



Raimund Kummer  
On Sculpture

# Raimund Kummer On Sculpture

**Louise Dompierre, Power Plant (Art  
gallery)**



## **Raimund Kummer On Sculpture:**

*Raimund Kummer: On Sculpture* Ludger Derenthal, 2004      **Raimund Kummer** ,      Raimund Kummer Raimund Kummer, 2009 Raimund Kummer in den späten 70er Jahren entwickelte Vermessung des öffentlichen urbanen Raums im Hinblick auf dessen eigene skulpturale Qualitäten stellt innerhalb Deutschlands einen in seiner Radikalität kaum mehr erreichten Schritt zu einem grundlegend anderen neuen Verständnis bildhauerischer Arbeit dar Parallel zu seinem plastischen Werk lotete Kummer immer wieder neue Möglichkeiten des Mediums Fotografie aus Als fotografischer Bildhauer ist Kummer immer auch Installationskünstler denn die Simulation von Wirklichkeit von Authentizität und Objektivität das absichtsvolle Vexierspiel mit realem und virtuellem Raum mit Bild und Grenze sind wesentliche Stimuli seiner künstlerischen Arbeit Das vorliegende Künstlerbuch ist als eine Art Glossarium entwickelt dessen Kern 16 für das Werk des Künstlers zentrale Begriffe bilden Anonymität Atelier Autoporträt Bühne Klang Körper Licht Material Modell Narration Natur Sehen Spiegel Strategie Transformation Zeit Die Auseinandersetzung der Autoren mit diesen Begriffen wird auf der bildlichen Ebene weitergeführt durch eine von Raimund Kummer eigens ausgearbeitete Gruppierung seiner Werke um diese Begriffe

**Modern Art at the Berlin Wall** Claudia Mesch, 2009-03-30 At the height of the Cold War art produced in divided Germany contested the cultural demarcation of East and West Here Claudia Mesch shows how a wide group of artists struggled to take visual art beyond the crude separations of the Iron Curtain and to transcend the first global cultural divide of the twentieth century Artists in Berlin produced artworks including painting performance and film that engaged critically with imposed national and global identities and with issues of memory and trauma Around the Berlin Wall presents a new picture of the Cold War border between East and West as a dynamic and international cultural space and is essential for all those interested in art history modernism the Cold War and the cultural history of the twentieth century      *Permanent collection* Galerie Fahnenmann (Berlin), Galerie Magers (Bonn), Produzentengalerie (Hamburg), 1988      The Sculptural in the (Post-)Digital Age Mara-Johanna Kölmel, Ursula Ströbele, 2023-06-19 Digital technologies have profoundly impacted the arts and expanded the field of sculpture since the 1950s Art history however continues to pay little attention to sculptural works that are conceived and materialized using digital technologies How can we rethink the artistic medium in relation to our technological present and its historical precursors A number of theoretical approaches discuss the implications of the so called Aesthetics of the Digital referring above all to screen based phenomena For the first time this publication brings together international and trans historical research perspectives to explore how digital technologies reconfigure the understanding of sculpture and the sculptural leading into the post digital age Up to date research on digital technologies expansion of the concept of sculpture Linking historical sculptural debates with discourse on the new media and post digital culture      **Lens-based sculpture** Akademie der Künste (Berlin, Germany), Kunstmuseum Liechtenstein, 2014      **Public Art and Urban Memorials in Berlin** Biljana Arandelovic, 2018-02-21 This book provides insight into the significant area of

public art and memorials in Berlin Through diverse selected examples grouped according to their basic character and significance the most important art projects produced in the period since World War II are presented and discussed Both as a critical theoretical work and rich photo book this volume is a unique selection of Berlin s diverse visual elements contemporary and from the recent past Some artworks are very famous and are already symbols of Berlin while others are less well known Public Art and Urban Memorials in Berlin analyzes the connections created by public art on one hand and urban space and architectural forms on the other This volume considers the Berlin works of iconic artists such as Christo and Jeanne Claude Daniel Libeskind Dani Karavan Bernar Venet Keith Haring Christian Boltanski Richard Serra Peter Eisenman Henry Moore Claes Oldenburg and Coosje van Bruggen Wolf Vostell Gerhard Richter Eduardo Chillida Jonathan Borofsky Olaf Metzel Sol LeWitt Frank Gehry Max Lingner Bernhard Heiliger Frank Thiel Juan Garaizabal and more The reader is led through seven chapters Creative City Berlin Introduction to Public Art Public Art in Berlin the Celebration of Berlin s 750th Anniversary in 1987 Temporary public art Socialist Realism in Art and Urban Memorials The chapter Public Art in Berlin discusses selected projects Bundestag Public Art Collection Public Art at Potsdamer Platz and The City and the river a renewed relationship The chapter on urban memorials discusses Remembering the Divided City and Holocaust Memorials in Berlin The book delivers nine interviews with artists whose Berlin work is revealed through this volume Bernar Venet Hubertus von der Goltz Dani Karavan Juan Garaizabal Susanne Lorenz Kalliopi Lemos Frank Thiel Karla Sachse and Nikolaus Koliusis

Emscherkunstweg Vera Battis-Reese, Karola Geiß-Netthöfel, Uli Paetzel, Britta Peters, 2024-02-26 The Emscherkunstweg Emscher Art Trail currently comprises 23 works of public art on the banks of the Emscher River in the heart of the Ruhr region in western Germany Once the most polluted river in Europe the Emscher has been dramatically transformed from a drainage system into a natural river landscape Between 2010 and 2016 three Emscher art exhibitions accompanied this ecological tour de force Since 2019 the permanent works of art resulting from these exhibitions have formed the starting point for the expansion into the Emscher Art Trail This volume is the first to offer an overview of all the works in particular the new works by Julius von Bismarck Marta Dyachenko David Jablonowski Markus Jeschaunig Sof a T boas and Nicole Wermers It also addresses questions surrounding the preservation and potential of art in public space and its relationship to the region s industrial culture The book is an ideal travel companion and reference work for discovering art on over 100 kilometers of cycle paths

Sculpture Projects Muenster 07 Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, 2007 Been to enough biennials Skulptur Projekte M nster only happens every 10 years This its fourth iteration following 1977 1987 and 1997 invites artists from all over the world many of whom are returning to the city and the event to create new site specific works Thus Michael Asher brings back his trailer and parks in sites he first sussed out in 1977 continuing to explore the conflicts between rigid form and mobile space and to document the dramatic transformation of the urban environment over four decades Guy Ben Ner equips bicycles with screens and places them

around the city by pedaling participants control the speed and direction of a film of the artist doing the same Guillaume Bijl mocks up an archaeological site 25 feet square and 18 feet deep whose steep walls imitate layers of soil Visitors climb a grassy hill to peer into the pit from a balustrade in the pit a 14 foot shingle roofed spire topped by a weathercock preens This extensive book inspired by and documenting the festival opens on 35 sections between 4 and 16 pages long each designed by the artist and illuminating his or her work in text and images Its second half comes in the form of a glossary of more than 100 key concepts linked to the subject of art in public spaces artists art historians philosophers urbanists architects sociologists and other writers weighing in with definitions from their respective disciplinary perspectives Participants include Francis Al s Isa Genzken Mike Kelley Rosemarie Trockel Bruce Nauman Martha Rosler and Pae White *Zofia Kulik* Agata Jakubowska, 2020-07-30 Zofia Kulik s rich artistic career has a dual nature Between 1970 and 1987 she worked alongside Przemys aw Kwiek as a member of the duo KwieKulik after which she began to develop a successful individual career While KwieKulik s work has been well established as central to the East European neo avant garde art lexicon of the 1970 s and 80s Kulik s solo work has yet to be examined in depth The first publication devoted solely to her work this monograph analyzes the themes of her rich and complex oeuvre addressing the post communist condition artistic labor intermediality and the conditions of working as a female artist The book forms a portrait of Kulik as an artist whose work is both deeply focused and rich in variations that reflect the socio political shifts in her native Poland With contributions from leading art historians including Edit Andr s Angela Dimitrakaki Ewa Lajer Burcharth Suzana Milevska and Tomasz Za uski **Art of the 20th Century** Karl Ruhrberg, Klaus Honnef, Manfred Schneckenburger, Christiane Fricke, 2000 The original edition of this ambitious reference was published in hardcover in 1998 in two oversize volumes 10x13 This edition combines the two volumes into one it s paperbound flexi cover the paper has a plastic coating smaller 8x10 and affordable for art book buyers with shallower pockets none of whom should pass it by The scope is encyclopedic half the work originally the first volume is devoted to painting the other half to sculpture new media and photography Chapters are arranged thematically and each page displays several examples in color of work under discussion The final section a lexicon of artists includes a small bandw photo of each artist as well as biographical information and details of work writings and exhibitions Ruhrberg and the three other authors are veteran art historians curators and writers as is editor Walther c Book News Inc **Free Berlin** Briana J. Smith, 2022-09-20 An alternative history of art in Berlin detaching artistic innovation from art world narratives and connecting it instead to collective creativity and social solidarity In pre and post reunification Berlin socially engaged artists championed collective art making and creativity over individual advancement transforming urban space and civic life in the process During the Cold War the city s state of exception invited artists on both sides of the Wall to detour from artistic tradition post Wall art became a tool of resistance against the orthodoxy of economic growth In Free Berlin Briana Smith explores the everyday peculiarities collective joys and grassroots provocations of experimental artists in late Cold War Berlin

and their legacy in today's city. These artists worked intentionally outside the art market believing that art should be everywhere, freed from its confinement in museums and galleries. They used art as a way to imagine new forms of social and creative life. Smith introduces little-known artists including West Berlin feminist collective Black Chocolate, the artist duo paint the town red p t t r, and the Office for Unusual Events, creators of satirical urban political theater as well as East Berlin action art and urban interventionists Erhard Monden, Kurt Buchwald, and others. Artists and artist-led urban coalitions in 1990s Berlin carried on the participatory spirit of the late Cold War with more overt forms of protest and collaboration at the neighborhood level. The temperament lives on in twenty-first century Berlin, animating artists' resolve to work outside the market and citizens' spirited defenses of green spaces, affordable housing, and collectivist projects. With *Free Berlin*, Smith offers an alternative history of art in Berlin, detaching artistic innovation from art world narratives and connecting it instead to Berliners' historic embrace of care, solidarity, and cooperation.

**In Between and Beyond** Louise Dompierre, Power Plant (Art gallery), 1989

**Contemporary Sculpture. Projects in Münster, 1997** Klaus Bussman, Klaus Bussmann, Kasper König, Florian Matzner, 1997. Münster has become one of the most important international showcases of contemporary art. More than 50 artists from all over the world have developed projects for the exhibition. This book provides background information on the works.

**Art Now Gallery Guide**, 1995-03

**Contemporanea International Art Magazine**, 1989

**New York Magazine**, 1995-02-13. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea.

**Raimund Kummer**, 1988

**Artbibliographies Modern**, 1995. Abstracts of journal articles, books, essays, exhibition catalogs, 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.

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each isotope answer co has 27 protons 27 electrons and 33 neutrons 1s 2 2s 2 2p 6 3s 2 3p 6 4s 2 3d 7 i has 53 protons 53

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