



Documentary (Whitechapel: Documents of Contemporary Art)

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After a long period in eclipse, documentary has undergone a marked revival in recent art. This has been spurred by two phenomena: the exhibition of photographic and video work on political issues at Documenta and numerous biennials; and increasing attention to issues of injustice, violence, and trauma in the war zones of the endemically conflict-ridden twenty-first century. The renewed attention to photography and video in the gallery and museum world has helped make documentary one of the most prominent modes of art-making today. Unsurprisingly, this development has been accompanied by a rich strain of theoretical and historical writing on documentary. This anthology provides a much-needed contextual grounding for documentary art. It explores the roots of documentary in modernism and its critique under postmodernism; surveys current theoretical thinking about documentary; and examines a wide range of work by artists within, around, or against documentary through their own writings and interviews.

Artists surveyed include: Kutlug Ataman, Ursula Biemann, Hasan Elahi, Harun Farocki, Omer Fast, Joan Fontcuberta, Regina José Galindo, David Goldblatt, Craigie Horsfield, Alfredo Jaar, Emily Jacir, Lisa F. Jackson, Philip Jones Griffiths, An-My Le, Renzo Martens, Boris Mikhailov, Daido Moriyama, Walid Raad, Michael Schmidt, Sean Snyder

Writers include: James Agee, Ariella Azoulay, Walter Benjamin, Adam Broomberg, Judith Butler, Oliver Chanarin, Georges Didi-Huberman, John Grierson, David Levi Strauss, Elizabeth McCausland, Carl Plantinga, Jacques Rancière, Martha Rosler, Jean-Paul Sartre, Allan Sekula, W. Eugene Smith, Susan Sontag, Hito Steyerl, Trinh T. Minh-ha



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Editorial Review

Review

As an introduction to some of the most important thinking on documentary art... the book is a clear success, both encouraging discourse and pointing the way to further reading.

(Publishers Weekly)

About the Author

Julian Stallabrass is Professor of Art History at the Courtauld Institute of Art, London. He is the author of *Art Incorporated: The Story of Contemporary Art*, *High Art Lite: The Rise and Fall of Young British Art*, and other books.

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