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This book presents a historical panorama of the Polish avant-garde in Berlin from 19th century historical avant-garde until the recent art. Looking at specific artistic strategies and development of modernist paradigm both in the pre- and post-Second World War period from the perspective of the migration experience, this book offers a deep insight into mechanisms, relations and identity programmes of particular artists or groups. It also reveals the dynamics of

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eventual cultural exchange or alternative forms of artistic transformation and message that Polish artists imprinted in the Berlin's art scene. Whether historical avant-garde or the neo-avant-garde, the component of novelty inscribed in the term itself ceases to be a sheer, one-dimensional slogan and reveals a whole range of cultural projections that artist-migrants are both creators and the subject of. Here the notion of exoticism, wilderness, but also critical and ironical approach often constitute the perception of Polish art in the Berlin milieu.

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Harald Szeemann (1933-2005) war einer der einflussreichsten Ausstellungsmacher der letzten Jahrzehnte. Eine ganze Generation von Kuratoren hat sich von seiner unabhängigen Ausstellungspraxis und seinen emphatischen Inszenierungen der Gegenwartskunst inspirieren lassen. Szeemanns unbeirrbares Interesse am künstlerischen Einzelweg, an starker Haltung und kraftvoller Persönlichkeit erscheint im Rückblick wie vehementer Widerspruch gegen einen Kunstbetrieb der Trends und Tendenzen. Der Band beschreibt das »Prinzip

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Szeemann«, die Visionen eines erklärten Ausstellungskünstlers und lässt die wichtigsten Stationen seiner singulären Karriere Revue passieren - von der legendären Berner Ausstellung »When Attitudes Become Form« über die documenta 5, die großen thematischen Untersuchungen wie »Junggesellenmaschinen« und »Der Hang zum Gesamtkunstwerk«, die Entdeckung der jungen osteuropäischen Szenen bis hin zu den Biennalen in Venedig, Lyon und Sevilla. (Englische Ausgabe ISBN 978-3-7757-1705-2) Zum Autor: Hans-Joachim Müller (*1947), Studium der

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Kunstgeschichte und Philosophie, in den 1980er Jahren Kunstkritiker im Feuilleton der »Zeit«, zuletzt Feuilletonchef der »Basler Zeitung«. Lebt heute als freier Autor (unter anderem für die »Frankfurter Allgemeine Zeitung«, die »Zeit« und das »art«-Magazin) in Freiburg im Breisgau und in Südtalien. Autor des 1992 erschienenen Filmporträts »Harald Szeemann - Verzauberung auf Zeit«. Unterstützt von Pro Helvetia, Schweizer Kulturstiftung

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it's like to be a dentist.
Readers will learn what
dentists do, the tools they
use, and how people get this
exciting job.

Bruce Nauman

Die Weltkunst

Artists' Recordworks

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Nauman

A Research and Information
Guide, 2 Volume Set

Frederick Kiesler: Face to

Face with the Avant-Garde

Polish Avant-Garde in Berlin

"The Fondazione Prada presents
between 1 June and 3 November
2013 at Ca' Corner della Regina
in Venice an exhibition entitled

“ When Attitudes Become Form:
Bern 1969/Venice 2013 ” curated

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by Germano Celant in dialogue with Thomas Demand and Rem Koolhaas. In a surprising and novel remaking, the project reconstructs "Live in Your Head. When Attitudes Become Form," a show curated by Harald Szeemann at the Bern Kunsthalle in 1969, which went down in history for the curator's radical approach to exhibition practice, conceived as a linguistic medium." - See more at: <http://moussmagazine.it/55vb-fondazione-prada/#sthash.PpxmEBXE.dpuf>.
Dumont Dokumente: Bruce Nauman
Ein Lesebuch
Bruce Nauman
ein Lesebuch
Film Music

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in the Sound EraA Research and
Information Guide, 2 Volume
SetRoutledge

What does it mean to publish
today? Concepts of ownership,
authorship, work,
Dealers, Exhibitions and Public
Collections

Strategien performativer
Installationen
Bern 1969

Dentists

The Helga and Walther Lauffs
Collection

Christo and Jeanne-Claude in
the Vogel Collection

Practices of Rehearsal in Fine
Arts, Film, Theater, Theory, and
Politics

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This innovative new history examines in-depth how the growing popularity of large-scale international survey exhibitions, or 'biennials', has influenced global contemporary art since the 1950s. Provides a comprehensive global history of biennialization from the rise of the European star-curator in the 1970s to the emergence of mega-exhibitions in Asia in the 1990s. Introduces a global array of case studies to illustrate the trajectory of biennials and their growing influence on artistic expression, from the Biennale de la Méditerranée in Alexandria, Egypt in 1955, the second Havana Biennial of 1986, New York's Whitney Biennial in

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1993, and the 2002 Documenta 11 in Kassel, to the Gwangju Biennale of 2014 Explores the evolving curatorial approaches to biennials, including analysis of the roles of sponsors, philanthropists and biennial directors and their re-shaping of the contemporary art scene Uses the history of biennials as a means of illustrating and inciting further discussions of globalization in contemporary art

Frederick Kiesler was a committed networker and communicated regularly with the who's who of the avant-garde. He was an important intermediary between the visionary ideas of the European Moderne movement and the up-and-coming

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New York art scene. About 20 contributions portray his colorful life and his multifaceted oeuvre in various contexts, and place Kiesler in a dialog with the most important artists and architects of his time. The publication on the occasion of the 20 year anniversary of the Friedrich Kiesler Foundation deals with his relationship with the Bauhaus, surrealism, and the New York School, as well as with personalities such as Richard Buckminster Fuller, Marcel Duchamp, Arshile Gorky, Theo van Doesburg, Piet Mondrian, Hans Arp, Sigfried Giedion, and others.

Abstracts of journal articles, books, essays, exhibition catalogs,

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dissertations, and exhibition reviews.

The scope of ARTbibliographies

Modern extends from artists and

movements beginning with

Impressionism in the late 19th

century, up to the most recent works

and trends in the late 20th century.

Photography is covered from its

invention in 1839 to the present. A

particular emphasis is placed upon

adding new and lesser-known artists

and on the coverage of foreign-

language literature. Approximately

13,000 new entries are added each

year. Published with title LOMA

from 1969-1971.

Artistic Research and Literature

Tate Gallery, [published ... for the

Exhibition of 30 October 1991 - 12

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January 1992]

Putting Rehearsals to the Test

Eternal smile

Thinking About Exhibitions

The Exform

"Oscar Masotta (Buenos Aires, 1930- Barcelona, 1979) is all but forgotten now, except perhaps in the field of Lacanian studies. This is because in the 1970s, Masotta would challenge the master psychoanalyst on his own turf, creating his own post-Lacanian school of psychoanalysis in Barcelona. But in 1965, aged just 27, Masotta taught at the University of Buenos Aires,

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lectured at the Di Tella, and edited a book series on communication and media. A product of the newly open post-Perón era" --Page 91. An anthology of writings on exhibition practice from artists, critics, curators and art historians plus artist-curators. It addresses the contradictions posed by museum and gallery sited exhibitions, as well as investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional museum or gallery locales. Here for the first time is a complete presentation and comprehensive appraisal of

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the work of Harald Szeemann, who has an international reputation as one of the most creative of today's exhibition-makers. Numerous documents, notes, sketches, photos, commentaries, reactions, explanations and recollections convey a lively picture of how Szeemann's ideas and concepts are put into practice, as well as his philosophy and understanding of art.

*Gadamer - Just war theory. 4
Bilder werden Worte
Experimental Systems
Future Knowledge in Artistic
Research
Harald Szeemann - With by
Through Because Towards*

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*Despite
Elastic Architecture
ein Lesebuch*

**Advanced art education is in the process of developing research programs throughout Europe. What does the term research actually means in the practice of art? What is the relation to the scientific methods of alpha, beta or gamma sciences, directed toward knowledge production and the development of a certain scientific domaine? What will be the influence of scientific research on the art forms?
This fascinating study of art**

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gallery interiors examines the changing ideals and practices of galleries in Europe and North America from the 18th to the late 20th century. It offers a detailed account of the different displays that have been created—the colors of the background walls, lighting, furnishings, the height and density of the art works on show—and it traces the different scientific, political and commercial influences that lay behind their development. Charlotte Klonk shows that scientists like Hermann von Helmholtz and Wilhelm Wundt advanced

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theories of perception that played a significant role in justifying new modes of exhibiting. Equally important for the changing modes of exhibition in art galleries was what Michael Baxandall has called “the period eye,” a way of seeing informed by the impact of new fashions in interior decoration and by department store and shop window displays. The history of museum interiors, she argues, should be appreciated as a revealing chapter in the broader history of experience. In the sciences, the experimental approach has

proved its worth in generating what subsequently requires understanding. Can the emergent field of artistic research be inspired by recent thinking about the history and workings of science?

**Photography and New Technologies at the Düsseldorf School
zum Verhältnis von bildender Kunst und Literatur : vom Kubismus bis zur Gegenwart
Borromini's San Carlo Alle Quattro Fontane
Annual Bibliography of Modern Art
Cubists and Post-impressionism**

**Erwerbungen der letzten Jahre
: Ausstellung im Herzog Anton
Ulrich-Museum Braunschweig
vom 24. Januar bis 16. April
1979**

**A Study in Multiple Form and
Architectural Symbolism**

Broken Music is an essential compendium for records created by visual artists. The publication was edited by Ursula Block and Michael Glasmeier and originally published in 1989 by DAAD. Broken Music focuses on recordings, record-objects, artwork for records, and record installations made by thousands of artists between WWII and 1989. It also includes essays by both editors as well as Theodor W. Adorno, René Block, Jean

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Dubuffet, Milan Knizak, László Moholy-Nagy, Christiane Seiffert, and Hans Rudolf Zeller, as well as a flexi disc of the Arditti Quartet performing Knizak's "Broken Music." The centerpiece of the publication is a nearly 200-page bibliography of artists' records. Works chosen for the publication revolved around four criteria: (1) record covers created as original work by visual artists; (2) record or sound-producing objects (multiples/editions/sculptures); (3) books and publications that contain a record or recorded-media object; and (4) records or recorded media that have sound by visual artists.

30 October 1991 - 12 January 1992: variations on a theme the

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painting of Gerhard Richter by
Sean Rainbird: retrospective ahead
by Stefan Germer: revolution and
restoration conflicts in the making
of modern Germany by Neal
Ascherson: Gerhard Richter notes
1966-1990: biog.: bibliog.: 144pp.
83 illus. + 52 in col.

Published as the catalogue of a
travelling exhibition, 1976 and
1977.

Collaborations of Ch. Rotham
Ein Lesebuch

Spaces of Experience

Catalogue of All Exhibitions
1957-2005

Broken Music

Artistic Research

Gerhard Richter

Film Music in the Sound Era: A

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Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film (1927–2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism,

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studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.

Author of the influential *Relational Aesthetics* examines the dynamics of ideology. Leading theorist and art curator Nicolas Bourriaud tackles the excluded, the disposable and the nature of waste by looking to the future of art—the exform. He argues that the great theoretical battles to come will be fought in the realms of ideology, psychoanalysis and art. A “realist” theory and practice must begin by uncovering the

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mechanisms that create the distinctions between the productive and unproductive, product and waste, and the included and excluded. To do this we must go back to the towering theorist of ideology Louis Althusser and examine how ideology conditions political discourse in ways that normalize cultural, racial and economic practices of exclusion. This book, which accompanies an exhibition at the National Gallery of Art, Washington, DC, covers Christo and Jeanne-Claude's career of more than 40 years by focusing on 60 major works from the collection of Dorothy and Herbert Vogel. Featured are several early wrapped objects and packages, as well as

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photographs, preparatory drawings, collages, and models for large-scale public works. An illuminating interview with Christo and Jean-Claude gives insight into the history of their partnership, their working methods, and their artistic principles.

The Exhibitions that Created
Contemporary Art

Ausstellungsmacher

History, Theory, Politics

Harald Szeemann

Graphik des 20. Jahrhunderts

ABM

Bruce Nauman und Olafur Eliasson

**Twentieth-century
architect Frederick
Kiesler's innovative
multidisciplinary practice
responded to the ever-**

changing needs of the body in motion, anticipating the research-oriented practices of contemporary art and architecture. In 1960, the renowned architect Philip Johnson championed Frederick Kiesler, calling him “the greatest non-building architect of our time.” Kiesler's ideas were difficult to construct, but as Johnson believed, “enormous” and “profound.” Kiesler (1890-1965) went against the grain of the accepted modern style, rejecting

rectilinear glass and steel in favor of more organic forms and flexible structures that could respond to the ever-changing needs of the body in motion. In *Elastic Architecture*, Stephen Phillips offers the first in-depth exploration of Kiesler's innovative and multidisciplinary research and design practice. Phillips argues that Kiesler established a new career trajectory for architects not as master builders, but as research practitioners whose

innovative means and methods could advance alternative and speculative architecture. Indeed, Kiesler's own career was the ultimate uncompromising model of a research-based practice. Exploring Kiesler's formative relationships with the European avant-garde, Phillips shows how Kiesler found inspiration in the plastic arts, experimental theater, early animation, and automatons to develop and refine his spatial

concept of the Endless. Moving from Europe to New York in the 1920s, Kiesler applied these radical Dadaist, constructivist, and surrealist practices to his urban display projects, which included shop windows for Saks Fifth Avenue. After launching his innovative Design Correlation Laboratory at Columbia and Yale, Kiesler went on to invent new houses, theaters, and galleries that were meant to move, shift, and adapt to evolutionary

changes occurring within the natural and built environment. As Phillips demonstrates vividly, although many of Kiesler's designs remained unbuilt, his ideas proved influential to later generations of architects and speculative artists internationally, including Archigram, Greg Lynn, UNStudio, and Olafur Eliasson.

In Digital Image Systems, Claus Gunti examines the antagonizing reactions to digital technologies in

photography. While Thomas Ruff, Andreas Gursky and Jörg Sasse have gradually adopted digital imaging tools in the early 1990s, other photographers from the Düsseldorf School have remained faithful to film-based technologies. By evaluating the aesthetic and discursive preconditions of this situation and by extensively analyzing the digital work of these three photographers, this book shows that the digital turn in

photography was anticipated by the conceptualization of images within systems, and thus offers new perspectives for understanding the »digital revolution«. In a series of richly detailed case studies from Britian, Australia and North America, Tony Bennett investigates how nineteenth- and twentieth-century museums, fairs and exhibitions have organized their collections, and their

visitors. Discussing the historical development of museums alongside that of the fair and the international exhibition, Bennett sheds new light upon the relationship between modern forms of official and popular culture. Using Foucaultian perspectives *The Birth of the Museum* explores how the public museum should be understood not just as a place of instruction, but as a reformatory of manners in which a wide range of regulated social routines

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and performances take place. This invigorating study enriches and challenges the understanding of the museum, and places it at the centre of modern relations between culture and government. For students of museum, cultural and sociology studies, this will be an asset to their reading list.

Digital Image Systems Unconcealed, the International Network of Conceptual Artists 1967-77

Bibliographic Guide to Art

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**and Architecture
Expressionism
Encyclopedia of
Philosophy
Film Music in the Sound
Era
Essays on Network and
Impact**

A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals, and it indexes individually selected, relevant items from over 6,800 major science and social science

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journals.

Unconcealed describes the emergence of Conceptual art in Northern Europe through the growth of an international network of artists, dealers, museum curators, collectors and critics. A detailed account of this decade (1967-1977) is accompanied by an extensive set of previously unpublished data that charts the exhibitions and sales of Conceptual works to galleries, public institutions and private collections. The relationships, support

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structures and strategies of dealer galleries such as Konrad Fischer, Wide White Space and Lisson Gallery to promote artists such as Marcel Broodthaers, Richard Long and Lawrence Weiner are revealed and make fascinating reading. Unconcealed exposes the new dealing, curatorial, collecting and teaching methods formed in this decade that continue to be critical to today's art world.

A Revolution in German Art
The Birth of the Museum
Oscar Masotta: Theory as

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Action

**Biennials, Triennials, and
Documenta**

**Art Gallery Interiors from
1800 to 2000**

**Frederick Kiesler and
Design Research in the
First Age of Robotic
Culture**

**Arts & Humanities Citation
Index**