

Hanne Darboven Enlightenment Time Histories A Ret

Artists' Magazines
 Modern Art in the Common Culture
 Artists' Books
 The Artist as Curator
 James Casebere
 Delirious
 Sip!
 Hanne Darboven
 Between Memory and Document
 The State of Art Criticism
 The Everywhere Studio
 Some Faggy Gestures
 Personal Structures
 The Annotated Mona Lisa
 Hanne Darboven
 Creative Enterprise
 Impossible Histories
 Dane Mitchell: Post Hoc
 Antinomies of Art and Culture
 Facing Forward
 On Paper
 Isa Genzken
 Philippe Van Snick
 Hanne Darboven
 The Order of Time and Things
 Hanne Darboven
 Urzeit/Uhrzeit
 Proud to be Flesh
 Women Artists
 Art After Conceptual Art
 Words Without Pictures
 Get the Message?
 The Power of Display
 Art, History, and Anachronic Interventions Since 1990
 Image Operations
 Many are Called
 Artists on Hanne Darboven
 Walks, Hands, Eyes (a city)
 Conceptual Art
 Magnificent Obsessions

Hanne Darboven Enlightenment Time Histories A Ret

Downloaded from dev.gamersdecide.com by guest

BRAYDON SIENA

Artists' Magazines Museu Coleção Berardo

The work of German sculptor Isa Genzken is brilliantly receptive to the ever-shifting conditions of modern life. In this first book devoted to the artist, Lisa Lee reflects on Genzken's tendency to think across media, attending to sculptures, photographs, drawings, and films from the entire span of her four-decade career, from student projects in the mid-1970s to recent works seen in Genzken's studio. Through penetrating analyses of individual works as well as archival and interview material from the artist herself, Lee establishes four major themes in Genzken's oeuvre: embodied perception, architecture and built space, the commodity, and the body. Contextualizing the sculptor's engagement with fellow artists, such as Joseph Beuys and Bruce Nauman, Lee situates Genzken within a critical and historical framework that begins in politically fraught 1960s West Germany and extends to the globalized present. Here we see how Genzken tests the

relevance of the utopian aspirations and formal innovations of the early twentieth century by submitting them to homage and travesty. Sure to set the standard for future studies of Genzken's work, *Isa Genzken* is essential for anyone interested in contemporary art.

Modern Art in the Common Culture Andrews McMeel Publishing

Art criticism is spurned by universities, but widely produced and read. It is seldom theorized and its history has hardly been investigated. *The State of Art Criticism* presents an international conversation among art historians and critics that considers the relation between criticism and art history and poses the question of whether criticism may become a university subject. Contributors include Dave Hickey, James Panero, Stephen Melville, Lynne Cook, Michael Newman, Whitney Davis, Irit Rogoff, Guy Brett and Boris Groys.

Artists' Books MIT Press (MA)

This exhibition is neither a retrospective nor an anthology. A visit to her home-studio in Hamburg has originated an itinerary that permits the discovery of a place and the passage of time accumulated in it. Some of the pieces selected were suggested by that visit. Homer. Odyssey

(1971), that initial encyclopedia of all narratives, together with *Milieu* (1979-1980) or *Kosmos* (1985) burst in like journeys through latitudes as close in their materialization as they are distant in their mysteries. An attempt has been made to detect the coordinates that allow us to situate ourselves vis-à-vis the network of references that make up her particular universe. This exhibition will always be an invitation and a representation, the exaltation of the moments of a life and an oeuvre through things, their narratives and their images. Revealing the universe of the home-studio of Hanne Darboven in the exhibition space of a museum gives rise to an approach to her work on the basis of her life, and vice versa.

The Artist as Curator Mute Publishing Ltd

Indonesia is one of the countries where exciting art is still waiting to be discovered. Over the past ten years, a growing number of group exhibitions and survey shows have presented Indonesian art. What has been sorely lacking is a book about the country's best-known artists. "Sip!-- Indonesian Art Today" introduces readers to 16 established and young artists, presenting each of them with recent works. Farah Wardani, director of the Indonesian Visual Art Archive, Yogyakarta,

has compiled brief texts shedding light on the artist's conceptions. Biographical information, exhibition histories, bibliographies, and portraits of the artists complement the illustrations. The curator Enin Supriyanto, a leading expert on the Indonesian art scene, has contributed an essay examining the most recent developments in Indonesian art, tying them back to the art history of the past forty years and mapping them to the transformations in Indonesian society and politics during the same period. A timeline extending from the 1970s to the present additionally visualizes the most important moments in art, in Indonesia and abroad, making the book an indispensable compendium for collectors and curators, students of art and everyone who is interested.

James Casebere A&C Black

Hoofdstukken over kunstenaars en kunstuitingen vormen het uitgangspunt van deze Studie over de relatie tussen avant-garde kunst en de massacultuur

Delirious Routledge

A powerful book that provides new interdisciplinary perspective on the functions of still and moving images in political conflict.

Sip! Metropolitan Museum of Art

"This is an anthology of essays that first appeared in *The Artist as Curator*, a series that occupied eleven issues of *Mousse* from no. 41 (December 2013/January 2014) to no. 51 (December 2015/January 2016). It set out to examine what was then a profoundly influential but still understudied phenomenon, a history that had yet to be written: the fundamental role artists have played as curators. Taking that ontologically ambiguous thing we call "the exhibition" as a critical medium, artists have often radically rethought conventional forms of exhibition making. This anthology surveys seminal examples of such exhibitions from the postwar to the present, including rare documents and illustrations. It includes an introduction and the twenty essays that first appeared in *Mousse*, a newly commissioned afterword by Hans Ulrich Obrist, and two additional essays that appear here for the first time."

[Hanne Darboven](#) Afterall Books

This book presents the first comprehensive monograph of Hanne Darbovens sophisticated oeuvre.

Between Memory and Document Prestel

This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement. Compared to other avant-garde movements that emerged in the 1960s, conceptual art has received relatively little serious attention by art historians and critics of the past twenty-five years—in part because of the difficult, intellectual nature of the art. This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years, on critical discussion surrounding postmodernism, and on the use of theory by artists, curators, critics, and historians. This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement. It also contains more recent memoirs by participants, as well as critical histories of the period by some of today's leading artists and art historians. Many of the essays and artists' statements have been translated into English specifically for this volume. A good portion of the exchange between artists, critics, and theorists took place in difficult-to-find limited-edition catalogs, small journals, and private correspondence. These influential documents are gathered here for the first time, along with a number of previously unpublished essays and interviews. Contributors Alexander Alberro, *Art & Language*, Terry Atkinson, Michael Baldwin, Robert Barry, Gregory Battcock, Mel Bochner, Sigmund Bode, Georges Boudaille, Marcel Broodthaers, Benjamin Buchloh, Daniel Buren, Victor Burgin, Ian Burn, Jack Burnham, Luis Camnitzer, John Chandler, Sarah Charlesworth, Michel Claura, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raúl Escari, Piero Gilardi, Dan Graham, Maria Teresa Gramuglio, Hans Haacke, Charles

Harrison, Roberto Jacoby, Mary Kelly, Joseph Kosuth, Max Kozloff, Christine Kozlov, Sol LeWitt, Lucy Lippard, Lee Lozano, Kynaston McShine, Cildo Meireles, Catherine Millet, Olivier Mosset, John Murphy, Hélio Oiticica, Michel Parmentier, Adrian Piper, Yvonne Rainer, Mari Carmen Ramirez, Nicolas Rosa, Harold Rosenberg, Martha Rosler, Allan Sekula, Jeanne Siegel, Seth Siegelaub, Terry Smith, Robert Smithson, Athena Tacha Spear, Blake Stimson, Niele Toroni, Mierle Ukeles, Jeff Wall, Rolf Wedewer, Ian Wilson

The State of Art Criticism Prestel Publishing

Like music, art is a universal language. Although looking at works of art is a pleasurable enough experience, to appreciate them fully requires certain skills and knowledge." --Carol Strickland, from the introduction to *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* * This heavily illustrated crash course in art history is revised and updated. This second edition of Carol Strickland's *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* offers an illustrated tutorial of prehistoric to post-modern art from cave paintings to video art installations to digital and Internet media. * Featuring succinct page-length essays, instructive sidebars, and more than 300 photographs, *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* takes art history out of the realm of dreary textbooks, demystifies jargon and theory, and makes art accessible—even at a cursory reading. * From Stonehenge to the Guggenheim and from Holbein to Warhol, more than 25,000 years of art is distilled into five sections covering a little more than 200 pages.

The Everywhere Studio MIT Press

Intertwines a dual emphasis on evolving institutional priorities and major shifts in artistic production.

[Some Faggy Gestures](#) Routledge

"In addition to providing a much-needed resource for artists, teachers, and collectors, this book will form a bridge between book artists and their audience by providing ready access to information about a much discussed but little known art form."--Book jacket flap.

Personal Structures Prestel Publishing

In this groundbreaking examination of installation design as an aesthetic medium and cultural practice, Staniszewski offers the first history of exhibitions at the most powerful and influential modern art museum--The Museum of Modern Art in New York.

The Annotated Mona Lisa Walther König Verlag

Compiling columns of numbers on typewriter paper, Hanne Darboven (1941-2009) catalogued time. Probably the most important German Conceptual artist, Darboven added, cross-totaled, wrote down, recorded. In her hands, notated moments in time coalesced into works of art. This collage-like biography focuses on a fascinatingly androgynous female figure, setting out on a search for the traces of her life. Born into an upper-class family in Hamburg, Darboven experienced her artistic awakening in New York in the 1960s and ultimately carved out a stellar career as an artist. Here, transcribed conversations, narrative passages and interviews with fellow artists such as Lawrence Weiner, Carl Andre, Joseph Kosuth, Kasper König and Rainer Langhans are interspersed with one another. This intimate perspective demonstrates Darboven's artistic development and enables readers to more easily access her influential oeuvre.

Hanne Darboven Dumont

"Personal Structures" is a project aiming at introducing in writing, pictures and in exhibitions, 53 international artists whose works display "minimalist" characteristics.

[Creative Enterprise](#) Yale University Press

Words Without Pictures was originally conceived of by curator Charlotte Cotton as a means of creating spaces for thoughtful and urgent discourse around current issues in photography. Every

month for a year, beginning in November 2007, an artist, educator, critic, art historian, or curator was invited to contribute a short, un-illustrated, and opinionated essay about an aspect of photography that, in his or her view, was either emerging or in the process of being rephrased. Each piece was available on the Words Without Pictures website for one month and was accompanied by a discussion forum focused on its specific topic. Over the course of its month-long life, each essay received both invited and unsolicited responses from a wide range of interested parties: students, photographers active in the commercial sector, bloggers, critics, historians, artists of all kinds, educators, publishers, and photography enthusiasts alike—all coming together to consider the issues at hand. All of these essays, responses, and other provocations are gathered together in a volume designed by David Reinfurt of Dexter Sinister. Previously issued as a print-on-demand title, Aperture is pleased to present Words Without Pictures to the trade for this first time as part of the Aperture Ideas series.

Impossible Histories MIT Press

Contemporary visual culture is inundated with a kaleidoscope of futuristic utopias and dystopias in which the longing for a seamless interface between the virtual and the real, as well as the desire for release from the constrictions of time and space, are recurrent themes. Based on speculative predictions and creative scientific arguments, a pervasive visual rhetoric of acceleration and progression, as well as damnation and destruction, shapes our sense of the future. Contributors to this volume include participants in the Facing Forward Project of 2011-12, which started as a collaboration between the Stedelijk Museum Amsterdam, the Amsterdam School for Cultural Analysis at the University of Amsterdam, De Appel arts centre, W139 - Space for Contemporary Art, and the art magazine *Metropolis M*.

Dane Mitchell: Post Hoc MIT Press

The first critical survey of the largely unknown avant-garde movements of the former Yugoslavia.

Antinomies of Art and Culture JRP Ringier

Tiré du site Internet de JRP/Ringier: "Since the mid-1990s, Henrik Olesen (*1967 Denmark, lives and works in Berlin) has used media such as collage, sculpture, and minimalistic spatial intervention to investigate the social construction of identity and its historiography. Through the appropriation of source images and contextual shifts not dissimilar to the method invented by Aby Warburg for his "Mnemosyne Atlas," Olesen probes the associations between homosexuality and its criminalization in the past, as well as in the present. His archival work sheds light on the enduring existence of spaces for Others, and inscribes homosexual subculture once more into the history of art and culture. Published with the Migros Museum für Gegenwartskunst, Zurich."

Facing Forward ASP / VUBPRESS / UPA

This book examines contemporary artistic practices since 1990 that engage with, depict, and conceptualize history. Examining artworks by Kader Attia, Yael Bartana, Zarina Bhimji, Michael Blum, Matthew Buckingham, Tacita Dean, Harun Farocki and Andrei Ujica, Omer Fast, Andrea Geyer, Liam Gillick and Philippe Parreno, Hiwa K, Amar Kanwar, Bouchra Khalili, Deimantas Narkevičius, Wendelien van Oldenborgh, Walid Raad, Dierk Schmidt, Erika Tan, and Apichatpong Weerasethakul, *Art, History, and Anachronic Interventions since 1990* undertakes a thorough methodological reexamination of the contribution of art to history writing and to its theoretical foundations. The analytical instrument of anachrony comes to the fore as an experimental method, as will (para)fiction, counterfactual history, testimonies, ghosts and spectres of the past, utopia, and the "juridification" of history. Eva Kernbauer argues that contemporary art—developing its own conceptual approaches to temporality and to historical research—offers fruitful strategies for creating historical consciousness and perspectives for political agency. The book will be of interest to scholars working in art history, historiography, and contemporary art.