

The politics of the social in contemporary art

L i t A j t j T t M n
j y y

f n t jnt n jn s c j l l t j ns t t j l i c t j ns j n l j n t n jts j nc s jn
n t j c l l s c c t j c s l t t t s s c j l j n s t j t j ns T j s sy sj
j n s t t n t s t j c j t y j n t c j



n Ll y is ss A t jst y n j ct t^a is l n M t j l r t s c^a r nt
jn t^a c lly A t sj n A c^a j t ct t jn st n Unj s jty^a s^a l s^a j l y n
c nt y n n j s l c l t n^a s j t n y s j n c c l l t j n n
j ty j n t n t j n l j n t j s c l j n y c t j t s c t s A n n t j n l l s t
T^a A t n t n t j n c t s^a c c t j t^a ss n n j s n **Now: London-Kyoto**
f l l y y t. **Dialogues with Place** l j t n t j n L s t n y y t y j n
j l l s y t A t s r n t n **Art, Performance & Activism in Contemporary Japan**
s f l l y L n n.

n M t ns is n t jst l j n j n ss l s is **Episode 3** s^a j j t t^a t^a l j n
j n n l t l j M s A s t L j j n n c l n n A s j n n n
s c n t t M n L n n n r n t j j s t s l s j s t j t t^a
t l j s j n n n c n t y s t j s r n t l y^a s n t^a n s t j t t^a n
A c t j j s n j s j y f n t j c t j n j n t^a r n T^a n s t j t t^a l j t s n j n
s j n j n t^a r n l s j n s t s t t^a t^a l j n j n n j l n^a s c j n
s n t j n s t t^a A t r n t M j n n l s t^a t l j M s A s t n j l s
s s l s

t n A l t n t j j s^a y j t s c l l c t j n n n j t n j t j n j t^a j s s j n t c t
l n s t n j n s n t s s y l s n^a j s t y T^a c t s n c s
j n t n t j n s n j t j l n t j l s c s t j n j n n l j n t^a t l s c^a j t c t
j j t s j n n j n n l j c l t j n s s^a s t t j ty n s j n c l j n
t^a s l y n s l l y c t A n A l t n t j s s^a n t j t^a j n
t j n s t j n s s c^a s f n^a j Y T t M n n M s l A t M n M j c
r j ty s l l s j n t^a l j c s^a t^a y c l l t j t^a c n j ty n j t j n s n
c t j s t j l j t j n s

L s j j s Unj s j ty L c t j n j s t y A t t^a Unj s j ty r j j s c
j t **Aesthetics and Contemporary Art** t n ss. n j s c n t l y t n
c t n j t **The Politics of Anti-Aesthetics: Conceptual Art After 1968** j s^a s j n t^a
n l s **Art History Grey Room Manifesta Journal Tate Papers n Third Text** l s c n j s
t^a j j j n **Counter-Production** t t^a f n l j n n t j n j n n.

l j t^a j s r t A l t s T t f l l y

c^a n l s j n U n t^a j n j t j n t j n s t j n s t^a l s
s l s t s l l t s c j j c j n t s t s c j l j t c l s j t j n s t j j c t
j n t n t j n s j n t s c j ty s t c t s j n c l j n j c l c j l l t^a l s s l j n
j n n n j s j n n s j n j c t s j n Z j c^a s l n t t j t j n l j n s t c t j n j n
s c^a l s j n n n j l j n U A c^a n l s c t n t s j n t s n t s t j n
n j l n t s l t j n s s c j j c l s t^a j s c n j ty l j n j n A l s A t t l t^a j ty
s n j n t n t j n s^a n c n c t y t^a j s j n t

Z t^a n t^a n t^a ns t s^a j t n j s l y s t^a t ns n
s c n j ty t l s n n t l t^a s c j ty t c t T^a l n j n j n s y n t
n j s y t^a A n j l l s j n y n l s j n j n s t j n t t^a n n
r c^a s t t T c^a n n l s n t t c^a n j j s l n t^a y j t s n t s c t s n n t^a
j n t n t j n Z t^a n j n j l t t^a syst r c^a n t j n l c s s j n t^a j n t j s
t n t^a s t^a t s s t t^a t c s^a c j t n t t^a n t^a
c t j n s t^a s l s n t^a l t s t n t s j l t t s s s n j n n n t c l l
l n c^a n y l l s t^a r c^a l j n t t s^a t^a t
n n t s l c t j n s c j ty j t^a t c j j l s n s j j l j t s