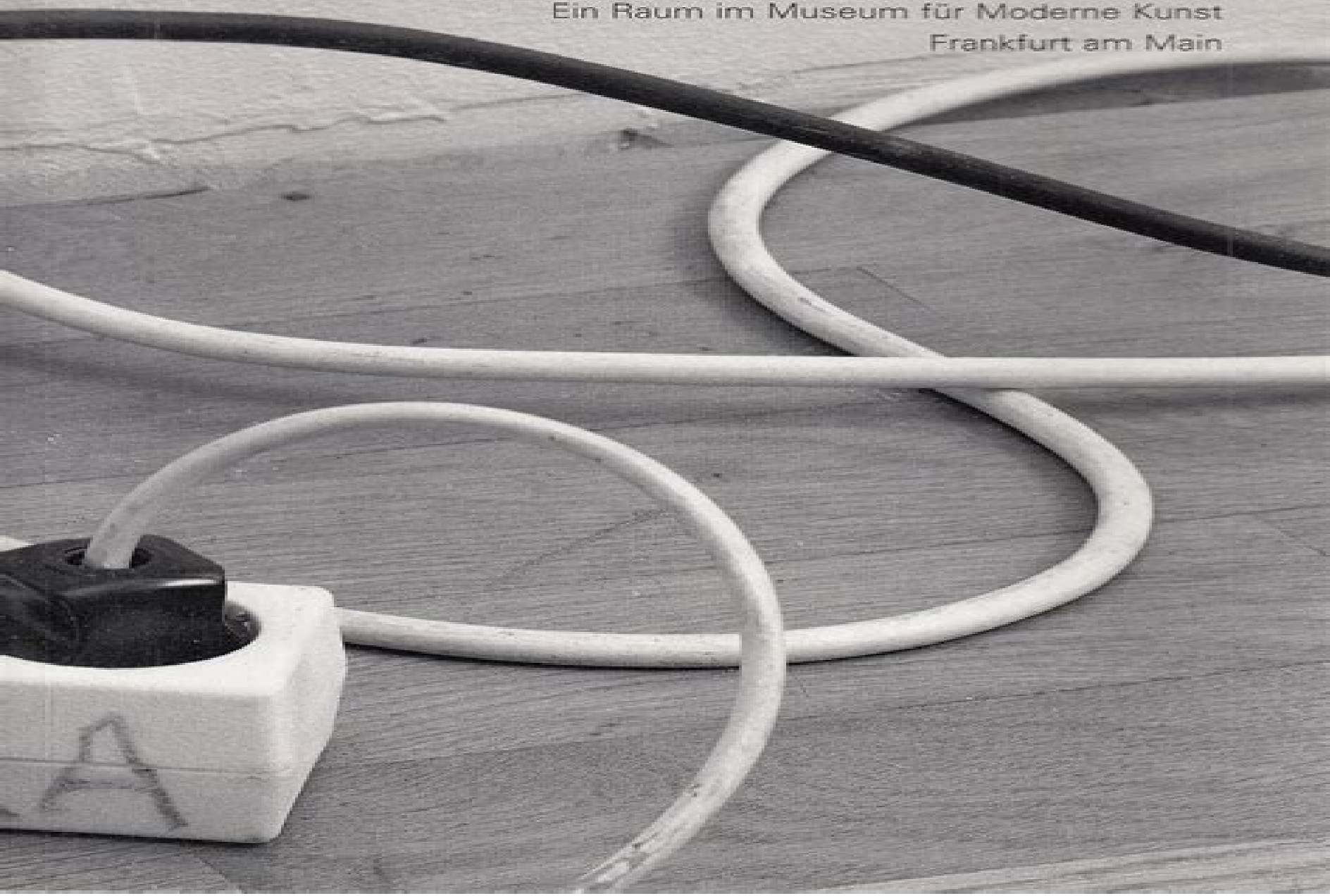


Marko Lehanka

Ein Raum im Museum für Moderne Kunst
Frankfurt am Main



Ein Raum Im Museum Fur Moderne Kunst In Frankfurt Am Main

Edward J. Olszewski



Ein Raum Im Museum Fur Moderne Kunst In Frankfurt Am Main:

Hans Hollein - Museum für Moderne Kunst Frankfurt am Main Hans Hollein, 1991 Claes Oldenburg's Theater of Vision Nadja Rottner, 2023-11-10 In four chronologically organized chapters this study traces the conceptual dependence and deep connectivity among Claes Oldenburg's poetry sculpture films and performance art between 1956 and 1965 This research intensive book argues that Oldenburg's art relies on machine vision and other metaphors to visualize the structure and image content of human thought as an artistic problem Anchored in new oral history interviews and extensive archival material it brings together understudied visual and concrete poetry experimental films fifteen group performances commonly referred to as happenings and a close analysis of his well known installations of The Street 1960 and The Store 1961-62 effectively setting in place a reexamination of Oldenburg's pop art from the street store home and cinema years The book will be of interest to scholars working in art history film studies performance studies literature intermedia studies and media theory *Museum für Moderne Kunst, Frankfurt am Main* Jean-Christophe Ammann, Museum für Moderne Kunst (Frankfurt am Main, Germany), Rolf Lauter, 1988 *Kunstvermittlung im Museum* Kristine Preuß, Fabian Hofmann, 2016 Die Kunstvermittlung im Museum ist im Wandel Welche Veränderungen sind zu beobachten Wohin werden diese Veränderungen führen In diesem Band beschreiben sich Museumspraktikerinnen und Wissenschaftlerinnen aus Pädagogik Soziologie Psychologie und Kunstgeschichte mit diesen Fragen Sie aktualisieren das klassische Verständnis des Museums als Musentempel später als Lernort hin zum Erfahrungsraum Empirische Studien Erfahrungen aus der Praxis theoretische Konzepte und pädagogische Visionen werden dafür zusammengeführt Auf diese Weise wird eine neue handlungsorientierte Vorstellung vom Museum als Erfahrungsraum begründet Mit den Sechs Thesen für die Museumspädagogik und Kunstvermittlung der Zukunft Claes Oldenburg and Coosje van Bruggen, Cleveland's Free Stamp Edward J. Olszewski, 2017-08-04 In 1985 the Sohio oil company commissioned Claes Oldenburg and Coosje van Bruggen to design and construct a large outdoor sculpture for its new corporate headquarters in Cleveland Ohio The result was Free Stamp a bold and distinctive installation that captured both a Pop Art sensibility and a connection to the city's industrial past Sohio executives approved the design and work was already underway when British Petroleum acquired the company The new owners quickly decided that the sculpture was inappropriate for their building and attempted to rid themselves of Free Stamp by donating it to the city of Cleveland a gift that the city initially had no desire to accept After much debate and public protest the sculpture found a home in Willard Park where it stands today This is the first study of any sculpture by Oldenburg and van Bruggen to examine the genesis of their art from conception to installation Edward J Olszewski has put together a fascinating narrative based on interviews with the artists archival material from city records and in house corporate memoranda as well as letters to the editor and political cartoons He traces the development of the sculpture from the artists first sketches and models to the installation of the completed work in its urban environment **The Accidental**

Possibilities of the City Katherine Smith, 2021-03-02 Claes Oldenburg's commitment to familiar objects has shaped accounts of his career but his associations with Pop art and postwar consumerism have overshadowed another crucial aspect of his work. In this revealing reassessment Katherine Smith traces Oldenburg's profound responses to shifting urban conditions framing his enduring relationship with the city as a critical perspective and conceiving his art as urban theory. Smith argues that Oldenburg adapted lessons of context gleaned from New York's changing cityscape in the late 1950s to large scale objects and architectural plans. By examining disparate projects from New York to Los Angeles she situates Oldenburg's innovations in local geographies and national debates. In doing so Smith illuminates patterns of urbanization through the important contributions of one of the leading artists in the United States. **Claes Oldenburg** Nadja Rottner, 2012-02-03 Contemporary criticism interviews scholarly reassessments and texts by the artist focusing on Claes Oldenburg's sculptures installations and multimedia performances between 1960 and 1965. Claes Oldenburg born in 1929 is largely known today as a pop art sculptor. Oldenburg himself described his formless canvas and vinyl soft sculptures gigantic hamburgers and ice cream cones cushiony toilets and typewriters as objects that elude definition. This collection of writings revisits not only Oldenburg's soft objects from the early to mid 1960s but also his pioneering installations *The Street* 1960 and *The Store* 1961 1962 and his often overlooked multimedia performances. As the artist translated his ideas and beliefs into various media and formats his work drew on a range of styles and schools including abstract expressionism Happenings pop art minimalism and postminimalism. Perhaps because of their refusal to be classified these artworks are as contemporary today as they were when they were created between 1960 and 1965. This collection serves both as a summation of early critical thinking on Oldenburg's art and a starting point for consideration of the artist as a forerunner of current art trends of stylelessness and intermediality. It includes both contemporary criticism and more recent scholarly reassessments interviews with the artist and Oldenburg's own unpublished manifesto on the Ray Gun Theater the artist's name for his performance series in the back of *The Store*. **Ein Raum im Museum für Moderne Kunst in Frankfurt am Main** Bettina Rheims, 2000 **Wissensraum, Labyrinth, symbolischer Ort** Eva-Christina Edinger, 2015-10-28 Ist die Bibliothek im Zeitalter von Internet Wikipedia und E Books vom Aussterben bedroht? Im Gegenteil. Unzählige atemberaubende Bibliotheksneubauten entstanden gerade in den letzten zehn Jahren. Die Bibliothek ist nicht nur ein Ort der Bücher vielmehr ermöglicht sie ein breites Spektrum an Zugängen zu Informationen und stellt vielfältige Multimediale Arbeits- und Lesesplätze zur Verfügung. Empirisch begründet geht die Autorin der Frage nach inwiefern die zunehmende Beliebtheit von Bibliotheken sich aus deren symbolischer Architektur typischen Verhaltensregeln wie dem Schweigegebot oder der Omnipresenz der Materialität der Bücher speist. Dazu wird vor dem Hintergrund der Raum- und Architektursoziologie sowie der Informations- und Bibliothekswissenschaften eine vergleichende Fallstudie entwickelt. In deren Zentrum Universitätsbibliotheken von Oxford und Konstanz stehen. Mittels Beobachtungen Fotodokumentationen Interviews Mental Maps und Architekturplänen werden

materielle soziale systemische und symbolische Raumstrukturen umfassend analysiert Diese Strukturen können subjektiv und kollektiv ganz unterschiedlich ausgelegt werden Menschen erfahren Bibliotheken als Ordnung der Bücher als angsteinflößende Labyrinth oder als eine Art zweites Zuhause Es wird deutlich dass Bibliotheken inkludierend exkludierend und distinktiv wirken je nach materiell räumlich sozialer Gestaltung Es eröffnet sich ein Zugang zu Wahrnehmungsmustern Sinnzuschreibungen Raumaneignungen und raumbezogenen Identitätsprozessen im letzten Wissensraum der Wissenschaft

Raumsoziologie Martina Löw, 2013-04-15 Martina Löw entwirft auf der Basis empirischer Untersuchungen und interdisziplinärer raumtheoretischer Reflexionen eine neue Soziologie des Raums Ihr Konzept der Dualität des Raums zeigt wie Einschließungen und Ausgrenzungen der Raum organisiert werden *Luc Tuymans* Eva Meyer-Hermann, 2018-01-09 This first volume in a catalogue raisonné of Tuymans's paintings surveys nearly 200 works from the vital early years of his career Credited with a key role in the revival of painting in the 1990s Belgian artist Luc Tuymans born 1958 continues to produce subtle and at times unsettling works that engage with history technology and everyday life This first volume in a catalogue raisonné of Tuymans's paintings surveys nearly 200 works that were vital to his artistic development The years 1972 to 1994 witnessed the maturation of his signature method of painting from preexisting imagery such as magazine images Polaroids and television footage as well as his first solo exhibition Also dating from this period are many of his seminal canvases along with ten poignant portraits of the ailing human body and the enigmatic series Superstition that comprised his first works exhibited in the United States The catalogue features brilliant new photography of each of the paintings and an illustrated chronology with archival images and installation shots of the works in this volume This publication is a testament to Tuymans's persistent assertion of the relevance and importance of painting a conviction that he maintains even in today's digital world when his work continues to be a touchstone for artists and scholars **The Destruction of Art** Dario Gamboni, 2013-06-01 Last winter a man tried to break Marcel Duchamp's Fountain sculpture The sculpted foot of Michelangelo's David was damaged in 1991 by a purportedly mentally ill artist With each incident intellectuals must confront the unsettling dynamic between destruction and art Renowned art historian Dario Gamboni is the first to tackle this weighty issue in depth exploring specters of censorship iconoclasm and vandalism that surround such acts Gamboni uncovers here a disquieting phenomenon that still thrives today worldwide As he demonstrates through analyses of incidents occurring in nineteenth and twentieth century America and Europe a complex relationship exists among the evolution of modern art destruction of artworks and the long history of iconoclasm From the controversial removal of Richard Serra's Tilted Arc from New York City's Federal Plaza to suffragette protests at London's National Gallery Gamboni probes the concept of artist's rights the power of political protest and how iconoclasm sheds light on society's relationship to art and material culture Compelling and thought provoking The Destruction of Art forces us to rethink the ways that we interact with art and react to its power to shock or subdue *Spielweisen und Wissen* Susanne Catrein, 2024-12-16 Wie wird die Ästhetik des Schauspiels

und des Performativen vom 18. Jahrhundert bis zur Gegenwart reflektiert realisiert und an andere Wissensdiskurse gekoppelt. Dieser Frage geht die Autorin mit interdiskursanalytischen semiotischen und hermeneutischen Methoden sowie der Ästhetik des Performativen nach. Sie diskutiert Quellentexte für die Theorie und Praxis des dramatischen und epischen Spiels und setzt sich mit Performance Kunst und Performance Theater auseinander. Der Fokus liegt auf den Konzepten der Methodik und den Beziehungen zu anderen Wissensdisziplinen sowie den damit verbundenen Intentionen, Bildungspotenzialen und Wirkungen. Anhand ausgewählter Aufführungen wird vorgeführt, wie die in den untersuchten Schriften thematisierten Spielweisen produktiv gemacht oder subvertiert werden.

Das unmögliche Museum Tobias Wall, 2015-07-15 Die Errichtung immer neuer Museumspaläste für Gegenwartskunst lässt vergessen, dass das Verhältnis von Kunst und Kunstmuseum seit dem Beginn des 20. Jahrhunderts zuerst problematisch ist. Mit großem Aufwand im Bereich Präsentation, Kommunikation und Management werden Museumskonzepte weitergeführt, die in wesentlichen Bereichen schon lange von der Kunst überholt und damit fragwürdig sind. Sind vor dem Hintergrund der radikalen Neuerungen in der Kunst des 20. Jahrhunderts Kunstmuseen im herkömmlichen Sinne noch sinnvoll? Gibt es Konzepte und Strategien für eine Zukunft eines Museums für Gegenwartskunst? Oder macht die Kunst das Museum grundsätzlich unmöglich?

Design Bernhard E. Bürdek, 2015-08-31 Für Studenten, professionelle Designer und interessierte Laien gleichermaßen unverzichtbar: die umfassend bearbeitete und aktualisierte Auflage dieses Standardwerks zur Produktgestaltung. Es zeichnet die Geschichte und die heutige Ausrichtung des Designs nach und vermittelt die wichtigsten Grundlagen der Designtheorie und -methodologie. Aus dem Inhalt: Design und Geschichte, Bauhaus Hochschule für Gestaltung Ulm, Braun, Von der Guten Form zur Designkunst, Design und Globalisierung, Design und Methodologie, Erkenntnismethoden im Design, Design und Theorie, Auf dem Weg zu einer disziplinären Designtheorie, Design und Kontext, Vom Corporate Design zum Strategischen Design, Produktsprache und Produktsemantik, Architektur und Design, Design und Gesellschaft, Design und Technik.

Jahrbuch für Kulturpolitik 2015/16 Norbert Sievers, Patrick S. Föhl, Tobias J. Knoblich, 2016-10-15 Mit der Verwirklichung der deutschen Einheit hat sich auch die Kulturpolitik verändert, sowohl konzeptionell wie instrumentell. Dieser Transformationsprozess wurde jedoch zu kurz gedacht, wenn man sie nur auf die unmittelbaren Folgen der deutschen Einheit bezieht. Man muss auch in Rechnung stellen, dass er sich im Rahmen eines nicht nur europäischen, sondern globalen gesellschaftlichen Wandels ereignet. Das Jahrbuch für Kulturpolitik 2015/16 enthält die Beiträge des 8. Kulturpolitischen Bundeskongresses 2015. Kultur, Macht, Einheit, auf welchem und wem? Monika Grütters, Wolfgang Thierse, Norbert Lammert und Michael Schindhelm referierten. Zusätzliche Fachartikel erschließen diesen umfangreichen Kontext und verbreitern die Perspektive auf das Phänomen kulturpolitischer Transformation.

Das Museumsufer Frankfurt Roland Burgard, 2019-12-16 Das Museumsufer in Frankfurt ist einer der bedeutendsten Standorte für Museen in Europa. Das Buch, die erste umfassende Publikation zum Museumsquartier, stellt sämtliche Bauten in ihrer besonderen architektonischen Qualität vor. Der Autor als langjähriger Akteur im Frankfurter Baugeschehen, ein intimer Kenner

des Sujets hat dafür über die Jahre hinweg Interviews mit sämtlichen Architekten geführt. **Auf See** Christine Bischoff, 2021

In See stechen zu neuen Ufern aufbrechen den Horizont erweitern nicht zuletzt diese Versprechen haben zu einem anhaltenden Boom der internationalen Kreuzfahrtbranche geführt die seit den 1990er Jahren so schnell wie keine andere touristische Industrie wuchs Kreuzfahrten sind jedoch ein relativ junges touristisches Phänomen dessen Geschichte erst Ende des 19. Jahrhunderts beginnt Mit großen multifunktionalen Schiffen ist es den Reedereien mittlerweile gelungen ein breites Publikum anzusprechen Gleichzeitig wurden die Giganten zur See zunehmend Gegenstand öffentlicher Diskussionen Umweltorganisationen kritisieren die ökologischen Belastungen internationale Arbeitsorganisationen bemängeln die Arbeitsbedingungen an Bord Der Band betrachtet Kreuzfahrten nicht einfach nur als touristisches Phänomen Die Beiträge eines studentischen Forschungsprojektes gehen den unterschiedlichen Dynamiken nach die diese Reiseform in Bezug auf Fragen von Mythos und Geschichte Ökonomie und Ökologie Arbeitswelt und Technologie Mobilität und der Tourismus Medialität und Materialität Globalität und Lokalität Politik und Lebensstilen entfaltet Erinnerungen im Konflikt Annett Schulze, 2013-02-06 Erinnerungen sind individuell kollektiv und Ausdruck gesellschaftlicher Verhältnisse Ausgewählte Erinnerungen sollen an staatlich geförderten Orten und nationale Zugehörigkeit produzieren Als Repräsentationen von Macht sind sie zudem umstritten Annett Schulze zeigt wie an vier bedeutsamen Erinnerungsorten ein national kulturelles Funktionsgedächtnis im Südafrika nach der Apartheid hergestellt wird Nach dem Ende des Apartheidstaates und mit den ersten freien Wahlen im Jahr 1994 änderten sich die Machtverhältnisse und damit die Erinnerungspolitik Was offiziell erinnert wird ist konfliktuell welches Wissen auf den musealen Agenden Anerkennung findet und welches Wissen nur in bestimmten Räumen sagbar ist ebenfalls Denn sowohl Nation Building Prozesse als auch Erinnerungsräume sind von Hegemonie und Dissidenz durchzogen denen Widersprüche inhärent sind Diese Widersprüche so die Hauptthese ermöglichen jedoch erst ein Widersprechen *Bill Viola. Bilder des Sturzes. Stürzende Bilder* Bettina Keller-Back, 2018-03-12 Wie stellt Bill Viola seine eindringlichen Videobilder dar in Bezug auf ihr jeweils spezifisches Zeit und Raumgefüge Und wie lässt sich dieses diskursiv beschreiben und analysieren Mit dieser Frage findet eine Umkehrung der Herangehensweise an die Werke eines der bedeutendsten Videokünstler unserer Zeit statt wurden diese bis anhin doch vornehmlich vor dem Hintergrund der Frage beleuchtet Was ist dargestellt Die performative Seite die Frage nach dem Wie wurde bisher meist als hinter der semiotischen Seite der Werke der Frage nach dem Was verborgen und daher nicht zugänglich rezipiert Die Autorin entwickelt mithilfe der Mnemotechnik der antiken Rhetorik welche das Gedächtnis als Abfolge von Räumen und darin eingestellten Inhalten versteht die während der Redezeit abgesprochen werden einen Rezeptionsästhetischen Ansatz um die zeitlichen und räumlichen Strukturen der Werke Violas beschreiben und damit analysierbar zu machen So können die Werke gemeinsam mit ihrem semiotischen Teil in ihrer individuell gestalteten Vielschichtigkeit diskursiv beschrieben und in der ganzen Tragweite des dahinterstehenden Bildverständnisses von Viola erkannt werden

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