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Robert Filliou Genie Ohne Talent

SA Dillow



Robert Filliou Genie Ohne Talent:

The Humanities between Global Integration and Cultural Diversity Hans G. Kippenberg, Birgit

Mersmann, 2016-03-21 Modernization and digital globalization have proven to mark major thresholds where paradigmatic shifts and realignments take place. This volume aims to capture the reconfiguration of humanistic study between the forces of global integration and cultural diversification from a full range of disciplines within the humanities and social sciences. The key issue is discussed in three major parts. The first chapter examines transnational interpolations of the humanities as potential indicator for a globalizing humanistic research. The second chapter deals with humanistic revisions of modernity with and against globality. The third chapter discusses the ambiguous constitution of cultural diversity as a complement and counter movement to global integration ideologically moving between social cohesion and exclusion. The final chapter outlines what the threshold crossing from modern to global humanities will mean for the future of humanistic research. The multidisciplinary study of culture within the history of the humanities documents and reflects the mobility and migration of its concepts and methods moving and translating between disciplines, research traditions, historical periods, academic institutions and the public sphere. Robert Filliou: Genie ohne Talent, 2003

Die Revolution der Romantiker Gerhard Graulich, Katharina Uhl, Dirk Blübaum, 2014 Just like the Romantics the artists belonging to the Fluxus movement were intent on changing society using irony, imagination and the belief in a human utopia. Their performances, music and objects were wild and provocative at the same time these reflected the relevant artists' needs to once again cast their spell over the world.

Die fiktive Institution als ästhetische Strategie Theresa Nisters, 2019-03-20 Das komplexe Projekt Acad mie Worosis Kiga des Pariser K nstlers G rard Gasiorowski macht wie auch bekannte Werke Marcel Broodthaers, Claes Oldenburgs und J rg Immendorffs eine bisher vernachlässigte Strategie k nstlerischer Sch pfung um 1968 sichtbar. Unter der Bezeichnung fiktive Institution lenkt Theresa Nisters die Aufmerksamkeit auf jene Form k nstlerischer Kritik die sich zeitgleich zu Str mungen wie Land Art oder Arte Povera nicht ostentativ vom Kunstmarkt abwendete. Stattdessen wurden sich vorhandene Organisationsformen und Ordnungssysteme offizieller Institutionen zu eigen gemacht um herkömmliche Beurteilungen und Wertmaßstäbe zu unterlaufen. **Art Journal**, 1960 Robert Filliou Sylvie Jouval, Heike van den Valentyn, 2003

Kulturvirologie Susanne Ristow, 2020-12-16 Durch die Corona Krise hat das Virus unübertroffene tagesaktuelle Bedeutung erhalten. Doch Virus und Viralität gehören spätestens seit der Nachkriegsmoderne zu den zentralen Begriffen einer manipulativen Verschmelzung von Natur und Technik in der westlichen Gegenwartskultur. Als Synonym für Veränderung und evolutionärer Alleskönner wird das Virus im Zusammenhang mit den technologischen Voraussetzungen der Speicherung und Transformation kultureller Informationen vorgestellt. Wenn es Viren nicht gibt hätte man sie erfinden müssen. Das im Unterschied zu Bakterien erst in den späten 1920er Jahren genauer erforschte Virus muss als obligatorischer Parasit fremde Zellen dergestalt umprogrammieren, dass im Wirtskörper eine massenhafte Reproduktion des Virus selbst stattfindet. Alle

wichtigen Diskurse des 20. Jahrhunderts kommen im Prinzip Virus zusammen. Mit Viralität also dem viral gehen von Informationen in der Massenkultur entsteht aber etwas, wovon man keinesfalls mehr als bekannte biologistische Metapher sprechen kann, sondern das von einem neuen durch digitale Reproduktionstechnologie rasant beschleunigten kommunikativen Phänomen des 21. Jahrhunderts zeugt. Die hier vorgeschlagene KULTURVIROLOGIE leistet einen weitgespannten Überblick zum Virus als Denkfigur für Interaktion, Transmission, Interdisziplinarität und Konnektivität und Interdependenz im 20. und 21. Jahrhundert.

Mythos Monument Carsten Ruhl, 2014-03-15 Die Reflexion des Monumentalen ist ein zentrales Thema der Architektur wie auch der Kunst nach 1945. Einerseits zeugen hiervon die Versuche, die moderne Architektur mittels eines neuen Begriffsverständnisses zu erneuern. Andererseits ist die Kunst spätestens seit den 1960er Jahren von dem Bestreben geprägt, das monumentale Selbstverständnis der Architektur zu kommentieren oder zu dekonstruieren. Der Band zeigt, wie Architektur und Kunst so in einen komplexen Dialog treten, der sich auf unterschiedlichen Ebenen beobachten lässt: von der unmittelbaren Konfrontation im urbanen Raum über die Konzeption utopischer Orte und Antimonumente bis hin zur kritischen Kommentierung zerstörter oder rekonstruierter Bauwerke und Denkmäler.

Heimat Burcu Dogramaci, 2015-11-25 Heimat ist ein in der deutschen Sprache verorteter Begriff. Eine Übersetzung in andere Sprachen fällt schwer. Ist bisweilen unmöglich. Seit dem 19. Jahrhundert hat sich Heimat zu einer emotional gefassten und politisch aufgeladenen Bezeichnung entwickelt und besonders in der Zeit des Nationalsozialismus als politisch instrumentalisierte Vorstellung vom kulturell und territorial Eigenen neue Brisanz erhalten. Burcu Dogramaci begibt sich auf die Suche nach der Präsenz und Bedeutung von Heimat in der Kunst seit den 1960er Jahren. In Auseinandersetzung mit Heimattheorien und literarischen Texten beleuchtet sie die vielfältigen Bedeutungen und Deutungen von künstlerisch wie fotografisch reflektierter Heimat. Sie ordnet auch die Kehr- und Gegenbilder von Heimat, die vielen künstlerischen Arbeiten eingeschrieben sind, in einen größeren kulturgeschichtlichen und zeithistorischen Zusammenhang ein. Dabei fordert die Autorin keine wehmütige Aufwertung von Heimat ein. Im Gegenteil: sie regt an, Heimat im Kontext globaler Migrationsphänomene und Entgrenzungen neu in den Blick zu nehmen.

Bildunggangsspiele: Kunst unterrichten Klaus-Peter Busse, 2004 **"Dunkle Pferde"** Bernadette Walter, 2007 Enthält 2842 Gegen künstlerische Allüren. Die Berner Kunst- und Gewerbeschule als Beispiel.

Robert Filliou Robert Filliou, Museu d'Art Contemporani (Barcelona, Spain), Museum Kunst Palast (Düsseldorf, Germany), 2003 **Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen**, 2003 **50 Jahre Documenta, 1955-2005: Diskrete Energien**, 2005 **Das Museum als Marke** Hartmut John, Bernd Günter, 2008 Fotos Schreiben Kunstgeschichte Renate Buschmann, Stephan von Wiese, Museum Kunst Palast (Düsseldorf, Germany), 2007 "Where are you standing?" Andreas Schalhorn, Paul Maenz, Gerd de Vries, 2004 Kleinkarierte Avantgarde Reinhard Nenzel, Richard Huelsenbeck, 1994 **Bilder über Bilder** Daimler Kunst Sammlung, 2011 Die Publikation repräsentiert Schwerpunkte der Daimler Kunst Sammlung von der

klassischen Moderne u ber abstrakte Avantgarden bis in die aktuelle internationale Gegenwartskunst Der Akzent liegt auf dialogischen Bezugnahmen und diskursiven Verschra nkungen der Werke untereinander Kunstgeschichte wird nicht im Sinne von Erfindung und Progression betrachtet sondern als ein argumentativer Zusammenschluss von Bildern in temporalen Kontexten vorgestellt **Dokumente** ,2003

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