

WHEN ATTITUDES BECOME FORM

Bern 1969/Venice 2013

Fondazione Prada



When Attitudes Become Form Bern 1969 Venice 2013

**Dena Davida, Marc
Pronovost, Véronique Hudon, Jane
Gabriels**



When Attitudes Become Form Bern 1969 Venice 2013:

Bern 1969 Germano Celant, 2013 The Fondazione Prada presents between 1 June and 3 November 2013 at Ca Corner della Regina in Venice an exhibition entitled When Attitudes Become Form Bern 1969 Venice 2013 curated by Germano Celant in dialogue with Thomas Demand and Rem Koolhaas In a surprising and novel remaking the project reconstructs Live in Your Head When Attitudes Become Form a show curated by Harald Szeemann at the Bern Kunsthalle in 1969 which went down in history for the curator's radical approach to exhibition practice conceived as a linguistic medium See more at <http://moussemagazine.it/55vb/fondazione-prada-sthash-PpxmEBXE.dpuf>

Evidenzen des Expositorischen Klaus Krüger, Elke Anna Werner, Andreas Schalhorn, 2019-09-24 Ausstellungen wollen Wissen vermitteln und zugleich ästhetische Erfahrungen ermöglichen Aber wie genau tun sie das Die Beiträge dieses Bandes gehen an der Schnittstelle von Ausstellungstheorie und kuratorischer Praxis der Frage nach wie in Museen und Ausstellungen durch expositorische Konstellationen

Evidenz Erfahrungen nicht nur erzeugt sondern auch unterlaufen und damit problematisiert werden können Sie beleuchten aus ganz unterschiedlichen Perspektiven Prozesse des Erkennens und Verstehens im Zusammenspiel von Kunstwerken Räumen Displays Handlungen sowie den verschiedenen Akteuren_innen von Kurator_innen und Künstler_innen bis zu den Rezipienten Bei der Untersuchung von Ausstellungen als komplexen Konfigurationen der ästhetischen Bedeutungserzeugung werden aktuelle Ansätze der Curatorial Studies der Kunstwissenschaft Philosophie sowie der Theater und Tanzwissenschaft anhand konkreter Fallstudien zur Ausstellungspraxis seit den 1960er Jahren angewandt

Die fiktive Institution als ästhetische Strategie Theresa Nisters, 2019-03-20 Das komplexe Projekt Académie Worosin Kiga des Pariser Künstlers Gerard Gasiorowski macht wie auch bekannte Werke Marcel Broodthaers Claes Oldenburgs und Jörg Immendorffs eine bisher vernachlässigte Strategie künstlerischer Schöpfung um 1968 sichtbar Unter der Bezeichnung fiktive Institution lenkt Theresa Nisters die Aufmerksamkeit auf jene Form künstlerischer Kritik die sich zeitgleich zu Strömungen 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

Geschichte wiederholen Heike Engelke, 2017-10-15 Der Begriff Reenactment engl. to reenact nachstellen wieder in Kraft setzen bezeichnet eine ästhetische Praxis der Wiederaufführung und des Nachstellens historischer Ereignisse Heike Engelke untersucht einen Paradigmenwechsel in der Diskussion von nachstellenden Strategien als künstlerischen Zugang zu Geschichte und ihren Ereignissen Sie plädiert für die Ausarbeitung eines Vokabulars zu deren Beschreibung mit dem Ziel sich nicht in der Diagnose einer naiven Vergegenwärtigung oder eines kritischen Surplus in der spezifischen Wiederholung des Reenactment zu erschöpfen Vielmehr gilt es der vielschichtigen Verhandlung des Vergangenen innerhalb der Gegenwartskunst gerecht zu werden

Sculptural Materiality in the Age of Conceptualism Marin R. Sullivan, 2017-07-05 Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated

projects initially realized in Italy between 1966 and 1972 Yayoi Kusama's Narcissus Garden Michelangelo Pistoletto's Newspaper Sphere Sfera di giornali Robert Smithson's Asphalt Rundown and Joseph Beuys's Arena These works all utilized non traditional materials collaborative patronage models and alternative modes of display to create a spatially and temporally dispersed arena of matter and action with photography serving as a connective material thread within the sculpture it reflects While created by major artists of the postwar period these particular projects have yet to receive substantive art historical analysis especially from a sculptural perspective Here they anchor a transnational narrative in which sculpture emerged as a node a center of transaction comprising multiple material phenomenon including objects images and actors When seen as entangled polymorphous entities these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three dimensional phenomena and photographic image in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere

Curating Live Arts Dena Davida, Marc Pronovost, Véronique Hudon, Jane Gabriels, 2018-11-29 Situated at the crossroads of performance practice museology and cultural studies live arts curation has grown in recent years to become a vibrant interdisciplinary project and a genuine global phenomenon *Curating Live Arts* brings together bold and innovative essays from an international group of theorist practitioners to pose vital questions propose future visions and survey the landscape of this rapidly evolving discipline Reflecting the field's characteristic eclecticism the writings assembled here offer practical and insightful investigations into the curation of theatre dance sound art music and other performance forms not only in museums but in community site specific and time based contexts placing it at the forefront of contemporary dialogue and discourse

The Sentient Archive Bill Bissell, Linda Caruso Haviland, 2018-06-26 The Sentient Archive gathers the work of scholars and practitioners in dance performance science and the visual arts Its twenty eight rich and challenging essays cross boundaries within and between disciplines and illustrate how the body serves as a repository for knowledge Contributors include Nancy Goldner Marcia B Siegel Jenn Joy Alain Platel Catherine J Stevens Meg Stuart Andr Lepecki Ralph Lemon and other notable scholars and artists Hardcover is un jacketed

[London Art Worlds](#) Jo Applin, Catherine Spencer, Amy Tobin, 2017-12-14 The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and 70s a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art The contributors to *London Art Worlds* examine the many activities and movements that existed alongside more established institutions in this period from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London's art schools The essays explore how international artists and the rise of alternative venues publications and exhibitions along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy pushed the boundaries of the London art scene beyond the West End's familiar galleries and posed a radical challenge to established modes of making and

understanding art Engaging wide ranging and original London Art Worlds provides a necessary perspective on the visual culture of the London art scene in the 1960s and 70s Art historians and scholars of the era will find these essays especially valuable and thought provoking In addition to the editors contributors to this volume are Elena Crippa Antony Hudek Dominic Johnson Carmen Juli Courtney J Martin Lucy Reynolds Joy Sleeman Isobel Whitelegg and Andrew Wilson

Doppelte Artikulation Roman Kurzmeyer, 2022-12-19 Neuere Kunst im Kontext Der Titel der Schriften zur neueren Kunst II ist Claude Lvi Strauss zu verdanken dessen Denken eine Generation gepr gt hat Er spricht in Anlehnung an Marcel Proust ber das Verfertigen von Malerei Musik Literatur und bezeichnet die von Proust beschriebene Technik als doppelte Artikulation Im vorliegenden Band stehen vor allem Werke im Fokus bei denen die Einheiten erster Ordnung selbst k nstlerische Werke sind die zitiert neu kombiniert bearbeitet werden Von prim ren Objekten und von doppelter Artikulation zu sprechen vertieft unser Verst ndnis f r die Unterbrechung von Sequenzen und die St rung kultureller berlieferungen Die im Buch diskutierten Kunstwerke schreiben sich in einen berlieferungszusammenhang ein der f r die Erfahrung in der jeweiligen Gegenwart modifiziert und erneuert wird Band II der Schriften zur neueren Kunst ankn pfend an Existenz und Form 2015 Diskussion einzelner Kunstwerke und der Funktion von Kunst in der Kultur Von Rembrandt und Sturtevant ber Hyun Sook Song bis zu Latifa Echakhch Katharina Grosse Pamela Rosenkranz und Louise Guerra **Eine andere**

Schweizer Kulturgeschichte Hans Peter Hertig, 2023-06-12 Hans Peter Hertig erz hlt in einer unkonventionellen Art eine Schweizer Kulturgeschichte der letzten 100 Jahre Der Autor portr tiert dazu 65 Kultur pr gende Pers nlichkeiten zwischen 1918 und heute aus der bildenden Kunst Literatur Musik Film Theater und Tanz sowie den Wissenschaften An vier Orten f hrt Hertig jeweils zw lf dieser Personen zu einem fiktiven Treffen zusammen wo sie ber ihre Arbeit und aktuelle Zeitfragen diskutieren So kommt es zu Treffen anl sslich der Auff hrung des St cks L Histoire du soldat 1918 Musik Igor Strawinsky Libretto Charles Ferdinand Ramuz 1946 im Caf Odeon in Z rich einem intellektuellen Brennpunkt der damaligen Zeit 1969 zur legend ren Ausstellung When Attitudes Become Form in der Kunsthalle Bern 1996 beim Jazzmusiker George Gruntz am Morgestraich in Basel 2021 treten anstelle eines einzelnen Treffens 17 individuelle Reportagen In diesen begegnet der Autor neben K nstler innen auch Personen die deren Werke dem Publikum vermitteln Im Zentrum von Hans Peter Hertigs Eine andere Schweizer Kulturgeschichte stehen die Werke Beitr ge und Praktiken von Kunst und Literaturschaffenden Musiker innen und gesellschaftspolitisch engagierten Intellektuellen Hertig bringt einem neben ber hmten Stars wie Friedrich D rrenmatt Albert Einstein oder Pipilotti Rist Pers nlichkeiten wie der Schriftstellerin Ella Maillart die Dirigentin Sylvia Caduff oder den Architekten Aurelio Galfetti n her die einer breiten ffentlichkeit weniger bekannt sind Das Buch zeigt wunderbar die Vielf ltigkeit der Schweizer Kultur auf und ist ein anregender Einstieg f r eine vertiefte Auseinandersetzung mit den portr tierten Kulturschaffenden Die 65 pr genden Pers nlichkeiten 1918 Ernest Ansermet Albert Einstein Hermann Hesse Arthur Honegger Paul Klee Carl Albert Loosli Charles Ferdinand Ramuz Gonzague de Reynold Carl Spitteler Sophie Taeuber Flix

Vallotton Robert Walser 1946 Othmar H Ammann Blaise Cendrars Lisa della Casa Max Frisch Alberto Giacometti Le Corbusier Ella Maillart Meret Oppenheim Franz Schnyder Michel Simon Jean Rudolf von Salis Jakob Tuggener 1969 S Corinna Bille Ren Burri Sylvia Caduff Jacques Chessex Friedrich D rrenmatt Franz Gertsch Jean Luc Godard Niklaus Meienberg Paul Nizon Ir ne Schweizer Jean Starobinski Jean Tinguely 1996 Ernst Beyeler Luc Bondy Anne Cuneo Dimitri Aurelio Galfetti Heinz Holliger Anna Huber Marthe Keller Giovanni Orelli Pipilotti Rist Erika Stucky Urs Widmer 2021 Endo Anaconda Renato Berta Christian Berzins Vanessa Billy Jean S bastien Bron Marie Caffari Claudia Comte Caroline Coutau Sylvie Courvoisier Bice Curiger Daniel de Roulet Jacques Dubouchet Patricia Kopatschinskaja Simone Lappert Klaus Merz Melinda Nadj Abonji Omar Porras

Kuratieren! Hans Ulrich Obrist, 2015-01-20 Kuratieren ist zu einer coolen Parole geworden der Begriff expandiert vom Metier der Museumsleute in alle Lebensbereiche und erfasst ein Lebensgef hl in dem nahezu alles zur Kunstform wird Mit unwiderstehlichem Elan schildert Hans Ulrich Obrist Guru der Kunstszenen und der wohl einflussreichste Kurator der Welt worum es bei seiner Arbeit geht Hans Ulrich Obrist scheint berall zu sein er ist auf allen Kontinenten aktiv arbeitet stets an mehreren Ausstellungen gleichzeitig und kennt vermutlich mehr K nstler als jeder andere lebende Zeitgenosse Doch worum geht es überhaupt wenn eine Ausstellung gemacht wird Welche Bedeutung hat dieser gewaltige Energiestrom der Kunstszenen f r das Verst ndnis unserer Gegenwart Und was ist die Philosophie hinter dem Kuratieren Obrist der mit 23 Jahren seine erste Ausstellung in seiner K che kuratiert hat erz hlt von seinem Weg von befreundeten K nstlern wie Gerhard Richter Peter Fischli und David Weiss oder Alighiero Boetti und vom obsessiven Leben mit der Kunst und f r die Kunst

A Companion to Digital Art Christiane Paul, 2022-01-06 Reflecting the dynamic creativity of its subject this definitive guide spans the evolution aesthetics and practice of today s digital art combining fresh emerging perspectives with the nuanced insights of leading theorists Showcases the critical and theoretical approaches in this fast moving discipline Explores the history and evolution of digital art its aesthetics and politics as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art combining fresh emerging perspectives with the nuanced insights of leading theorists Tackles digital art s primary practical challenges how to present document and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence Up to date forward looking and critically reflective this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art

Creating the Future Michael Fallon, 2017-05-30 Conceived as a challenge to long standing conventional wisdom Creating the Future is a work of social history cultural criticism that examines the premise that the progress of art in Los Angeles ceased during the 1970s after the decline of the Ferus Gallery the scattering of its stable of artists Robert Irwin Ed Kienholz Ed Moses Ed Rusha and others and the economic struggles throughout the decade and didn t resume until sometime around 1984 when Mark Tansey Alison Saar Judy Fiskin Carrie Mae Weems David Salle Manuel Ocampo among others became stars in an exploding art market However

this is far from the reality of the L A art scene in the 1970s The passing of those fashionable 1960s era icons in fact allowed the development of a chaotic array of outlandish and independent voices marginalized communities and energetic sometimes bizarre visions that thrived during the stagnant 1970s Fallon s narrative describes and celebrates through twelve thematically arranged chapters the wide range of intriguing artists and the world not just the objects they created He reveals the deeper more culturally dynamic truth about a significant moment in American art history presenting an alternative story of stubborn creativity in the face of widespread ignorance and misapprehension among the art cognoscenti who dismissed the 1970s in Los Angeles as a time of dissipation and decline Coming into being right before their eyes was an ardent local feminist art movement which had lasting influence on the direction of art across the nation an emerging Chicano Art movement spreading Chicano murals across Los Angeles and to other major cities a new and more modern vision for the role and look of public art a slow consolidation of local street sensibilities car fetishism gang and punk aesthetics into the earliest version of what would later become the Lowbrow art movement the subversive co opting in full view of Pop Art of the values aesthetics and imagery of Tinseltown by a number of young and innovative local artists who would go on to greater national renown and a number of independent voices who lacking the support structures of an art movement or artist cohort pursued their brilliant artistic visions in near isolation Despite the lack of attention these artists would later reemerge as visionary signposts to many later trends in art Their work would prove more interesting more lastingly influential and vastly more important than ever imagined or expected by those who saw it or even by those who created it in 1970 s Los Angeles

Creating the Future is a visionary work that seeks to recapture this important decade and its influence on today s generation of artists **The Global Work of Art** Caroline A. Jones,2017-06-01 Global biennials have proliferated in the contemporary art world but artists engagement with large scale international exhibitions has a much longer history that has influenced the present in important ways Going back to the earliest world s fairs in the nineteenth century this book argues that globalism was incubated in a century of international art contests and today constitutes an important tactic for artists As world s fairs brought millions of attendees into contact with foreign cultures products and processes artworks became juxtaposed in a theater of nations which challenged artists and critics to think outside their local academies From Gustave Courbet s rebel pavilion near the official art exhibit at the 1855 French World s Fair to curator Beryl Madra s choice of London based Cypriot Hussein Chalayan for the off site Turkish pavilion at the 2006 Venice Biennale artists have used these exhibitions to reflect on contemporary art speak to their own governments back home and challenge the wider geopolitical realm changing art and art history along the way Ultimately Caroline A Jones argues the modern appetite for experience and event structures which were cultivated around the art at these earlier expositions have now come to constitute contemporary art itself producing encounters that transform the public and force us to reflect critically on the global condition **When Attitudes Become Form** ,2013 *Doug Wheeler* Doug Wheeler,2020-01-07 Over five decades Doug Wheeler has pioneered the art of light and

space His work powerfully explores the way we perceive empty space the way light can affect our perception and make emptiness feel full and dense From his early experiences flying across the desert with his father a doctor in Globe Arizona Wheeler developed a passion for the intensity and stillness of vast expanses seeing in them a whole new set of possibilities for visual art Although Wheeler began his career as a painter his wall mounted artworks soon began incorporating light as a medium and quickly gave way to an unprecedented art historical breakthrough his construction of an absolute light environment crafted in his studio in 1967 Since that unparalleled moment Wheeler s work has been exhibited widely all over the world in the past decade with numerous major gallery and museum installations his reputation as the definitive light and space artist has been solidified This volume featuring new scholarship by renowned art historian Germano Celant traces the entire course of Wheeler s career to date from his first mature paintings to his immersive installations Writing on Wheeler s intense and direct engagement with the absoluteness in the optical fields he creates Celant provides a detailed account for Wheeler s development as one of the most original and influential artists of his generation Wheeler s work not only changes how we encounter reality after we see it but also how we envision what is possible more broadly in visual art

Re-envisioning the Contemporary Art Canon Ruth E Iskin,2016-12-08 Re envisioning the Contemporary Art Canon Perspectives in a Global World seeks to dissect and interrogate the nature of the present day art field which has experienced dramatic shifts in the past 50 years In discussions of the canon of art history the notion of inclusiveness both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of exclusion which dominated critiques of the canon up until two decades ago The art field has dramatically if insufficiently changed in the half century since the first protests and critiques of the exclusion of others from the art canon With increased globalization and shifting geopolitics the art field is expanding beyond its Euro American focus as is particularly evident in the large scale international biennales now held all over the globe Are canons and counter canons still relevant Can they be re envisioned rather than merely revised Following an introduction that discusses these issues thirteen newly commissioned essays present case studies of consecration in the contemporary art field and three commissioned discussions present diverse positions on issues of the canon and consecration processes today This volume will be of interest to instructors and students of contemporary art art history and museum and curatorial studies

Reconstructing Exhibitions in Art Institutions Natasha Adamou,Michaela Giebelhausen,2023-07-13 Reconstructing Exhibitions in Art Institutions spans exhibition histories as anti apartheid activism within South African community arts collectivities and trade unions in Argentina Civil Rights movements and Black communities in Baltimore institutional self critique within the neoliberal museum reframing feminisms in USA and revisiting Cold War Modernisms in Eastern Europe among other themes An interdisciplinary project with a global reach this edited volume considers the theme of exhibitions as political resistance as well as cultural critique from global perspectives including South Africa Latin America Eastern Europe USA and West Europe The book includes contributions by ten authors

from the fields of art history social sciences anthropology museum studies provenance research curating and exhibition histories The edited volume finally examines exhibition reconstructions both as a symptom of advanced capitalism geopolitical dynamics and social uprisings and as a critique of imperial and capitalist violence Art historical areas covered in the book include conceptualism minimalism modern painting global modernisms archives and community arts This volume will be of interest to a wide range of audiences including art historians curators gallery studies and museum professionals and also to scholars and students from the fields of anthropology ethnography sociology and history It would also appeal to a general public with an interest in modern and contemporary art exhibitions

Social Practice Art in Turbulent Times

Eric J. Schruers, Kristina Olson, 2019-07-03 This volume is an anthology of current groundbreaking research on social practice art Contributing scholars provide a variety of assessments of recent projects as well as earlier precedents define approaches to art production and provide crucial political context The topics and art projects covered many of which the authors have experienced firsthand represent the work of innovative artists whose creative practice is utilized to engage audience members as active participants in effecting social and political change Chapters are divided into four parts that cover history specific examples global perspectives and critical analysis

Re- Christoph F. E. Holzhey, Arnd Wedemeyer, 2019-01-22

What s in a prefix How to read a prefix as short as re Does re really signify Can it point into a specific direction Can it reverse Can it become the shibboleth of a postcritical reboot At first glance transparent and directional re complicates the linear and teleological models commonly accepted as structuring the relations between past present and future opening onto errant temporalities

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When Attitudes Become Form Bern 1969 Venice 2013 Introduction

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