



Mike Kelley

**Julia Kelly**



## **Mike Kelley:**

**Mike Kelley** Mike Kelley, Haus der Kunst, 1995      *Conversation* Mike Kelley, Thomas Kellein, 1994 Mike Kelley was interviewed by Thomas Kellein before an audience at the Centre d'art contemporain Bordeaux in September 1992 at the end of a travelling exhibition including the Basel Kunsthalle and the London Institute of Contemporary Arts Page 5      Mike Kelley Mike Kelley, 1995      *Höllen-Fahrten* Markwart Herzog, 2006 Fahrten in ein über oder unterirdisches Jenseits gehören zum Standardrepertoire der Religionsgeschichte Begnadete Heroen oder Götter fahren in die Unterwelt um ihr Geheimnisse zu entlocken Schätze zu heben böse Mächte zu bezwingen Tote zu erlösen oder spannende Abenteuer zu bestehen Diese oft in bunten Farben ausgemalten dramatisch und aggressiv inszenierten Spektakel faszinieren die Kulturen der Neuzeit und Moderne nach wie vor obwohl sie ein Weltbild voraussetzen das schon lange als überholt gilt Im interdisziplinären Zugriff stellen die Autorinnen und Autoren dieses Bandes religionshistorische und theologische Hintergründe dar und analysieren die Ergebnisse der Aneignungs und Verfremdungsprozesse denen Hölle Fahrten in den zeitgenössischen Künsten und Medien unterliegen      **Mike Kelley im Gespräch mit Heinz-Norbert Jocks.** Heinz-Norbert Jocks, Mike Kelley, 2001-09

**Mike Kelley, Thomas Kellein** Thomas Kellein, 1994      **Antike und Gegenwart** Jürgen Villers, 2003      **A World History of Art** Hugh Honour, John Fleming, 2005 Over two decades this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage From our paleolithic past to our digitised present every continent and culture is covered in an articulate and well balanced discussion In this Seventh Edition the text has been revised to embrace developments in archaeology and art historical research while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years providing a new perspective on the latest developments The insight elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations half of which are now in colour These images together with the numerous maps and architectural plans have been chosen to represent the most significant chronological regional and individual styles of artistic expression      Dressaged Animality Lisa Moravec, 2024-10-09 The book applies a productive interdisciplinary lens of art history performance and animal studies for approaching political economy issues critiquing anthropomorphic worldviews and provoking thoughts around animal and human nature that spark impulses for an innovative performance aesthetics and ethics It combines Marxist analysis with feminist and posthumanist methodology to analyse the relation between societal dressage and bodily animality that humans and animals share Within this original theoretical framework the book develops the concept of dressaged animality as a mode of critique to analyse the social and political function of interdisciplinary forms of contemporary performances Drawing on archival and primary research the book theorises and historicises more than 15 performance practices in which animality is allegorically staged through by humans danced real or filmically mediated animals It focuses on Rose English's pioneering approach to performance making as well as on overlooked performances by other renowned and largely unknown American

Mike Kelley Kate Foley Robert Morris Bruce Nauman Yvonne Rainer Diana Thater British Mark Wallinger Rose English and European artists Tamara Grcic Judith Hopf Joseph Beuys Bartabas from the late 1960s until the late 2010s While various types of artistic practice are framed as forms of critique for example protest art interventionist strategies institutional critique the book maps an original performance theory in art which shows that contemporary artistic performances can also take up a critique of societal dressage This study will be of great interest to students and scholars in art history theatre dance and performance studies and ecology as well as to artists and curators working with performance *Isa Genzken* "The Inner View" Irmgard Schifferdecker, 2021-11-30 Die Künstlerin Isa Genzken beschäftigt sich in all ihren Arbeiten mit Emotionen Emotionen die durch ihre Kunstwerke ausgedrückt und die zu ihrer Entschlüsselung gebraucht werden In ihrer Studie nährt sich die Kunsthistorikerin Irmgard Schifferdecker dem emotionalen Gefüge in Genzkens Werk Ausgangspunkt ist die Installation o T Skulptur projekte m nster 07 Die Autorin präsentiert die ästhetischen Strategien und Wirkungsweisen und analysiert wie Genzken mit der Installation Grenzerfahrungen provoziert sowohl auf emotionaler Ebene als auch bezogen auf das Rezeptionsvermögen Schwerpunkt des Werks von Isa Genzken sind Aspekte des menschlichen Zusammenlebens Manipulation Mitleid Unschuld Verletzlichkeit und Verletzung *Mike Kelley* Mike Kelley, Ausstellung Mike Kelley - Educational Complex Onwards 1995 - 2008, Museion - Museum für Moderne Kunst, 2009 Imaging History Bruno Vandermeulen, Danny Veys, 2011 In archaeology photography is mainly used as a technique for gathering data and evidence Within the framework of the research project in site specific photography revisited the relationship between photography and archaeology or broader history is explored How do photographers visualize history What is the importance of place particularly the place that remains after the event took place How do photographers or artists use photography to depict the past when time has become past time These articles and portfolios explore both on practical and theoretical level how history can be captured The research project is an attempt to redefine the traditional relationship between archaeology and photography in order to produce new forms of image making more adapted to contemporary visual culture The project considers photography as a practice in which a picture is shaped and constructed by the photographer not a practice in which a picture is mechanically taken **Der Künstlernachlass** Dr. Loretta Würtenberger, 2021-11-24 Death can really make you look like a star Diesen Satz hinterließ uns Andy Warhol Doch das Ableben per se stellt keinen Katalysator für die Bedeutung eines Künstlers dar Zur posthumen Bewahrung und Entwicklung des künstlerischen Erbes ist die passende Nachlassstruktur von entscheidender Bedeutung Den möglichen rechtlichen Gestaltungsrahmen passende Finanzierungsmodelle sowie den richtigen Umgang mit Markt Museen und Wissenschaft stellt das Handbuch von Loretta Würtenberger vor Ihr Unternehmen Fine Art Partners berät seit vielen Jahren Künstler und Künstlernachlässe bei Aufbau und Entwicklung von Nachlasskonzepten sowie operativen Fragen Anhand zahlreicher internationaler Beispiele erläutert die Autorin die verschiedenen Varianten zur Betreuung eines Künstlernachlasses und gibt Handlungsempfehlungen wie heute

nach dem Ableben eines Künstlers mit Arbeit Archiv und Andenken idealerweise zu verfahren ist Pay for Your Pleasures Cary Levine, 2013-06-11 Focuses on work by the three artists from the 1970s through the 1990s Examines their participation in subcultural music scenes and discovers a common political strategy which lead them to create strange and unseemly images that test the limits of art gender roles sex acceptable behavior poor taste and the gag reflex Found Sculpture and Photography from Surrealism to Contemporary Art Julia Kelly, 2017-07-05 Taking its departure point from the 1933 surrealist photographs of involuntary sculptures by Brassa nd Dal Found Sculpture and Photography from Surrealism to Contemporary Art offers fresh perspectives on the sculptural object by relating it to both surrealist concerns with chance and the crucial role of photography in framing the everyday This collection of essays questions the nature of sculptural practice looking to forms of production and reproduction that blur the boundaries between things that are made and things that are found One of the book's central themes is the interplay of presence and absence in sculpture as it is highlighted disrupted or multiplied through photography's indexical nature The essays examine the surrealist three dimensional object its relation to and transformation through photographs as well as the enduring legacies of such concerns for the artwork's materiality and temporality in performance and conceptual practices from the 1960s through the present Found Sculpture and Photography sheds new light on the shifts in status of the art object challenging the specificity of visual practices pursuing a radical interrogation of agency in modern and contemporary practices and exploring the boundaries between art and everyday life

**Unfinished Business** Judith Hamera, 2017-10-02 How does structural economic change look and feel How are such changes normalized Who represents hope Who are the cautionary tales Unfinished Business argues that U S deindustrialization cannot be understood apart from issues of race and specifically apart from images of and works by and about African Americans that represent or resist normative or aberrant relationships to work and capital in transitional times It insists that Michael Jackson's performances and coverage of his life plays featuring Detroit plans for the city's postindustrial revitalization and Detroit installations The Heidelberg Project and Mobile Homestead have something valuable to teach us about three decades of structural economic transition in the U S particularly about the changing nature of work and capitalism between the mid 1980s and 2016 Jackson and Detroit offer examples of the racialization of deindustrialization how it operates as a structure of feeling and as representations as well as a shift in the dominant mode of production and how industrialization's successor mode financialization uses imagery both very similar to and very different from its predecessor California Video Glenn Phillips, 2008 Whether designing complex video sculptures installations experimenting with electronic psychedelia creating conceptual performance art or producing vanguard works that promote social issues artists from all over California have utilized video technology to express revolutionary ideas **Modern Sculpture** Douglas Dreishpoon, 2022-10-25 This tapestry of primary sources is an essential primer on sculpture and its makers Modern Sculpture presents a selection of manifestos documents statements articles and interviews from more than

ninety sculptors including a diverse selection of contemporary sculptors With this book editor Douglas Dreishpoon defers to artists whose varied points of view illuminate sculpture s transformation from object to action concept to phenomenon over the course of more than a century Chapters arranged in chronological sequences highlight dominant stylistic philosophical and thematic threads uniting kindred groups The result is an artist centric history of sculpture as a medium of consequence and character

*Blickränder* Astrid Lang, Wiebke Windorf, 2017-07-06 Aus dem Wunsch und Bedürfnis heraus Hans Kerner ein Geschenk zu machen das sowohl sein umfassendes wissenschaftliches Œuvre als auch sein fast vierzigjähriges Wirken als Wissenschaftler Lehrer Mentor und Kollege widerspiegelt entstand der vorliegende Sammelband Mit dem Titel *Blickränder* Grenzen Schwellen und ästhetische Randphänomene in den Künsten soll Bezug genommen werden auf Hans Kners facettenreiche Beschäftigung mit dem Phänomen der Kunstwahrnehmung der Begegnung von Werk und Betrachter welche vielleicht die grundsätzliche Schwellensituation bei der Analyse von Kunst und kunsthistorischen Zusammenhängen darstellt Dieser Schwellensituation nähern sich die Beiträge des *Liber Amicorum* aus ganz unterschiedlichen Perspektiven und versuchen so die Kontaktaufnahme des Subjekts mit dem Objekt über dessen dingliche räumliche semiotische und kontextuelle Grenzen auszuloten Und auch die Randgebiete der Kunst und kulturhistorischen Forschungslandschaft in Bezug auf genau diese Kontaktaufnahme welche Hans Kerner im Laufe seiner wissenschaftlichen Tätigkeit immer wieder fasziniert haben werden durch die Autorinnen und Autoren des Bandes aus diversen Blickwinkeln beleuchtet

**Reenactments** Anja Dreschke, Ilham Huynh, Raphaela Knipp, David Sittler, 2016-09-15 Reenactments als Medienpraktiken des Wiederaufführens Nacherlebens und Reaktualisierens sind nie bloße Wiederholungen dokumentierter oder fiktionaler Ereignisse sondern stets kreativ produktive Medienaneignungen die ihrerseits neue mediale Formen schaffen Am Beispiel von Verfahren der bildenden Kunst des Theaters und des Films anhand populärkultureller Praktiken der Geschichtsaneignung und des Literaturtourismus und anhand von Reinszenierungen in der Alltagsinteraktion geht der Band der Frage nach welche Bedeutung dem Rekurs auf mediale Repräsentationen Filme Bücher Computerspiele zukommt Mit Beiträgen aus der Ethnologie der Kultur der Medien der Geschichte und der Literaturwissenschaft sowie der Linguistik

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