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# Piene Im Gespräch

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Gespräche In Dem Reiche derer Todten

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Otto Piene. Retrospektive.

Italiänische und deutsche Gespräche der Frau von Genlis, oder Anleitung zur vollkommenen Kenntniss aller der italiänischen Sprache eigenen Redensarten (Idiotismen) ...

Space-age Aesthetics

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Art, Design, Photo

Mack

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Imagining the Present

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Neue Italiänische Gespräche, welche so eingerichtet, daß sie sowohl an statt eines Vocabularii dienen können ... als auch die gewöhnlichsten Redens-Arten der italiänischen Sprache ... daraus können gelernet werden; ... und ein kurtzes Titular-Buch alles in italiänischer Sprache, hinzu gefügt. Denen Liebhabern, und sonderlich Anfängern dieser Sprache zum besten herausgegeben von

Pietro Francesco di Corsini und Andrea Herold

Environmental Ethics

Das Ohr am Tatort

Technocrats of the Imagination

New Tendencies

1960

Moving Images, Mobile Bodies

Witness to Phenomenon

*Piene Im Gespräch*

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## **MAHONEY LILIANA**

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*Gespräche In Dem Reiche derer Todten* University of Chicago Press

In 1960, when World War II might seem to have been receding into history, a number of artists and writers instead turned back to it. They chose to confront the unprecedented horror and mass killing of the war, searching for new creative and political

possibilities after the conservatism of the 1950s in the long shadow of genocide. Al Filreis recasts 1960 as a turning point to offer a groundbreaking account of postwar culture. He examines an eclectic group of artistic, literary, and intellectual figures who strove to create a new language to reckon with the trauma of World War II and to imagine a new world. Filreis reflects on the belatedness of this response to the war and the Holocaust and shows how key works linked the legacies of fascism and antisemitism with American racism. In grappling with the memory of the war, he demonstrates, artists reclaimed the radical

elements of modernism and brought forth original ideas about testimony to traumatic history. *1960* interweaves the lives and works of figures across high and popular culture—including Chinua Achebe, Hannah Arendt, James Baldwin, Amiri Baraka, Paul Celan, John Coltrane, Frantz Fanon, Roberto Rossellini, Muriel Rukeyser, Rod Serling, and Louis Zukofsky—and considers art forms spanning poetry, fiction, memoir, film, painting, sculpture, teleplays, musical theater, and jazz. A deeply interdisciplinary cultural, literary, and intellectual history, this book also offers fresh perspective on the beginning of the 1960s.

**Gespräche In dem Reiche derer Todten** MIT Press

*Witness of Phenomenon* articulates a fresh examination of the German Group Zero-Heinz Mack, Otto Piene, and Günter Uecker—and other new tendency artists, who rejected painting and introduced new art media in postwar Europe. Group ZERO evolved into a network across Europe- Amsterdam, Milan, Paris, and Zagreb. This pan-European affiliation of artists generated a continuous stream of innovative artistic statements through the 1960s, incorporating non-traditional materials and new technologies to create kinetic art, light installations, performances, immersive multimedia installations, monumental land art, and the communication media of video and television. They transformed the visual arts from the inanimate objet d'art to a sensory experience by adopting the ascendant philosophy of Phenomenology as their conceptual foundation. Drawing from a decade of research on unpublished archives of the artists and critics of this period, this publication positions Group ZERO as a catalytic art moment in the transition from modern to contemporary art.

**Zero, 1958-1968** Hatje Cantz Pub

A fascinating look at artistic experiments with televisual forms. Following the integration of television into the fabric of American life in the 1950s, experimental artists of the 1960s began to appropriate this novel medium toward new aesthetic and political ends. As Erica Levin details in *The Channeled Image*, groundbreaking artists like Carolee Schneemann, Bruce Conner, Stan VanDerBeek, and Aldo Tambellini developed a new formal language that foregrounded television's mediation of a social order defined by the interests of the state, capital, and cultural elites. The resulting works introduced immersive projection environments, live screening events, videographic distortion, and televised happenings, among other forms. For Levin, "the channeled image" names a constellation of practices that mimic, simulate, or disrupt the appearance of televised images. This formal experimentation influenced new modes of installation, which took shape as multi-channel displays and mobile or split-screen projections, or in some cases, experimental work produced for broadcast. Above all, this book asks how artistic experimentation with televisual forms was shaped by events that challenged television broadcasters' claims to authority, events that set the stage for struggles over how access to the airwaves would be negotiated in the future.

*Das Kunstwerk* Columbia University Press

In *Technocrats of the Imagination* John Beck and Ryan Bishop explore the collaborations between the American avant-garde art world and the military-industrial complex during the 1960s, in which artists worked with scientists and engineers in universities, private labs, and museums. For artists, designers, and educators

working with the likes of Bell Labs, the RAND Corporation, and the Los Angeles County Museum of Art, experiments in art and technology presaged not only a new aesthetic but a new utopian social order based on collective experimentation. In examining these projects' promises and pitfalls and how they have inspired a new generation of collaborative labs populated by artists, engineers, and scientists, Beck and Bishop reveal the connections between the contemporary art world and the militarized lab model of research that has dominated the sciences since the 1950s.

Keep It Moving? Getty Publications

Yves Klein was regarded as a visionary even by his contemporaries. An enfant terrible and outstanding judo enthusiast whose spectacular performances attracted considerable attention in the art world, Klein created a following that only intensified in the wake of his premature death. Having anticipated numerous movements such as Happenings, Performance, Land and Body Art, and Conceptual Art, Klein's manifold oeuvre, realized within a period of only eight years, continues to exercise a decisive influence to this day. This comprehensive retrospective, presented by the Schirn Kunsthalle gallery in Frankfurt, includes over 100 works representing Klein's entire career from his first monochromes in orange, yellow, green, pink, black, and white, to his famous Klein blue monochromes, his sponge relief sculptures, his much-discussed Anthropometries, for which he used female models as live brushes, his monogold paintings, and his last experiments with fire and elements of nature.

Deutsch- und Italienische Gespräche University of California Press

"Explores an international network of artists, artist groups, and critics linked by their aesthetic and theoretical responses to science, science fiction, and new media. Focuses on the Italian spatial artist, Lucio Fontana and French painter of space, Yves Klein"--Provided by publisher.

Das Material der Kunst transcript Verlag

The book comprises a series of contributions by international scholars and practitioners from different backgrounds researching in the fields of contemporary visual culture and performance studies. This collection addresses the issue of corporeality as a discursive field (which asks for a "poetics"), and the possible ways in which technology affects and is affected by the body in the context of recent artistic and theoretical developments. The common denominator of the contributions here is their focus on the relationship between body and image expressed as the connection between reality and fiction, presence and absence, private and public, physical and virtual. The essays cover a wide range of topics within a framework that integrates and emphasises recent artistic practices and current academic debates in the fields of performance studies, visual arts, new aesthetics, perception theories, phenomenology, and media theory. The book addresses these recent trends by articulating issues including the relationship between immediate experience and mediated image; performing the image; the body as fictional territory; performative idioms and technological expression; corporeality, presence and memory; interactivity as a catalyst for multimediality and remediation; visibility, performativity and expanded spectatorship; and the tensions between public space and intimacy in (social) media

environments. The main strength of this volume is the fact that it provides the reader with a fresh, insightful and transdisciplinary perspective on the body-image relationship, an issue widely debated today, especially in the context of global artistic and technological transformations.

Public Art Review Penn State University Press

An account of a major international art movement originating in the former Yugoslavia in the 1960s, which anticipated key aspects of information aesthetics. New Tendencies, a nonaligned modernist art movement, emerged in the early 1960s in the former Yugoslavia, a nonaligned country. It represented a new sensibility, rejecting both Abstract Expressionism and socialist realism in an attempt to formulate an art adequate to the age of advanced mass production. In this book, Armin Medosch examines the development of New Tendencies as a major international art movement in the context of social, political, and technological history. Doing so, he traces concurrent paradigm shifts: the change from Fordism (the political economy of mass production and consumption) to the information society, and the change from postwar modernism to dematerialized postmodern art practices. Medosch explains that New Tendencies, rather than opposing the forces of technology as most artists and intellectuals of the time did, imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression. Works by New Tendencies cast the viewer as coproducer, abolishing the idea of artist as creative genius and replacing it with the notion of the visual researcher. In 1968 and 1969, the group actively turned to the computer as a medium of visual research, anticipating new media and digital art. Medosch

discusses modernization in then-Yugoslavia and other nations on the periphery; looks in detail at New Tendencies' five major exhibitions in Zagreb (the capital of Croatia); and considers such topics as the group's relation to science, the changing relationship of manual and intellectual labor, New Tendencies in the international art market, their engagement with computer art, and the group's eventual eclipse by other "new art practices" including conceptualism, land art, and arte povera. Numerous illustrations document New Tendencies' works and exhibitions.

Leonardo C.H.Beck

The first book to explore the extraordinary career of musician and performance artist Charlotte Moorman, whose work combined classical rigor, avant-garde experiment, and madcap daring. The Juilliard-trained cellist Charlotte Moorman sat nude behind a cello of carved ice, performed while dangling from helium-filled balloons, and deployed an array of instruments on The Mike Douglas Show that included her cello, a whistle, a cap gun, a gong, and a belch. She did a striptease while playing Bach in Nam June Paik's Sonata for Adults Only. In the 1960s, Moorman (1933–1991) became famous for her madcap (and often unclothed) performance antics; less famous but more significant is Moorman's transformative influence on contemporary performance practice—and her dedication to the idea that avant-garde art should reach the widest possible audience. In *Topless Cellist*, the first book to explore Moorman's life and work, Joan Rothfuss rediscovers, and recovers, the legacy of an extraordinary American artist. Moorman's arrest in 1967 for performing topless made her a water-cooler conversation-starter, but before her tabloid fame she was a star of the avant-garde

performance circuit, with a repertoire of pieces by, among others, Yoko Ono, Joseph Beuys, John Cage, and Paik, her main artistic partner. Moorman invented a new mode of performance that combined classical rigor, jazz improvisation, and avant-garde experiment—informed by intuition, daring, and love of spectacle. Moorman's annual festival of the avant-garde offered the public a lively sampler of contemporary art in performance, music, dance, poetry, film, and other media. Rothfuss chronicles Moorman's life from her youth in Little Rock, Arkansas (where she was “Miss City Beautiful” of 1952) through her career in New York's avant-garde to her death from breast cancer in 1991. (Typically, she approached her treatment as if it were a performance.) Deeply researched and profusely illustrated, *Topless Cellist* offers a fascinating, sometimes heartbreaking, often hilarious story of an artist whose importance was more than the sum of her performances.

**Lucio Fontana** American Mathematical Soc.

In *Hybrid Practices*, essays by established and emerging scholars investigate the rich ecology of practices that typified the era of the Cold War. The volume showcases three projects at the forefront of unprecedented collaboration between the arts and new sectors of industrial society in the 1960s and 70s—Experiments in Art and Technology (E.A.T.), the Art and Technology Project at the Los Angeles County Museum of Art (A&T), and the Artist Placement Group (APG) in the UK. The subjects covered include collaborative projects between artists and scientists, commercial ventures and experiments in intermedia, multidisciplinary undertakings, effacing authorship to activate the spectator, suturing gaps between art and

government, and remapping the landscape of everyday life in terms of technological mediation. Among the artists discussed in the volume and of interest to a broad public beyond the art world are Bernd and Hilla Becher, John Cage, Hans Haacke, Robert Irwin, John Latham, Fujiko Nakaya, Carolee Schneemann, James Turrell, Yvonne Rainer, Robert Rauschenberg, and Robert Whitman. Prominent engineers and scientists appearing in the book's pages include Elsa Garmire, Billy Klüver, Frank Malina, Stanley Milgram, and Ed Wortz. This valuable collection aims to introduce readers not only to hybrid work in and as depth, but also to work in and as breadth, across disciplinary practices where the real questions of hybridity are determined.

*Topless Cellist* Duke University Press

Kinetic art not only includes movement but often depends on it to produce an intended effect and therefore fully realize its nature as art. It can take a multiplicity of forms and include a wide range of motion, from motorized and electrically driven movement to motion as the result of wind, light, or other sources of energy. Kinetic art emerged throughout the twentieth century and had its major developments in the 1950s and 1960s. Professionals responsible for conserving contemporary art are in the midst of rethinking the concept of authenticity and solving the dichotomy often felt between original materials and functionality of the work of art. The contrast is especially acute with kinetic art when a compromise between the two often seems impossible. Also to be considered are issues of technological obsolescence and the fact that an artist's chosen technology often carries with it strong sociological and historical information and meanings.

[www.getty.edu/publications/keepitmoving](http://www.getty.edu/publications/keepitmoving)

Auf dem Weg zur Avantgarde Metropolitan Museum of Art  
 Dürfen Kunstwerke gesammelt und bewahrt werden, die als vergängliche Arbeiten konzipiert wurden? Sind Kunstwerke aus vorgefertigten Materialien ersetzbar? Können Installationen rekonstruiert werden? Soll das Material oder die Idee eines Kunstwerkes erhalten werden? Am Beispiel der lichtkinetischen Installation »Lichtraum« (1964) von der Gruppe Zero und der ehemaligen Disko und Künstlerkneipe »Creamcheese« (1967-1977) werden diese Fragen eingehend behandelt. Damit liefert die Studie einen wichtigen Beitrag zu einer Methodologie für die Erhaltung und Präsentation zeitgenössischer Kunstwerke. Interviews mit den Künstlern Heinz Mack, Otto Piene, Günther Uecker und Lutz Mommartz runden den Materialbestand ab.

**Lucio Fontana** Cambridge Scholars Publishing

How did the concept of the avant-garde come into existence? How did it impact on the performing arts? How did the avant-garde challenge the artistic establishment and avoid the pull of commercial theatre, gallery and concert-hall circuits? How did performance artists respond to new technological developments? Placing key figures and performances in their historical, social and aesthetic context, Günter Berghaus offers an accessible introduction to post-war avant-garde performance. Written in a clear, engaging style, and supported by text boxes and illustrations throughout, this volume explains the complex ideas behind avant-garde art and evocatively brings to life the work of some of its most influential performance artists. Covering hot topics such as multi-media and body art performances, this text is essential reading for students of theatre studies and performance.

**The Channeled Image** Getty Publications

Lucio Fontana (1899–1968), a major figure of postwar European art, blurred numerous boundaries in his life and his work. Moving beyond the slashed canvases for which he is renowned, this book takes a fresh look at Fontana's innovations in painting, drawing, ceramics, sculpture, and installation art. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana} Fontana was an important figure in both Italy and his native Argentina, where he pushed the painterly into the sculptural and redefined the relationship between mediums. Archival images of environments, public commissions, installations, and now-destroyed pieces accompany lavish illustrations of his work from 1930 to the late 1960s, providing a new approach to an artist who helped define the political, cultural, and technological thresholds of the mid-twentieth century.

Italienische, französische, englische und deutsche Gespräche, welche statt eines Wörterbuchs dienen können Routledge

Summary: Der Band begleitet die umfangreichen zweibändigen Publikation "Epoche ZERO. Sammlung Lenz Schönberg - Leben in Kunst", die die gesamte Kunstsammlung des Ehepaars Lenz präsentiert. Für "Das Ohr am Tatort" hat sich der Philosoph, Kunstwissenschaftler und Autor Heinz-Norbert Jocks mit den bekanntesten Künstlern der ZERO-Gruppe unterhalten, die einige der Schlüsselwerke der modernen Kunst geschaffen haben. Gotthard Graubner, Heinz Mack, Roman Opalka, Otto Piene und Günther Uecker sprechen über ihre persönlichen Lebenswege, die - nicht immer spannungslose - Zusammenarbeit in und mit der Gruppe ZERO und ihr Kunstverständnis.

**Paper Art** Bloomsbury Publishing

This book examines the historically unique conditions under which the International Congress of Mathematicians took place in Oslo in 1936. This Congress was the only one on this level to be held during the period of the Nazi regime in Germany (1933–1945) and after the wave of emigrations from it. Relying heavily on unpublished archival sources, the authors consider the different goals of the various participants in the Congress, most notably those of the Norwegian organizers, and the Nazi-led German delegation. They also investigate the reasons for the absence of the proposed Soviet and Italian delegations. In addition, aiming to shed light onto the mathematical dimension of the Congress, the authors provide overviews of the nineteen plenary presentations, as well as their planning and development. Biographical information about each of the plenary speakers rounds off the picture. The Oslo Congress, the first at which Fields Medals were awarded, is used as a lens through which the reader of this book can view the state of the art of mathematics in the mid-1930s.

*Piene* Bloomsbury Publishing USA

Mack ist Mitbegründer der Gruppe ZERO. In dem Buch berichten Freunde und Sammler, Auftraggeber und Kunsthistoriker von

ihrer Faszination und ihren Erfahrungen mit dem Werk und der Person Heinz Macks. Bisher nicht veröffentlichte Fotografien dokumentieren den Werdegang des international erfolgreichen Künstlers.

Gespräche in dem Reiche derer Todten MIT Press

Für dieses Buch hat der Künstler selbst noch kurz vor seinem Tod zu all dem Stellung genommen und Freunde und Sammler, Auftraggeber und Kunsthistoriker berichten darin von ihrer Faszination und ihren Erfahrungen mit dem Werk und der Person Otto Pienes. Bisher nicht veröffentlichte Fotografien dokumentieren den Werdegang des international erfolgreichen Künstlers.

Otto Piene. Retrospektive.

International journal of contemporary visual artists.

Italiänische und deutsche Gespräche der Frau von Genlis, oder Anleitung zur vollkommenen Kenntniss aller der italiänischen Sprache eigenen Redensarten (Idiotismen) ...

vertretene Künstler: Peter Brüning, Karl Fred Dahmen, Gerhard Hoehme, Emil Schumacher, Bernhard Schulze, Winfried Gaul, Heinz Mack, Otto Piene, Konrad Klapheck, Emil Cimiotti, Norbert Kricke, Friedrich Werthmann.