

# Mia San mia

Hans Haacke



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## **Mia San Mia Hans Haacke:**

Hans Haacke. Ediz. Inglese Walter Grasskamp, Molly Nesbit, Jon Bird, 2004-06 An analysis of the vanguard artist s politically and formally trailblazing art      **Hans Haacke** Hans Haacke, Deichtorhallen Hamburg, 2006 When Hans Haacke was awarded the Peter Weiss Prize in 2004 he called Weiss writings courageous interventions driven by moral outrage Since the early 1960s Haacke himself has been a socially engaged artist Living in New York since 1965 born Cologne 1936 he has participated in the public debate through his sculptures installations paintings and photographs as well as by his writings and teaching In 1971 several works for a solo exhibition at the Guggenheim Museum were deemed inappropriate by the Museum s director and he cancelled the show one was an expos of the real estate empire of a New York slumlord At the 1993 Venice Biennial the artist broke up the marble floor the Nazis had installed in the German pavilion and he displayed the replica of a 1 DM coin minted in the year of German reunification above the entrance His 2000 installation DER BEV LKERUNG To the population a work in progress in the German Parliament building in Berlin also makes reference to the Nazi past but in addition addresses contemporary issues of citizenship and the integration of foreign born residents Recently several works have paid critical attention to the Iraq war This publication was produced for a 2006 retrospective exhibition at the Hamburg Deichtorhallen and the Akademie der K nste in Berlin It offers a survey of Haacke s works from 1959 to the present It includes a selection of his writings and essays by Benjamin H D Buchloh Rosalyn Deutsche and Walter Grasskamp

*Performative monuments* Mechtild Widrich, 2024-07-30 This book answers one of the most puzzling questions in contemporary art how did performance artists of the 60s and 70s famous for their opposition both to lasting art and the political establishment become the foremost monument builders of the 80s 90s and today Not by selling out nor by making self undermining monuments This book argues that the centrality of performance to monuments and indeed public art in general rests not on its ephemerality or anti authoritarian rhetoric but on its power to build interpersonal bonds both personal and social Specifically the survival of body art in photographs that cross time and space to meet new audiences makes it literally into a monument The argument of the book spans art in Austria the former Yugoslavia and Germany Valie Export Peter Weibel and the Viennese Actionists working in Austria and abroad Marina Abramovic Sanja Ivecovic and Braco Dimitrijevic working in Yugoslavia and abroad and Joseph Beuys and Jochen Gerz working in Germany and abroad These artists began by critiquing monumentality in authoritarian public space and expanded the models developed on the streets of Vienna Munich Rome Belgrade and Zagreb to participatory monuments that delegate political authority to the audience Readers interested in contemporary art politics photography and performance will find in this book new facts and arguments for their interconnection      Mia san mia Hans Haacke, Sabine Breitwieser, 2001      **Working Conditions** Hans Haacke, 2016-10-21 Texts by Hans Haacke that range from straightforward descriptions of his artworks to wide ranging reflections on the relationship between art and politics Hans Haacke s art articulates the interdependence of multiple

elements An artwork is not merely an object but is also its context the economic social and political conditions of the art world and the world at large Among his best known works are MoMA Poll 1970 which polled museumgoers on their opinions about Nelson Rockefeller and the Nixon administration s Indochina policy Gallery Goers Birthplace and Residence Profile 1969 which canvassed visitors to the Howard Wise Gallery in Manhattan and the famously canceled 1971 solo exhibition at the Guggenheim Museum which was meant to display among other things works on two New York real estate empires This volume collects writings by Haacke that explain and document his practice The texts some of which have never before been published run from straightforward descriptions to wide ranging reflections and full throated polemics They include correspondence with MoMA and the Guggenheim and a letter refusing to represent the United States at the 1969 S o Paulo Biennial the title piece Working Conditions which discusses corporate influence on the art world Haacke s thinking about real time social systems and texts written for museum catalogs on various artworks including GERMANIA in the German Pavilion of the 1993 Venice Biennial DER BEV LKERUNG To the Population of 2000 at the Berlin Reichstag Mixed Messages an exhibition of objects from the Victoria and Albert Museum 2001 and Gift Horse unveiled on the fourth plinth in Trafalgar Square in 2015

*Hans Haacke und Pierre Huyghe* Ursula Ströbele, 2024-03-18 Seit den 1960er Jahren haben K nstler innen tradierte Vorstellungen einer Opposition von Kunst und Natur in Frage gestellt Sie bezogen Tiere und Pflanzen als Ko Akteure ein und etablierten somit eine skulpturale sthetik des Lebendigen die eine Neudefinition der Gattung Skulptur erforderte Die Studie untersucht erstmals sogenannte Non Human Living Sculptures am Beispiel von Hans Haacke und Pierre Huyghe Ausgehend von einer Re Lekt re der Skulpturhistoriographie der Moderne bewertet die Autorin in einzelnen Werkanalysen bestehende Theorien neu und erweitert diese Gezeigt wird wie die von US amerikanischer Systemtheorie biologie und Kybernetik bestimmten realzeitlichen Systeme Haackes und seine Abkehr von einer Objekt sthetik zeitgen ssische Positionen pr gen wie die situations sthetischen Arbeiten von Huyghe Erste umfassende wissenschaftliche Studie sogenannter Non Human Living Sculptures Re Lekt re der Skulpturhistoriographie des 20 Jahrhunderts Skulpturale sthetik des Lebendigen Blick ins Buch *Frieze* , **Flash Art** ,2001 **Einfluss, Strömung, Quelle** Ulrich Pfisterer, Christine Tauber, 2018-12-12 Kunstgeschichte ist schon immer im Fluss Zentrale Fragen und Vorstellungen zu K nstler\_innen Werk oder Stil werden mit dem Hinweis auf Quellen Str mungen Einfl sse und andere Fluida zu beantworten versucht Doch die Kunstgeschichte scheint mit der Zeit immer noch fluider zu werden Die methodenkritische Auseinandersetzung hat diesem Ph nomen bislang wenig Bedeutung zugemessen und kaum etwas f r eine reflektiertere Verwendung dieser Begriffe Sprachbilder und Denkmodelle getan Dagegen reagieren aber vor allem moderne und zeitgen ssische K nstler\_innen mit ihren Werken auf diesen aquatic turn Der Band untersucht nun erstmals aquatische Metaphern und die dahinter stehenden Denkmodelle der Kunstgeschichtsschreibung im Zusammenhang *Zero, 1958-1968* Stephan von Wiese, 2004 Palazzo delle Papesse Contemporary Art Centre presents a major exhibition showcasing the German movement Zero Group and the origins

of kinetic art in Italy opening on May 29th The selection of works on display covers the period going from the late Fifties to the mid Sixties The curators Marco Meneguzzo and Stephan von Wiese have focused especially on the founders of Zero Group Otto Piene Heinz Mack and Günther Uecker The same years saw the beginning in Italy of a series of related artistic movements such as Azimuth and the Gruppo T in Milan or the Gruppo N in Padua which will be represented in the show through a wide anthology of works The retrospective aims to provide a portrait of the moment where the paths of the three German artists met and joined originating one of the most interesting artistic trends to see the light during the second half of the Twentieth century At the same time the show as a whole intends to provide an update on the artistic results the members of the group independently achieved after their separation in 1966 To this purpose each of the three artists will display a work specifically produced for the Papesse show Moreover the exhibition also showcases the works of those Italian artistic movements that while collaborating with the Zero Group in Europe during the Sixties developed their own autonomous artistic narratives The exhibition takes its first steps from the origins of the Zero Group in Germany acknowledging the explicit references of those early works to artists such as Manzoni Klein and Fontana it then moves on to Italy highlighting the close affinity of the German group with the dynamics of Italian artists of the early Sixties and the motivations behind kinetic art and programmed art

Kunstaspekte website **Culture et identité autrichiennes au XXe et au début du XXIe siècles** Gérard Grelle, 2003 Athanor, 2008 *Rotterdam Dialogues* Zoë Gray, 2010 This book juxtaposes three distinct agents in the art world the critics curators and artists of its title adopting the conversational form of three large scale symposia that took place at Witte de With Center for Contemporary Art in the fall of 2008 and the spring of 2009 In addition to transcripts from selected dialogues and the outcomes of three guest led workshops it also contains spirited contributions that arrived from many of the participants in the months that followed the Rotterdam dialogues opening another dimension of the discussions held in front of a large audience At stake here are questions of cultural agency audience and production ranging from the concrete to the speculative *Parkett Series with Contemporary Artists*, 2001 **Erinnerungskriege** Oswald Überegger, 2014-04-23 KRIEGSERINNERUNG DER ZWISCHENKRIEGSZEIT IN POLITISCH GOUTIERTEN BAHNEN Zur Heroisierung und sthetisierung des Krieges in Kunst Dichtung und Geschichtsschreibung und der Prägung des Bildes vom gefallenen Helden In der Ersten Republik kommt es zu keiner wissenschaftlich kritischen Auseinandersetzung mit dem Krieg Die Erinnerung an die Kriegsjahre wird im zwischenkriegszeitlichen sterreich als zutiefst traumatisch empfunden Mit der Kriegsgeschichtsschreibung befassen sich fast ausschlie ßlich militärische Kreise deren Abwehrhaltung gegen Schuldzuweisungen bald aggressiven Rechtfertigungspositionen Platz macht Nicht genuin militärischen Aspekten wie sozialen oder konomischen Faktoren kommt lediglich marginale Bedeutung zu Diese Offiziersgeschichtsschreibung bewegt sich ganz im Rahmen der allgemeinen politischen Entwicklung der Ersten Republik und dem damit verbundenen ideologischen Mainstream Die schleichende konservative Restauration die ab Anfang der zwanziger Jahre auch nachhaltige

Auswirkungen auf das offizielle Geschichtsbild des Ersten Weltkriegs zeitigt schafft das ideologische Fundament das die öffentliche Kriegserinnerung in uniforme stereotype und politisch goudierte Bahnen lenkt Auch die Denkmal Kultur Filme und zahlreiche historischen Romane sind Ausdruck dieser Interpretation in der Heroisierung und sthetisierung das Bild bestimmen und der get tete Soldat zum gefallenen Helden wird Oswald beregger analysiert in diesem Buch die Konstituenten des Kriegsgeschichtsbildes in sterreich und Tirol in der Zwischenkriegszeit **Gegenwarts Literatur** ,2004 **Profil** ,2001 **Occupying space** Generali Foundation,2003 Introduction by Sabine Breitwieser *Ausstellungen Generali Foundation exhibitions 1989-2008* Generali Foundation,2008 Edited and with text by Sabine Breitwieser Foreword by Dietrich Kramer **Antifaschistisches Gedenken und Mahnen in Salzburg** Werner Riemer,2005

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