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09

Une conversation
Mamella Editions

Conversation Dominique Gonzalez Foerster Ulrich Obrist

James Voorhies



Conversation Dominique Gonzalez Foerster Ulrich Obrist:

Hans Ulrich Obrist and Dominique Gonzalez-Foerster: the Conversation Series Dominique Gonzalez-Foerster, Hans Ulrich Obrist, 2008 Conversations with Marta Pan and Andr Wogenscky Nicolas Ghesqui re Edgardo Cozarinsky and Enrique Vila Matas **Matthew Barney** Matthew Barney, Hans Ulrich Obrist, 2013 Over the course of about ten years Hans Ulrich Obrist and Matthew Barney met several times to discuss Barney's past work current projects and his plans for the future The resulting collection of interviews provides a rare insight into how the work and working method of one of the most prominent artists of a generation has developed over time and uncovers the ideas influences and collaborations that lie behind his multi layered and multimedia creative output The conversation covers all of his major pieces to date from the internationally acclaimed Cremaster cycle to the somewhat less well known Drawing Restraint series as well as looking at particular projects in more detail such as the recent Khu performance and Barney's participation in Il Tempo del Postino curated by Obrist at the 2007 Manchester International Festival **Yoko Ono** Yōko Ono, Hans Ulrich Obrist, 2009 Yoko Ono talks to Hans Ulrich Obrist about her artistic beginnings in visual art and music her musical development in New York her contact with John Cage and her own musical works such as Unfinished Music No 1 1968 Essential themes such as her Fluxus pieces and her well known engagement for world peace and human rights which is reflected in much of her work are brought up over five interviews She gives an account of how she founded a new state of Nutopia with John Lennon and of her numerous installations and performances that are still shown time and again In the discussions in which architects and artists such as Rem Koolhaas and Gustav Metzger take part the icon of pop history shows herself to be a multifaceted and interdisciplinary artist English text *Lives of the Artists, Lives of the Architects* Hans Ulrich Obrist, 2015-05-07 A unique opportunity to learn about the lives and creativity of the world's leading artists Hans Ulrich Obrist has been conducting ongoing conversations with the world's greatest living artists since he began in Switzerland aged 19 with Fischli and Weiss Here he chooses nineteen of the greatest figures and presents their conversations offering the reader intimacy with the artists and insight into their creative processes Inspired by the great Vasari *Lives of the Artists* explores the meaning of art and artists today their varying approaches to creating and a sense of how their thinking evolves over time Including David Hockney Gilbert and George Gerhard Richter Michelangelo Pistoletto Marina Abramovic Louise Bourgeois Rem Koolhaas Jeff Koons and Oscar Niemayer this is a wonderful and unique book for those interested in modern art Hans Ulrich Obrist is a curator and writer Since 2006 he has been co director of the Serpentine Gallery London He is the author with Ai Wei Wei of *Ai Wei Wei Speaks* **Thomas Demand, Hans-Ulrich Obrist** Thomas Demand, Hans Ulrich Obrist, 2007 Volume number 10 in the Conversation Series with the influential museum director curator writer and conversationalist Hans Ulrich Obrist is given over to an intensive talk with the important German conceptual artist Thomas Demand who constructs precise environments out of paper maquettes which are then photographed to haunting effect Topics include concepts and rules of operation the

reconstruction and reverberation of history work processes studio realities and significant exhibitions of recent years This wide ranging conversation modestly illustrated with black and white images is as intelligent as it is revealing giving the reader an unprecedented glimpse into the minds of two of the most brilliant players on the international art scene Demand lives between Berlin and New York where a retrospective of his work was shown at The Museum of Modern Art in 2005 Hans Ulrich Obrist is the Co Director of the Musée d'Art Moderne de la Ville de Paris as well as the Serpentine Gallery London where he lives and works **Cabinet**, 2007 Beyond Matter, Within Space Livia Nolasco-Rózsás, 2024-08-28 Exhibition spaces are physical places of knowledge production and exchange Their spatial properties play an important role in contextualizing information Virtual stagings of exhibitions should therefore retain these properties The Beyond Matter research project 2019-23 aims to unravel the intertwining of physical and virtual structures and their impact on spatial aspects in art production curating and art education and thus to identify ways to preserve cultural heritage in the digital age This publication offers a comprehensive overview of the diverse research activities exhibition and book projects and symposia that have taken place or emerged in the course of the international Beyond Matter project at the various partner institutions

The Culture of Curating and the Curating of Culture(s) Paul O'Neill, 2016-09-02 How curating has changed art and how art has changed curating an examination of the emergence contemporary curatorship Once considered a mere caretaker for collections the curator is now widely viewed as a globally connected auteur Over the last twenty five years as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis The curator has gone from being a behind the scenes organizer and selector to a visible centrally important cultural producer In *The Culture of Curating and the Curating of Culture s* Paul O'Neill examines the emergence of independent curatorship and the discourse that helped to establish it O'Neill describes how by the 1980s curated group exhibitions large scale temporary projects with artworks cast as illustrative fragments came to be understood as the creative work of curator auteurs The proliferation of new biennials and other large international exhibitions in the 1990s created a cohort of high profile globally mobile curators moving from Venice to Paris to Kassel In the 1990s curatorial and artistic practice converged blurring the distinction between artist and curator O'Neill argues that this change in the understanding of curatorship was shaped by a curator centered discourse that effectively advocated and authorized the new independent curatorial practice Drawing on the extensive curatorial literature and his own interviews with leading curators critics art historians and artists O'Neill traces the development of the curator as artist model and the ways it has been contested *The Culture of Curating and the Curating of Culture s* documents the many ways in which our perception of art has been transformed by curating and the discourses surrounding it 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 Höller, Maria Lind, Apolonija Uterić, 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.

Parallel Presents Amelia Barikin, 2012. Outgrowth of the author's thesis. Doctoral University of Melbourne, Australia.

Hans Haacke und Pierre Huyghe Ursula Ströbele, 2024-03-18. Seit den 1960er Jahren haben Künstlerinnen tradierte Vorstellungen einer Opposition von Kunst und Natur in Frage gestellt. Sie bezogen Tiere und Pflanzen als Ko-Akteure ein und etablierten somit eine skulpturale Ästhetik des Lebendigen, die eine Neudefinition der Gattung Skulptur erforderte. Die Studie untersucht erstmals sogenannte *Non Human Living Sculptures* am Beispiel von Hans Haacke und Pierre Huyghe. Ausgehend von einer Re-Lektüre der Skulpturhistoriographie der Moderne bewertet die Autorin in einzelnen Werkanalysen bestehende Theorien neu und erweitert diese. Gezeigt wird, wie die von US-amerikanischer Systemtheorie, Biologie und Kybernetik bestimmten realzeitlichen Systeme Haackes und seine Abkehr von einer Objekt-Ästhetik zeitgenössische Positionen prägen, wie die Situationen ästhetischen Arbeiten von Huyghe. Erste umfassende wissenschaftliche Studie sogenannter *Non Human Living Sculptures*. Re-Lektüre der Skulpturhistoriographie des 20. Jahrhunderts. Skulpturale Ästhetik des Lebendigen. Blick ins Buch.

Carsten Höller Test Site Source Book Carsten Höller, Tate Modern (Gallery), 2006. A sourcebook that is created to accompany the 2006 Unilever Exhibition in the Tate Modern's Turbine Hall. **Fireflies** Philippe Parreno, 2019. Generally known for his installation work encompassing sculpture, video, and soundscapes, Fireflies focuses wholly on Parreno's lesser-known drawings. The drawings collected here showcase a delicate personal touch as they were created while Parreno was ill with cancer and were sent to his friends. In Parreno's drawings, the fireflies' light is often created by an absence of darkness or pigment. This striking contrast perfectly encapsulates the bioluminescent glow emanating from the insect's abdomen. The

book is edited by Hans Ulrich Obrist artistic director of the Serpentine Galleries An interview with the artist by Obrist and an essay by Belgian philosopher Vinciane Despret accompany the works Philippe Parreno - Hans Ulrich Obrist Philippe Parreno,Hans Ulrich Obrist,2008 The French filmmaker and artist Philippe Parreno born in Algeria has been working and collaborating with curator thinker editor Hans Ulrich Obrist for many years over many projects they have taken huge risks and broken countless conventions together The conversations gathered here give us a window into a dynamic and forward thinking aesthetic relationship *Nocturama* Dominique Gonzalez-Foerster,2008 This book explores the world of the French artist Dominique Gonzalez Foerster through lavish visual material as well as essays by Ina Blom Professor at the University of Oslo Norway Penelope Curtis Curator at the Henry Moore Institute Leeds UK Jens Hoffman Director of Wattis Institute for Contemporary Arts San Francisco USA and Lisette Lagnado Curator and Artistic Director of the 27th edition of the S o Paulo Biennale Also featuring an interview on literary creation with the writer Enrique Vila Matas conducted by the artist herself along with Hans Ulrich Obrist co Director of the Serpentine Gallery London UK **New Books on Women, Gender and Feminism** ,2012 **New Books on Women and Feminism** ,2012 **Réceptions de la culture japonaise en France depuis 1945** Fabien Arribert-Narce,Kohei Kuwada,Lucy O'Meara,2016 Mutations Rem Koolhaas,Stefano Boeri,Sanford Kwinter,Nadia Tazi,Hans Ulrich Obrist,2000 The future of the city worldwide **No Ghost Just a Shell** Pierre Huyghe,Philippe Parreno,2003 No Ghost Just a Shell is a project based around the virtual figure AnnLee on which 16 artists have worked AnnLee is a Avatar a virtual character originally designed for computer games and the Manga animation industry In 1999 the French artists Pierre Huyghe and Philippe Parreno bought the rights to her gave her a name and initiated the project No Ghost Just a Shell The plan was to fill the empty entity AnnLee with stories and ideas and to give her an identity and a life of her own Huyghe and Parreno offered AnnLee to other artists with the commission use AnnLee in your own work and at the same time contribute with us to her history

This book delves into Conversation Dominique Gonzalez Foerster Ulrich Obrist. Conversation Dominique Gonzalez Foerster Ulrich Obrist is a vital topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Conversation Dominique Gonzalez Foerster Ulrich Obrist, encompassing both the fundamentals and more intricate discussions.

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