

## Sdafrika Blue Portraits Einfhrung Von Wulf Herzogenrath

Emblematic Tendencies in the Art and Literature of the Twentieth Century  
Signal - Christian Boltanski  
The Hand of the Engraver 1949/1989  
Von Chaos und Ordnung der Seele  
Discovery of El Greco  
Medialisierte Kunsterfahrung  
Children's Culture and the Avant-Garde  
Design in Motion  
Women Artists in Expressionism  
Van Gogh and Expressionism  
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Dada Köln  
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Prehistoric Future  
Stefan Wewerka : architect, designer, object artist ; Architekt, Designer, Objektkünstler  
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weitere angaben inhalt boltanskis werk und sein umgang mit dem holocaust stellt eine herausforderung auch an disziplinen jenseits der kunstwissenschaft dar  
christian boltanski gehört zu den international renommiertesten gegenwartskünstlern sein künstlerischer umgang insbesondere mit der erinnerung an den holocaust hat diesen ruf weit über die kunstwelt hinaus begründet in einer geisteswissenschaftlichen forschungssituation in der erinnerungskulturen und phänomene des kulturellen gedächtnisses im zentrum des interesses stehen sind seine beiträge eine herausforderung auch für disziplinen jenseits der kunstwissenschaft das max planck institut für geschichte in göttingen hat christian boltanski eingeladen um an seinem werk leistungen und grenzen künstlerischer arbeit am kulturellen gedächtnis auszuloten im vergleich zur wissenschaftlichen arbeit an diesem gedächtnis christian boltanski hat eine arbeit beigetragen die hier erstmals publiziert wird sie bedient sich einzelner blätter aus der zeitschrift signal die von 1940 bis 1945 von der deutschen wehrmacht produziert und nur im ausland verkauft wurde das seinerzeit unter bild journalistischen gesichtspunkten bahnbrechende produkt wurde allein in den ersten drei jahren in mehr als hundert millionen exemplaren und bis zu zwanzig sprachen im ausland verkauft boltanski hat aus zwanzig heften des signal jeweils einen farbigen doppelaufschlag herausgenommen das zusammentreffen der auf der linken und der rechten seite des blattes gedruckten bilder ist zwar rein drucktechnisch bedingt aber doch zugleich die botschaft der zeitung stets stehen überlegene wehrtechnik und überlegene

this book is the first to explore in detail the encounter between albert flocon and gaston bachelard in postwar paris bachelard was a philosopher and historian of science who was also involved in literary studies and poetics flocon was a student of the bauhaus in dessau germany who specialized in copper engraving both deeply ingrained in the surrealist avant garde movements each acted at the frontiers of their respective métiers in exploring uncharted territory bachelard experienced the sciences of his time as constantly undergoing radical changes and he wanted to create a historical epistemology that would live up to this experience he saw the elementary gesture of the copper engraver the hand of the engraver as meeting the challenge of resistant and resilient matter in an exemplary fashion flocon was fascinated by bachelard s unconventional approach to the sciences and his poetics together their relationship interrogated and celebrated the interplay of hand and matter as it occurs in poetic writing in the art of engraving and in scientific experimentation in the form of a double biography hans jörg reinberger succeeds in writing a lucid intellectual history and at the same time presents a fascinating illustrated reading of flocon s copper engravings

das künstlerische werk ist eine der greifbarsten manifestationen der menschlichen seele und mag auch aufschluß geben über die prozesse durch die psychische phänomene zustände kommen daher braucht die psychiatrie die moderne kunst um psychisches geschehen differenzierter erkennen zu können der dialog zwischen kunst und psychiatrie dauert schon länger an wobei der entscheidende impuls sicher von prinzhorn 1922 mit seiner bildnerie der geisteskranken kam das vorliegende buch ist bewußt interdisziplinär aufgebaut um das verhältnis von kunst und psychiatrie aus möglichst verschiedenen blickwinkeln zu beleuchten

originally published in dutch and translated to spanish for the fourth centenary celebration of the death of el greco in 2014 this book is a comprehensive study of the rediscovery of el greco seen as one of the most important events of its kind in art history the nationalization of culture versus the rise of modern art analyses how changes in artistic taste in the second half of the nineteenth century caused a profound revision of the place of el greco in the artistic canon as a result el greco was transformed from an extravagant outsider and a secondary painter into the founder of the spanish school and one of the principle predecessors of modern art increasingly related to that of the impressionists due primarily to the german critic julius meier graefe s influential history of modern art 1914 this shift in artistic preference has been attributed to the rise of modern art but eric storm a cultural historian shows that in the case of el greco nationalist motives were even more important this study examines the work of painters art critics writers scholars and philosophers from france germany and spain and the role of exhibitions auctions monuments and commemorations paintings and associated anecdotes are discussed and historical debates such as el greco s supposed astigmatism are addressed in a highly readable and engaging style this book will be of interest to both specialists and the interested art public

kunstwerke werden überwiegend in form von fotografien oder videoaufnahmen also jenseits einer ausstellungssituation erfahren stephanie sarah lauke legt mit dieser publikation die erste systematische beschäftigung mit der medialisierten erfahrung von kunst als eigenständigem modus der kunstrezeption am beispiel von videos über bewegtbildinstallationen vor im fokus stehen fernsehsendungen und handyvideos die abbildungen installativer bewegtbildarbeiten von doug aitken dan graham marie jo lafontaine bruce nauman und wermke leinkauf zeigen diese formate werden zu den darstellungsverfahren der videokunst sichtungsvideo und videokatalog in bezug gesetzt und einer detaillierten beschreibung und vergleichenden analyse unterzogen quellen medienpraktiken und räume kunstwissenschaftlicher wissensproduktion werden offengelegt und herausforderungen sowie potenzielle audiovisuell gestützter werkanalysen diskutiert

ein besonderes augenmerk liegt auf dem videowalk mit dem ereignis u

this volume explores the mutual influences between children s literature and the avant garde olson places particular focus on fin de siècle paris where the avant garde was not unified in thought and there was room for modernism to overlap with children s literature and culture in the golden age the ideas explored by artists such as florence upton henri rousseau sir william nicholson paula modersohn becker and marc chagall had been disseminated widely in cultural productions for children their work in turn influenced children s culture these artists turned to children s culture as a new way of seeing allied to a contemporary interest in international artistic styles children s culture also has strong ties to decadence and to the grotesque the latter of which became a distinctively modernist vision this book visits the qualities of the era that were defined as uniquely childlike the relation of childhood to high and low art and the relation of children s literature to fin de siècle artistic trends topics of interest include the use of non european figures the golliwogg approaches to religion and pedagogy to oppression and motherhood to nature in a post darwinian world and to vision in art and life olson s unique focus covers new ground by concentrating not simply on children s literature but on how childhood experiences and culture figure in art

the first comprehensive history in english of film at the bauhaus exploring practices that experimented with film as an adaptable elastic polymedium with design in motion laura frahm proposes an alternate history of the bauhaus one in which visual media and film in particular are crucial to the bauhaus s visionary pursuit of integrating art and technology in the first comprehensive examination in english of film at the bauhaus frahm shows that experimentation with film spanned a range of bauhaus practices from textiles and typography to stage and exhibition design indeed bauhausler deployed film as an adaptable elastic polymedium malleable in shape and form unfolding and refracting into multiple material aesthetic and philosophical directions frahm shows how the encounter with film imbued the bauhaus of the 1920s and early 1930s with a flexible notion of design infusing painting with temporal concepts sculptures with moving forms photographs with sequential aesthetics architectural designs with a choreography of movement frahm considers among other things student works that explored light and the transparent features of celluloid and cellophane weaving practices that incorporate cellophane experimental films social documentaries and critical reportage by bauhaus women and the proliferation of film strips in posters book covers and other typographic work viewing the bauhaus s engagement with film through a media theoretic lens frahm shows how film became a medium for design in motion movement and process rather than stability and fixity become the defining characteristics of bauhaus educational aesthetic and philosophical ethos

a beautifully illustrated examination of the women artists whose inspired search for artistic integrity and equality influenced expressionist avant garde culture women artists in expressionism explores how women negotiated the competitive world of modern art during the late wilhelmine and early weimar periods in germany their stories challenge predominantly male oriented narratives of expressionism and shed light on the divergent artistic responses of women to the dramatic events of the early twentieth century shulamith behr shows how the posthumous critical reception of paula modersohn becker cast her as a prime agent of the feminization of the movement and how käthe kollwitz used printmaking as a vehicle for technical innovation and sociopolitical commentary she looks at the dynamic relationship between marianne werefkin and gabriele münter whose different paths in life led them to the blaue reiter a group of expressionist artists that

included Wassily Kandinsky and Paul Klee. Behr examines Nell Walden's role as an influential art dealer, collector, and artist who promoted women expressionists during the first world war and discusses how Dutch artist Jacoba van Heemskerck's spiritual abstraction earned her the status of an honorary German expressionist. She demonstrates how figures such as Rosa Schapire and Johanna Ey contributed to the development of the movement as spectators, critics, and collectors of male avant-gardism. Richly illustrated, *Women Artists in Expressionism* is a women-centered history that reveals the importance of emancipative ideals to the shaping of modernity and the avant-garde.

This publication is the first to examine the enormous influence of Van Gogh on German and Austrian expressionism. It presents numerous masterpieces by Van Gogh and the expressionists, including extremely powerful works by the painters of Die Brücke, Der Blaue Reiter, and the Viennese avant-garde. **Book jacket**

This important and first of its kind collection addresses the emerging challenges in the field of media art preservation and exhibition, providing an outline for the training of professionals in this field. Since the emergence of time-based media such as film, video, and digital technology, artists have used them to experiment with their potential, resulting in artworks with their basis in rapidly developing technologies that cross over into other domains such as broadcasting and social media. Have challenged the traditional infrastructures for the collection, preservation, and exhibition of art. Addressing these challenges, the authors provide a historical and theoretical survey of the field and introduce students to the challenges and difficulties of preserving and exhibiting media art through a series of first-hand case studies situated at the threshold between archival practices and film and media theory. It also makes a strong contribution to the growing literature on archive theory and archival practices. A companion to *Media Art* provides the first full-fledged introduction to the emerging new field of the preservation and presentation of media art from a truly international perspective, bringing together contributions from authors from all over Europe and the United States. Combining the rich insights of scholars, curators, and artists, the book addresses the history, theory, and technical aspects of creating and curating media art. A companion to *Media Art* is the first textbook for students in advanced degree programs that lead to careers in the field of preserving and curating media art in media archives and museum collections. For the general reader, the book provides an introduction to this fascinating new field. The combination of incisive scholarly articles and case studies provides for a comprehensive view of the field that will interest scholars, artists, archivists, and curators alike.

Mais qu'est-ce qu'ils ont donc tous voulu faire de Dada? Un objet de musée? Dada était une bombe. Ajoute-t-il, peut-on imaginer quelque un, pres d'un demi-siècle après l'explosion d'une bombe qui s'emploierait à recueillir les éclats, les coller ensemble et les montrer que sauront-ils de plus? On va leur montrer des objets déjà collés ensemble. Par cela, nous exprimons notre degoût, notre indignation, notre révolte. eux n'y verront qu'une phase, une étape, laquelle, comme ils disent de l'histoire de l'art, laquelle, exactement le contraire de ce que voulait Dada, et si on voudrait que j'écrive de l'abus très sec, je ne suis pas historien. Max Ernst, 1958. Bislang wird Dada in Köln von einigen Ausnahmen abgesehen im wesentlichen als frühe Schaffensperiode von Max Ernst thematisiert. Sicher ist es zutreffend, daß Max Ernsts Werk, das sich in den Kölner Dada-Jahren von 1919 bis 1922 entscheidend entwickelt hat, die bildkünstlerischen Oeuvres seiner dadaistischen Mitstreiter, welche in seiner kunsthistorischen Bedeutung übersteigt, doch erscheint diese extreme Prädominanz Ernsts erst im Rückblick auf dessen Gesamtwerk gerechtfertigt. Der die Arbeiten seiner Dada-Phase gleich doppelt unterschätzt, denn weder erscheint es angebracht, Ernsts Dada-Arbeiten lediglich als Prolog zu seinem surrealistischen

oeuvre anzusehen noch ergibt sich aus der kunsthistorischen bedeutung von ernsts gesamtwerk zwangsläufig die unterordnung der dada arbeiten hans arps oder johannes theodor baargelds vor allem dann wenn man dada köln als gruppenphänomen betrachtet muß dieses allzu eingeschränkte urteil revidiert werden

framed by evocative inscriptions tumultuous historical events and the ambiguities of christian death romanesque tomb effigies were the first large scale figural monuments for the departed in european art in this book shirin fozi explores these provocative markers of life and death establishing early tomb figures as a coherent genre that hinged upon histories of failure and frustrated ambition in sharp contrast to later recumbent funerary figures none of the known european tomb effigies made before circa 1180 were commissioned by the people they represented and all of the identifiable examples of these tombs were dedicated to individuals whose legacies were fraught rather than triumphant fozi draws on this evidence to argue that romanesque effigies were created to address social rather than individual anxieties they compensated for defeat by converting local losses into an expectation of eternal victory comforting the embarrassed heirs of those whose histories were marked by misfortune and offering compensation for the disappointments of the world featuring numerous examples and engaging the visual historical and theological contexts that inform them this groundbreaking work adds a fresh dimension to the study of monumental sculpture and the idea of the individual in the northern european middle ages it will appeal to scholars of art history and medieval studies

yes no perhaps are the most written words in mary bauermeister s artworks together they stand for the concept of many valued aesthetics in the german artist s oeuvre an aesthetic that bauermeister developed using many valued logic hauke ohls brings the artist s central groups of works in context with each other as well as with the neo avant garde of the post war period in europe and the usa he shows that the development of bauermeister s art may appear disparate but her canvas and relief works drawings and writing pictures lens boxes and stone pictures are characterized by a reciprocal relationship of combinations and interconnections through the ubiquitous use of meta references the entire oeuvre ultimately appears as an interconnected assemblage

one of the most admired artists of the twentieth century max ernst was a proponent of dada and founder of surrealism known for his strange evocative paintings and drawings in prehistoric future ralph ubl approaches ernst like no one else has using theories of the unconscious surrealist automatism freudian psychoanalysis the concept of history as trauma to examine how ernst s construction of collage departs from other modern artists ubl shows that while picasso braque and man ray used scissors and glue to create collages ernst employed techniques he himself had forged rubbing and scraping to bring images forth onto a sheet of paper or canvas to simulate how a screen image or memory comes into the mind s view in addition ernst scoured the past for obsolete scientific illustrations and odd advertisements to illustrate the rapidity with which time passes and to simulate the apprehension generated when rapid flows of knowledge turn living culture into artifact ultimately ubl reveals ernst was interested in the construction and phenomenology of both collective and individual modern history and memory shedding new light on ernst s working methods and the reasons that his pieces continue to imprint themselves in viewers memories prehistoric future is an innovative work of critical writing on a key figure of surrealism

text in english and german the oeuvre of stefan wewerka occupies a unique position in post war art because of the way in which he mixes different genres wewerka is an uomo universale an uncomfortable pedagogue a bringer of enlightenment in addition to his practical work as an architect his competition entries

have had a lasting effect on architectural discourse he has alienated architecture photographically or with the aid of traditional artistic techniques has written books has painted pictures has made films and object art in the early 50s weverka involved himself in earth architecture early attempts to build with nature and not against it and this at a time when no one was talking about ecology or even green building weverka became known to a wider public in the 60s by the artistic alienation of chairs and other everyday objects which he sawed up or distorted in order to undermine familiar images subversively he also did not leave architectural high culture untouched triumphal arches like the arc de triomphe in paris or gothic cathedrals heel over or buckle to form surreal structures and thus make their ideological claims questionable in the late 70s weverka also started to design furniture which had high utility value despite its free form and which emanate an almost bauhaus like dignity all this furniture like the fan desk the three legged chair or the one swinger and also his kitchen tree and the programmatic cella furniture system stand like sculptures in the space and always derive a new and surprising variant from subjects and genres that seemed to be closed the internationally known architecture and design historian volker fischer was vice director of the deutsches architekturmuseum in frankfurt for over 10 years for some time now he has been building up a new design department in the museum fur kunsthandwerk in frankfurt in addition to his museum work he teaches history of architecture and design at the hochschule fur gestaltung in offenbach like volker fischer architectural historian andrea gleiniger worked for many years in the deutsches architekturmuseum in frankfurt she now teaches at the staatliche hochschule fur gestaltung in karlsruhe her principal working fields are the history of housing estates in the 20th century and the relationship between architecture art and the new media

der band befragt die videokunst der frühen 1970er jahre hinsichtlich ihrer interventionen in körper und mediendiskurse bzw subjektdiskurse der zeit im anschluss an walter benjamin entwickelt die studie hierfür ein operatives bildverständnis und arbeitet den wachen sinn für die signatur der zeit aus den praktiken und diskursen der videokunst heraus analysen zu videowerken von eleanor antin lynda benglis lili dujourie sanja ivecoviç martha rosler lisa steele hannah wilke und anderen künstlern und künstlerinnen belegen einen repräsentationskritischen einsatz des mediums der die arbeit an mit und in bildern als eine ebenso ästhetische wie politische argumentation lesbar macht

seit dem beginn des 20 jahrhunderts ist die gesellschaftliche position der neuen musik am rand des allgemeinen musikbetriebs eines ihrer bestimmenden merkmale ein wesentlicher identifikationspunkt ihrer vertreter und gleichzeitig h ufiger angriffspunkt der diversen politischen ideologischen und fachlichen gegner besonders deutlich tritt diese entwicklung im k lner musikleben nach 1945 hervor einerseits existierten dort vielf ltige kuenstlerische netzwerke und elit re zirkel von musikern komponisten und funktion ren andererseits wirkten dabei soziale kulturelle und politische dimensionen ffentliche institutionen wie der westdeutsche rundfunk und die musikhochschule waren wesentliche f rderer der neuen musik in den vergangenen jahrzehnten sie bildeten den rahmen in dem komponisten wie karlheinz stockhausen bernd alois zimmermann mauricio kagel john cage und gy rgy ligeti ihrerseits musikgeschichte schreiben konnten indem die kernfrage nach der sozialen isolation der neuen musik am beispiel des k lner musiklebens er rtert wird pr sentierte der band zugleich unver ffentlichtes und unbekanntes quellen und archivmaterial bringt das deutsche nachkriegsmusikleben auf den punkt hier traut sich ein autor das aus der musikgeschichte heraus gewonnene wissen tagesaktuell interessant werden zu lassen das gelingt sonst selten um nicht zu sagen nie fermate absolut lesenswert international review of the aesthetics and sociology of music

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