



# ***CONTEMPORARY SCULPTURE.***

PROJECTS IN MÜNSTER 1997

# Sculpture Projects In Munster 1997

**Emre Baykal**



## **Sculpture Projects In Munster 1997:**

**Sculpture--projects in Munster, 1997** Klaus Bussmann,Kasper König,Florian Matzner,1997 **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 **Sculpture--projects in Münster, 1997** Klaus Bussmann,Kasper König,Florian Matzner,1997 *Sculpture Projects Muenster 07* Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster,2007 Been to enough biennials Skulptur Projekte Münster 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

**Modern Sculpture Reader** Jon Wood,David Hulks,Alex Potts,2012-08-21 In many anthologies of art sculpture is given short shrift in relation to other media if it is treated at all Modern Sculpture Reader aims to rectify this situation by presenting a collection of important texts that have defined sculpture s radically changing status and role since the end of the nineteenth century a time marked by a general reappraisal of the forms and functions of art From the rigorously theoretical to the experimental and poetic Modern Sculpture Reader offers a lively discourse on the medium by a range of artists writers critics and poets Marcel Duchamp Louise Bourgeois Claes Oldenberg Andr Breton Ezra Pound and Clement Greenberg in a variety of genres poems lectures transcribed interviews newspaper and magazine articles and artists statements These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice Many of the essays highlight key ongoing concerns such as sculpture s physical properties and conditions of display both of which have important implications for the viewer s tactile and emotional interaction with sculptural works *Contemporary Sculpture. Projects in Muenster 1997* Klaus

Bussman, Kasper König, Florian Matzner, 1997      **Landscapes of Memory and Experience** Jan Birksted, 2012-12-06 It has been argued that the history of landscape and of gardens has been marginalized from the mainstream of art history and visual studies because of a lack of engagement with the theories methods and concepts of these disciplines This book explores possible ways out of this impasse in such a way that landscape studies would become pivotal through its theoretical advances since landscape studies would challenge the underlying assumptions of traditional phenomenological theory Thus the history and theory of twentieth century landscape might not only once again share concepts and methods with contemporary art and design history but might in turn influence them A complementary sequel to *Relating Architecture to Landscape* this volume of essays explores further areas of interest and discussion in the landscape architecture debate and offers contributions from a team of well known researchers teachers and writers The choice of topics is wide ranging and features case studies of modern and contemporary schemes from the USA Far East and Australasia      **The Archive of Development**, 1998 In the current debate on art thought on time has commanded a prominent position Do we live in a posthistorical time Has objective art historical time and belief in a continual progress shifted to a more subjective experience of the ephemeral Has art history fallen away and if so what does this mean for the future of art How does a visual archive relate to artistic memory This volume investigates positions arguments and comments regarding the stated theme Philosophers and theorists explore the subject matter theoretically Curators articulate the practice of art The participants are Hans Belting Jan Bor Peter Brger Bart Cassiman Leontine Coelewijn Hubert Damisch Arthur C Danto Bart De Baere Okwui Enwezor Kasper König Sven Lüticken Manifesta Barbara VanderLinden Hans Ulrich Obrist Donald Preziosi Survival of the Past Project Herman Parret Lex Ter Braak Camiel Van Winkel Ernst Van Alphen Kirk Varnedoe Gianni Vattimo and Kees Vuyk      Ayşe Erkmen: Whitish Emre Baykal, 2020-03-08 Whitish accompanies Ayşe Erkmen's first institutional solo exhibition opened in Turkey at Arter's new building and which bears the same name as the book The exhibition brings together the creative output of Ayşe Erkmen since the 1970s chosen with a retrospective approach with new works conceived and produced especially for this exhibition The book includes an interview with the artist conducted by Emre Baykal the curator of the exhibition together with images of her works adapted to the new building of Arter and being presented in a new network of relationships as well as photos from her archive that shed light on Ayşe Erkmen's continuous artistic production for over 50 years      Bruce Nauman Taylor Walsh, 2018-10-16 Essential texts on the work of Bruce Nauman b 1941 an artist of exceptional range whose work continues to probe the fundamentals of both life and art These critical writings scholarly essays and an interview span five decades of Nauman's career ranging from the first substantive feature on his work published in 1967 to a catalog essay from his 2018 retrospective Written by prominent critics art historians and curators the individual texts consider his work in various media from photography and artists books to sculpture video and

room scaled installations Taken together the essays trace the arc of critical reception given to Nauman's work charting the somewhat uneven path to his current eminence as one of our truly indispensable living artists Contributors Kathryn Chiong Fidel A Danieli Isabel Graw Rosalind Krauss Janet Kraynak Pamela M Lee John Miller Robert Pincus Witten Joan Simon Robert Slifkin Marcia Tucker Anne M Wagner Taylor Walsh and Jeffrey Weiss      **Art + Archive** Sara Callahan, 2022-01-25 Art Archive provides an in depth analysis of the connection between art and the archive at the turn of the twenty first century The book examines how the archive emerged in art writing in the mid 1990s and how its subsequent ubiquity can be understood in light of wider social technological philosophical and art historical conditions and concerns Deftly combining writing on archives from different disciplines with artistic practices the book clarifies the function and meaning of one of the most persistent artworld buzzwords of recent years shedding light on the conceptual and historical implications of the so called archival turn in contemporary art      **Living as Form** Nato Thompson, 2012 Living as Form grew out of a major exhibition at Creative Time in New York City Like the exhibition the book is a landmark survey of more than 100 projects selected by a 30 person curatorial advisory team each project is documented by a selection of colour images      **Creativity and Academic Activism** Meaghan Morris, Mette Hjort, 2012-09-01 This work explores in detail how innovative academic activism can transform our everyday workplaces in contexts of considerable adversity Personal essays by prominent scholars provide critical reflections on their institution building triumphs and setbacks across a range of cultural institutions Often adopting narrative approaches the contributors examine how effective programmes and activities are built in varying local and national contexts within a common global regime of university management policy Here they share experiences based on developing new undergraduate degrees setting up research centers and postgraduate schools editing field shaping book series and journals establishing international artist in residence programs and founding social activist networks This book also investigates the impact of managerialism marketization and globalization on university cultures asking what critical cultural scholarship can do in such increasingly adversarial conditions Experiments in Asian universities are emphasized as exemplary of what can or could be achieved in other contexts of globalized university policy Contributors include Tony Bennett Stephen Ching Kiu Chan Kuan Hsing Chen Douglas Crimp Dai Jinhua John Nguyet Erni Josephine Ho Koichi Iwabuchi Tejaswini Niranjana Wang Xiaoming and Audrey Yue      **The Contingent Object of Contemporary Art** Martha Buskirk, 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades In this book Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art Among other practices contemporary artists have employed mass produced elements impermanent materials and appropriated imagery have incorporated performance and video and have created works through instructions carried out by others Furthermore works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent Buskirk begins with questions of authorship raised by minimalists

use of industrial materials and methods including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists works Examining recent examples of appropriation she finds precedents in pop art and the early twentieth century readymade and explores the intersection of contemporary artistic copying and the system of copyrights trademarks and brand names characteristic of other forms of commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality

Hans Haacke. Ediz. Inglese Walter Grasskamp, Molly Nesbit, Jon Bird, 2004-06 An analysis of the vanguard artist s politically and formally trailblazing art

**Postmigration, Transculturality and the Transversal Politics of Art** Anne Ring Petersen, 2023-11-16 This is the first book to develop a postmigrant analytical perspective for the study of art concentrating on how postmigration reopens the study of contemporary art and migration The book introduces art historians and other scholars with a methodological interest in cultural analysis to the innovative concept of postmigration offering a comprehensive introduction to the various meanings and uses of the term as well as translating it methodologically to an art historical context The book analyses art projects from Denmark Germany and Great Britain which address some of the current challenges to European societies of immigration and by drawing on theory from fields such as migration studies transcultural studies and feminist postcolonial and political theory as well as re engaging established concepts such as imagination commemoration belonging identity racialization community public space and participation The book will be of interest to scholars working in art history art and politics migration studies and transcultural studies The Open Access version of this book available at [www.taylorfrancis.com](http://www.taylorfrancis.com) has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license Funded by The Novo Nordisk Foundation The Novo Nordisk Foundation s Committee on Research in Art and Art History Grant No NNF19OC0053992

*Public Knowledge* Michael Asher, 2019-10-15 Writings by the conceptual artist Michael Asher including notes proposals exhibition statements and letters to curators and critics most published here for the first time The California conceptual artist Michael Asher 1943 2012 was known for rigorous site specificity and pioneering institutional critique His decades of teaching at CalArts influenced generations of artists Much of Asher s artistic practice was devoted to creating works that had no lasting material presence and often responded to the material social or ideological context of a situation Because most of Asher s artworks have ceased to exist his writings about them have special significance Public Knowledge collects writings by Asher about his work

including preliminary notes and ideas project proposals exhibition statements and letters to curators and critics most of which have never been previously published Asher gave few interviews didn't write art criticism and rarely published extensive accounts of his own work Yet writing was central to his artistic practice serving as a tool for working out ideas negotiating institutional parameters and describing thought processes In these texts he considers writing and documentation discusses artistic practice offers notes for gallery and museum talks presents artist statements for exhibition goes describes individual works and their situational context and reflects on teaching and art education Among other things Asher provides his definition of site specificity addresses the function of art in public space and analyzes the intersection of teaching art and institutional models of education Readers will see an artist at work formulating ethical and political strategies for making art in a situational world

*Beyond Objecthood* James Voorhies, 2017-02-24 The rise of the exhibition as critical form and artistic medium from Robert Smithson's antimodernist non sites in 1968 to today's institutional gravitation toward the participatory In 1968 Robert Smithson reacted to Michael Fried's influential essay *Art and Objecthood* with a series of works called non sites While Fried described the spectator's connection with a work of art as a momentary visual engagement Smithson's non sites asked spectators to do something more to take time looking walking seeing reading and thinking about the combination of objects images and texts installed in a gallery In *Beyond Objecthood* James Voorhies traces a genealogy of spectatorship through the rise of the exhibition as a critical form and artistic medium Artists like Smithson Group Material and Michael Asher sought to reconfigure and expand the exhibition and the museum into something more active open and democratic by inviting spectators into new and unexpected encounters with works of art and institutions This practice was sharply critical of the ingrained characteristics long associated with art institutions and conventional exhibition making and yet Voorhies finds over time the critique has been diluted by efforts of the very institutions that now gravitate to the participatory *Beyond Objecthood* focuses on innovative figures artworks and institutions that pioneered the exhibition as a critical form tracing its evolution through the activities of curator Harald Szeemann relational art and New Institutionalism Voorhies examines recent artistic and curatorial work by Liam Gillick Thomas Hirschhorn Carsten Holler Maria Lind Apollonia Uterzi and others at such institutions as Documenta e flux Manifesta and Office for Contemporary Art Norway and he considers the continued potential of the exhibition as a critical form in a time when the differences between art and entertainment increasingly blur

Art Issues ,1997      Diana Thater Diana Thater, Haunch of Venison (Gallery), 2003

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