

Borussia Monchengladbach 2020 29 7x42cm Fussballk

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Gilbert & George Dirty Words Pictures Michael Bracewell 2002 Published to accompany the exhibition held at Serpentine Gallery, London, 6 June - 1 September 2002.

Photo Text Text Photo Andreas Hapkemeyer 1996 Purely visual perception and viewing of pictures is impossible. We always encounter pictorial images - as in this book description itself - in contexts. It is to this complex of interrelationships between text and photography and the aesthetic potential it holds that the book photo text text photo is dedicated. Based upon a representative selection of important examples of this work across media boundaries from recent photographic history since 1967, ...

A House Full of Music Ralf Beil 2012 Before John Cage (1912-1992), there was hardly anyone as consistent as he was in questioning the boundaries of music and its connections to other fields of art and the everyday world. Along with Erik Satie, Marcel Duchamp, Nam June Paik, and Joseph Beuys, Cage is one of the greatest strategists and pioneers of twentieth-century music and art. Starting with these key figures, this publication examines twelve fundamental strategies of art and music since 1900: recording, collage, silence, destruction, calculation, coincidence, feeling, thought, belief, furnishing, repetition, and playing. Interdisciplinary essays by art and music theorists as well as exemplary works and original sources by artists, musicians, and composers are featured alongside visual documentation, showing the impressive diversity of parallel and overlapping activities between music and art from Laurie Anderson and Robert Filliou to Anri Sala and Iannis Xenakis. 0Exhibition: Institut Mathildenhöhe Darmstadt, Germany (13.5.-9.9.2012).

Braun/Lieff collection Kurt Wettengl 2013-12-18 Das Museum Ostwall im Dortmunder U nimmt seine wichtigen Neuerwerbungen, Schenkungen und Dauerleihgaben aus dem Bereich Fluxus zum Anlass für zwei Publikationen, die die Sammlung Feelisch und die Sammlung Braun/Lieff präsentieren. Aus dem Nachlass des 2009 verstorbenen Sammlers Hermann Braun, der sich seit 1972 intensiv mit Fluxus befasste, kamen viele Werke und Dokumente als Dauerleihgabe in das Museum Ostwall. Mit den Werken aus dieser Sammlung sind nun auch viele US-amerikanische Künstler des Fluxus vertreten, wie Robert Watts, George Brecht und Dick Higgins. 0Exhibition: Dortmunder U, Germany (25.8.2012-6.1.2013).

G. Baselitz Georg Baselitz 1972

Gilbert & George Gilbert & George 2005

Legible - Visible Mela Dávila 2018-09-15 Legible-Visible explores the relationship between print publications and audio-visual documents, two of the most important media in the social and cultural landscape of our time--and two forms that also define the evolution of contemporary art in the twentieth and twenty-first centuries. Mela Dávila and Maite Muñoz here show how the arrival of inexpensive home video technologies in the 1970s and then of digital media at the turn of the millennium sparked revolutions in the creation and diffusion of both video artworks and artists' publications. Dávila proposes a theoretical and historical framework for works long dismissed by the market because of their serial nature, while Muñoz shows how artists have taken advantage of the permeability between publications and audiovisual elements. The first book-length work to study artists' publications and video in relation to each other, Legible-Visible will enable new ways of thinking about a number of contemporary artists and their work.

Fuck Seth Price Seth Price 2015

George Herbert's Pattern Poems Dick Higgins 1977

Mr. Fluxus Emmett Williams 1998 George Maciunas was the founder and leader of a radical and experimental art movement of the 1960s known as Fluxus--which rejected traditional high art to practice an extraordinary form of anti-art. Maciunas attempted to rule Fluxus in totalitarian fashion, yet he laughed at himself and called forth laughter in others. This biography reveals the story of an unorthodox, contradictory, and elusive genius. 107 illustrations.

Very Ed Ruscha 2018-04-25 With his iconic interpretations of American society, Ed Ruscha (* 1937) stands out as one of the most prominent figures of 20th century American art. His art is closely associated with cool and elegant representations of stylized gas stations, Hollywood logos and archetypal landscapes. Since the beginning of the 1960s no one else has so radically interpreted the development of modern visual culture in and around L.A. where the artist lives and works. Deriving his motifs from the perspective of the road, the windshield and the movie screen, his works give a distinctive sense of the huge, flat city space located in the desert. Featuring over 50 works from the UBS Art Collection, the exhibition catalogue covers not only the time from c. 1960 onward, but also the technically and graphically innovative approaches that Ruscha has made use of over the years, including studies for his most iconic paintings and artist books. Taking its title from one of Ruscha's "word-pictures" VERY, the publication includes an essay written by George Condo and the curator of the Louisiana Museum of Modern Art's interview with the artist. Exhibition: 17.5.-19.8.2018, Louisiana Museum of Modern Art, Humlebæk 14.9.-16.12.2018, KODE Art Museums and Composer Homes, Bergen

Ars Photographica Neues Museum Weserburg Bremen 2002