05.2020).

Magic

MIT Press The first accessible reader on magic's generative relationship with contemporary art practice. From the hexing of presidents to a renewed interest in herbalism and atavistic forms of self-care, magic has furnished the contemporary imagination with mysterious and often disorienting bodies of arcane thought and practice. This volume brings together writings by artists, magicians, historians, and theorists that illuminate the vibrant correspondences animating contemporary art's varied encounters with magical culture, inspiring a reconsideration of the relationship between the symbolic and the pragmatic. Dispensing with simple narratives of reenchantment, Magic illustrates the intricate ways in which we have to some extent always been captivated by the allure of the numinous. It demonstrates how magical culture's tendencies toward secrecy, occlusion, and encryption might provide contemporary artists with strategies of remedial communality, a renewed faith in the invocational power of personal testimony, and a poetics of practice that could boldly question our political circumstances, from the crisis of climate collapse to the strictures of socially sanctioned techniques of medical and psychiatric care. Tracing its various emergences through the shadows of modernity, the circuitries of ritual media, and declarations of psychic self-defence, Magic deciphers the evolution of a "magical-critical" thinking that productively complicates, contradicts and expands the boundaries of our increasingly weird present.

Electronic Superhighway

Accompanying a landmark exhibition at the Whitechapel Gallery, this catalogue explores the impact of computer and networked technologies on artists from the mid-1960s to the present day.

Women in Design

A Contemporary View

"This book highlights the work of 43 designers from Great Britain, the USA, Italy, Holland, India and Japan, and spans a broad range of disciplines, particularly those not traditionally associated with women. The design areas covered include graphic design, product design, furniture design, television and film, animation, interior design and architecture."--BOOK JACKET.

Designer

As Seen

Exhibitions that Made Architecture and Design History

*Yale University Press Exhibitions have long played a crucial role in defining disciplinary histories. This fascinating volume examines the impact of eleven groundbreaking architecture and design exhibitions held between 1956 and 2006, revealing how they have shaped contemporary understanding and practice of these fields. Featuring written and photographic descriptions of the shows and illuminating essays from noted curators, scholars, critics, designers, and theorists, *As Seen: Exhibitions that Made Architecture and Design History* explores the multifaceted ways in which exhibitions have reflected on contemporary dilemmas and opened up new processes and ways of working. Providing a fresh perspective on some of the most important exhibitions of the 20th century from America, Europe, and Japan, including *This Is Tomorrow*, *Expo '70*, and *Massive Change*, this book offers a new framework for thinking about how exhibitions can function as a transformative force in the field of architecture and design.*

Publishing Manifestos

An International Anthology from Artists and Writers

MIT Press Manifestos by artists, authors, editors, publishers, designers, zinesters explore publishing as artistic practice. Independent publishing, art publishing, publishing as artistic practice, publishing counterculture, and the zine, DIY, and POD scenes have proliferated over the last two decades. So too have art book fairs, an increasingly important venue—or even medium—for art. Art publishing experienced a similar boom in the 1960s and 1970s, in response to the culture's "linguistic turn." Today, art publishing confronts the internet and the avalanche of language and images that it enables. The printed book offers artists both visibility and tangibility. Publishing Manifestos gathers texts by artists, authors, editors, publishers, designers, zinesters, and activists to explore this rapidly expanding terrain for art practice. The book begins in the last century, with texts by Gertrude Stein, El Lissitzky, Oswald de Andrade, and Jorge-Luis Borges. But the bulk of the contributions are from the twenty-first century, with an emphasis on diversity, including contributions from Tauba Auerbach, Mariana Castillo Deball, Ntone Edjabe, Girls Like Us, Karl Holmqvist, Temporary Services, and zubaan. Some contributors take on new forms of production and distribution; others examine the political potential of publishing and the power of collectivity inherent in bookmaking. They explore among other topics, artists' books, appropriation, conceptual writing, non-Western communities, queer identities, and post-digital publishing. Many texts are reproduced in facsimile—including a handwritten "speculative, future-forward newspaper" from South Africa. Some are proclamatory mission statements, others are polemical self-positioning; some are playful, others explicitly push the boundaries. All help lay the conceptual foundations of a growing field of practice and theory. Contributors AND Publishing, Oswald de Andrade, Archive Books, Art-Rite, Rasheed Araeen, Tauba Auerbach, Michael Baers, Bibi Bakare-Yusuf, Ricardo Basbaum, Derek Beaulieu, Bernadette Corporation, Riccardo Boglione, Bombay Underground, Jorge Luis Borges, bpNichol, Kate Briggs, Broken Dimanche Press, Eleanor Vonne Brown, Urvashi Butalia, Ulises Carrión, Mariana Castillo Deball, Paul Chan, Chimurenga, Arpita Das, Anita Di Bianco, Guy Debord, Constant Dullaart, Craig Dworkin, Ntone Edjabe, Zenon Fajfer, Marina Fokidis, General Idea, Annette Gilbert, Girls Like Us, Gloria Glitzer, Marianne Groulez, Alex Hamburger, Karl Holmqvist, Lisa Holzer, Mahmood Jamal, Tom Jennings, Ray Johnson, David Jourdan, Sharon Kivland, Kione Kochi, Kwani?, Bruce LaBruce, Tan Lin, El Lissitzky, Alessandro Ludovico, Sara MacKillop, Steve McCaffery, Jonathan Monk, Simon Morris, Mosireen, León Muñoz Santini, Takashi Murakami, Deke Nihilson, Aurélie Noury, Johnny Noxzema, Clive Phillpot, Michalis Pichler, Seth Price, Riot Grrrl, Carlos Soto Román, Allen Ruppertsberg, Joachim Schmid, Oliver Sieber, Paul Soulellis, Matthew Stadler, Gertrude Stein, Paul Stephens,

Hito Steyerl, Mladen Stilinović, Katja Stuke, Temporary Services, Nick Thurston, TIQQUN, Elisabeth Tonnard, V. Vale, Eric Watier, Erik van der Weijde, Lawrence Weiner, Eva Weinmayr, Jan Wenzel, Stephen Willats, Gil J Wolman, zubaan Copublished with Miss Read: The Berlin Art Book Fair

Twentieth Century Design

Oxford Paperbacks Presents an overview of twentieth-century design in the western industrialized world and the Far East, focusing on topics such as modernism, consumerism, and social responsibility

Juan Gris

Whitechapel Art Gallery, London [18 September - 29
November 1992 ; Staatsgalerie Stuttgart 18 December
1992-14 February 1993 ; Rijksmuseum Kröller-Müller,
Otterlo 6 March - 2 May 1993]

Yale University Press This book presents a study of Juan Gris and Cubism. It is published to coincide with an exhibition at the Whitechapel Art Gallery in London on 18th September."

C/ID

Visual Identity and Branding for the Arts

Laurence King Publishing Survey of the thirty best recent design work for cultural clients, including galleries, museums, theatres and auditoriums. The focus is on new identities and their application, as well as smaller design solutions as gallery guides, promotional programmes, exhibition catalogues, theatre programmes, branded merchandising, websites, signage systems and temporary exhibition design.

Columbia Pictures Horror, Science Fiction and Fantasy Films, 1928–1982

*McFarland From 1928 through 1982, when Columbia Pictures Corporation was a traded stock company, the studio released some of the most famous and popular films dealing with horror, science fiction and fantasy. This volume covers more than 200 Columbia feature films within these genres, among them *Close Encounters of the Third Kind*, *The 7th Voyage of Sinbad*, *Earth vs. the Flying Saucers* and *The Revenge of Frankenstein*. Also discussed in depth are the vehicles of such horror icons as Boris Karloff, Bela Lugosi, and John Carradine. Additionally highlighted are several of Columbia's lesser known genre efforts, including the *Boston Blackie* and *Crime Doctor* series, such individual features as *By Whose Hand?*, *Cry of the Werewolf*, *Devil Goddess*, *Terror of the Tongs* and *The Creeping Flesh*, and dozens of the studio's short subjects, serials and made-for-television movies.*

Speculative Everything

Design, Fiction, and Social Dreaming

*MIT Press How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In *Speculative Everything*, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these*

kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose “what if” questions that are intended to open debate and discussion about the kind of future people want (and do not want). Speculative Everything offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

The Architectural Review

London's New Scene

Art and Culture in the 1960s

Paul Mellon Centre BA A groundbreaking and extensively researched account of the 1960s London art scene In the 1960s, London became a vibrant hub of artistic production. Postwar reconstruction, jet air travel, television arts programs, new color supplements, a generation of young artists, dealers, and curators, the influx of international film companies, the projection of “creative Britain” as a national brand—all nurtured and promoted the emergence of London as “a new capital of art.” Extensively illustrated and researched, this book offers an unprecedented, rich account of the social field that constituted the lively London scene of the 1960s. In clear, fluent prose, Tickner presents an innovative sequence of critical case studies, each of which explores a particular institution or event in the cultural life of London between 1962 and 1968. The result is a kaleidoscopic view of an exuberant decade in the history of British art.

Encyclopedia of Interior Design

Routledge First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Inside the White Cube

The Ideology of the Gallery Space, Expanded Edition

Univ of California Press These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

The Unsophisticated Arts

With full color illustrations, this is Barbara Jones seminal account of 1940's British folk and outsider art. Previously unpublished art and ephemera are included.

A Short History of Performance

Whitechapel Art Gallery

Immersive Theatres

Intimacy and Immediacy in Contemporary Performance

Bloomsbury Publishing This comprehensive text is the first survey to explore the theory, history and practice of immersive theatre. Charting the rise of the immersive theatre phenomenon, Josephine Machon shares her wealth of expertise in the field of contemporary performance, inviting the reader to immerse themselves within this abundantly illustrated text. The first section of the book

introduces concepts of immersion, situating them within a historical context and establishing a clear critical vocabulary for discussion. The second section then presents contributions from a wealth of immersive artists. Assuming no prior knowledge with its critical commentary, this is a rich resource for lecturers and students at all levels and internationally, including undergraduates and post-graduates, as well as practitioners and researchers of contemporary performance. This would also be an ideal text for general enthusiasts and readers with an interest in immersive theatre.

Blueprint

Contemporary Designers

Saint James Press This volume offers an insight into the lives and works of the most influential designers of this era in one complete guide. Some of the designers included are Kenji Ejuan, frogdesign, Sori Yanagi and Herman Zapf.

The Design Encyclopedia

John Wiley & Sons Incorporated An international guide to the world of design includes detailed information on furniture, textiles, glass, and metalware, while providing entries on notable designers, specialized exhibitions, and movements.

Living Wood

Sculptural Traditions of Southern India

South Asia Books

American Photography

The Annual of American Editorial, Advertising and Poster, Book, Promotion and Unpublished Photography

Street Talk

The Rise and Fall of the Poster

Images Publishing This is a fascinating look at the medium of the poster in the current climate of competing electronic communication. Angharad Lewis, from UK magazine Grafik, discusses the success and failure of the poster as a medium today, against rival mediums such as

Is This Tomorrow?

Whitechapel Gallery Accompanying the innovative new 2019 exhibition 'Is This Tomorrow?' at Whitechapel Gallery, this fully-illustrated catalogue re-imagines the classic 1956 publication made for the Gallery's seminal exhibition 'This is Tomorrow'. For a major new presentation in 2019, Whitechapel Gallery is taking as a model its groundbreaking 1956 exhibition 'This is Tomorrow', an event which is indelibly linked to the institution's history. Organised and developed by architect, writer and sculptor Theo Crosby, 'This is Tomorrow' featured 37 artists, architects, designers and writers who worked together in 12 small groups. In the catalogue, Lawrence Alloway introduced the exhibition as 'devoted to the possibilities of collaboration', the results of which 'appear to be setting up a programme for the future.' 'Is This Tomorrow?' will also feature 12 groups of contemporary architects, artists and other cultural practitioners to highlight the potential of collaboration, to address key issues we face today and to offer a vision of the future. Both UK and international participants will explore subjects from conflict and warfare, economic inequality, migration and resource scarcity, to education, labour, trade and technology, comparing and contrasting the ideas of the original 'This is Tomorrow' artists and architects whose concerns with communication theory, mass culture and the vernacular reflected their associations with British Constructivism and the Independent Group. The accompanying catalogue will take its inspiration from the original seminal 1956 publication, with

each group presenting their process of design and collaboration through plans, sketches and photographs, plus accompanying explanatory texts. Architects featured include Adjaye Associates (UK/US/Ghana), Alberto Kalach/TAX (Mexico), Marina Tabassum Architects (Bangladesh) and Studio Anne Holtrop (Netherlands). Artists featured include Rana Begum, Cecile B. Evans, Simon Fujiwara and Kapwani Kiwanga.

Vitamin C: Clay and Ceramic in Contemporary Art

Phaidon Press A global survey of 100 of today's most important clay and ceramic artists, chosen by leading art world professionals. Vitamin C celebrates the revival of clay as a material for contemporary visual artists, featuring a wide range of global talent as selected by the world's leading curators, critics, and art professionals. Clay and ceramics have in recent years been elevated from craft to high art material, with the resulting artworks being coveted by collectors and exhibited in museums around the world. Packed with illustrations, Vitamin C is a vibrant and incredibly timely survey - the first of its kind. Artists include: Caroline Achaintre, Ai Weiwei, Aaron Angell, Edmund de Waal, Theaster Gates, Marisa Merz, Ron Nagle, Gabriel Orozco, Grayson Perry, Sterling Ruby, Thomas Schütte, Richard Slee, Clare Twomey, Jesse Wine, and Betty Woodman. Nominators include: Pablo Leon de la Barra, Iwona Blazwick, Mary Ceruti, Dan Fox, Jens Hoffmann, Christine Macel, James Meyer, Jed Morse, Beatrix Ruf, Patrizia Sandretto Re Rebaudengo, Nancy Spector, Sheena Wagstaff, and Jonathan Watkins.

Again, a Time Machine

From Distribution to Archive

Again, A Time Machine, reappears at Edinburgh Printmakers Gallery, with the presentation of Make the Living Look Dead, The Wanderer (The Storage) by Laure Prouvost and A Poster Project by Jonathan Monk.

Contemporary Designers

Design Without Boundaries

Visual Communication in Transition

Booth-Clibborn On graphic communication.

Global Dynamics in Travel, Tourism, and Hospitality

IGI Global Worldwide, tourism is the third largest economic activity in direct earnings after petroleum and automobile industries, and by far the largest one if indirect earnings are also taken into consideration. Taking into account the profound economic impact the tourism and hospitality industries can have on regions and cities around the world, further research in this area is critical. Global Dynamics in Travel, Tourism, and Hospitality takes a holistic approach to tourism and hospitality operations, education, and research. Highlighting the latest research in the field, real-world examples of how these industries are shaping economic development as well as future outlooks and opportunities for growth, this publication is an essential reference source for researchers, professionals, and graduate-level students.

Communicate

Independent British Graphic Design Since the Sixties

Yale University Press A unique look at how popular music and culture have influenced the evolution of British design.

Adventures of the Black Square

Abstract Art and Society 1915-2015

Prestel Pub Exploring how the universal visual language of geometric abstraction was influenced by different societies, this volume also demonstrates how the movement's revolutionary aesthetic continues to impact culture around the globe. It traces a century of abstract art from 1915 to the present day, celebrating the accomplishments of both men and women and includes sculpture, film, photography and painting. Organised around four distinct themes - communication, architectonics, utopia and everyday life - the book presents a chronological survey from Russia to Europe, the Middle East, Southeast Asia, Central America, Africa, South America, and the US. Each of the 100 works is featured in double-page spreads with brief artist biographies. Essays by Tanya Barson, Briony Fer, Tom McDonough, and Joshua Jiang, contextualize the various geographic and aesthetic stages of the development of geometric abstraction. Published in association with Whitechapel Gallery, London.