

Gabriel Orozco Asterisms

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asterisms is the 18th project in deutsche guggenheim s series of artwork commissions the exhibition is a two part photographic and sculptural installation comprising thousands of items of detritus that the artist has gathered from two sites a playing field near his home in new york and a protected coastal biosphere in baja california sur mexico that is also the repository for industrial and commercial waste from across the pacific ocean

gabriel orozco s asterisms is a two part sculptural and photographic installation comprising thousands of items of detritus he gathered at two sites a playing field near his home in new york city and a coastal wildlife reserve in baja california mexico presented as a taxonomic study of material shape size and colour the exhibition highlights orozco s subtle practice of subjecting the world to personal idiosyncratic systems while invoking several of the artist s recurring motifs including the effects of erosion the poetry of the mundane the relationship between the macro and the micro and the tension between nature and culture nancy spector deputy director and chief curator of the guggenheim museum contributes an essay to this richly illustrated volume

presenting readers with definitions and examples of arts based educational research this text identifies tensions questions and models in the field and provides guidance

for both beginning and more experienced practices as arts based research grows in prominence and popularity the barriers between empirical institutional and artistic research diminish leading to an ever increasing global need to understand and navigate this evolving domain of research featuring contributions from a diverse range of leading scholartists in the field this text weaves together critical essays about arts based research in the literary visual and performing arts with examples of excellence in theory and practice these essays introduce the theory and practice of arts based research taking place in sites of teaching and learning the third edition draws together all contributors from the previous editions with revised reflective essays new examples and updates that bring these ground breaking works up to date with current developments over the past decade of increased arts based educational research activity in this rapidly expanding field this book is ideal for pre service and in service art educators it can be utilized in art education teacher certification courses that focus on methods or as a component of a larger foundations course on qualitative inquiry

through a series of provocative conversations frederick luis aldama and herbert lindenberger who have written widely on literature film music and art locate a place for the discomfiting and the often painfully unpleasant within aesthetics the conversational format allows them to travel informally across many centuries and many art forms they have much to tell one another about the arts since the advent of modernism soon after 1900 the nontonal music for example of the second vienna school the chance directed music and dance of john cage and merce cunningham the in your faceness of such diverse visual artists as francis bacon pablo picasso willem de kooning egon schiele otto dix and damien hirst they demonstrate as well a long tradition of discomfiting art stretching back many centuries for example in the last judgments of innumerable renaissance painters in goya s so called black paintings in wagner s tristan chord and in the subtexts of shakespearean works such as king lear and othello this book is addressed at once to scholars of literature art history musicology and cinema although its conversational format eschews the standard conventions of scholarly argument it provides original insights both into particular art forms and into individual works within these forms among other matters it demonstrates how recent work in neuroscience may provide insights in the ways that consumers process difficult and discomfiting works of art the book also contributes to current aesthetic theory by charting the dialogue that goes on especially in aesthetically challenging works between creator artifact and consumer

presenting readers with definitions and examples of arts based educational research this text identifies tensions questions and models in the field and provides guidance for both beginning and more experienced practice as arts based research grows in prominence and popularity across education and the social sciences the barriers

between empirical institutional and artistic research diminish and new opportunities emerge for discussion consideration and reflection this book responds to an ever increasing global need to understand and navigate this evolving domain of research featuring a diverse range of contributors this text weaves together critical essays about arts based research in the literary visual and performing arts with examples of excellence in theory and practice new to the second edition additional focus on the historical and theoretical foundations of arts based educational research to guide readers through development of the field since its inception new voices and chapters on a variety of artistic genres including established and emerging social science researchers and artists who act sing draw and narrate findings extends and refines the concept of scholartistry introduced in the first edition to interrogate excellence in educational inquiry and artistic processes and products integrates and applies theoretical frameworks such as sociocultural theory new materialism and critical pedagogy to create interdisciplinary connections expanded toolkit for scholartists to inspire creativity questioning and risk taking in research and the arts

an argument for the centrality of the visual culture of waste as seen in works by international contemporary artists to the study of our ecological condition ecological crisis has driven contemporary artists to engage with waste in its most non biodegradable forms plastics e waste toxic waste garbage hermetically sealed in landfills in this provocative and original book amanda boetzkes links the increasing visualization of waste in contemporary art to the rise of the global oil economy and the emergence of ecological thinking often when art is analyzed in relation to the political scientific or ecological climate it is considered merely illustrative boetzkes argues that art is constitutive of an ecological consciousness not simply an extension of it the visual culture of waste is central to the study of the ecological condition boetzkes examines a series of works by an international roster of celebrated artists including thomas hirschhorn francis alϑs song dong tara donovan agnϑs varda gabriel orozco and mel chin among others mapping waste art from its modernist origins to the development of a new waste imaginary generated by contemporary artists boetzkes argues that these artists do not offer a predictable or facile critique of consumer culture bearing this in mind she explores the ambivalent relationship between waste both aestheticized and reviled and a global economic regime that curbs energy expenditure while promoting profitable forms of resource consumption

everything looked perfect sand unique baltic sand the best in the world and the calm sea but wait something was amiss something was wrong it starts with a day at the beach a single white sock that somehow spoils everything it s enough to send writer and ornithologist stanislaw lubiński on a quest to understand what we throw away where it goes and whether it will be our legacy by analysing items he unearths on his

trips into nature a plastic bottle a tube of russian penis enlargement cream a cigarette butt an empty aerosol can tracing their origins and explaining the harm they can do he shows how consumer society has developed out of control to the point of environmental catastrophe he also looks with a birdwatcher's eye at how various animals have come to adapt to and even rely on our rubbish and interrogates the cultural significance of waste and the origins of our throw away lifestyles finally he adds a personal touch by examining his own environmental neurosis and by going out with refuse crews to watch them work while lubieniski never hectors his readers nor shames them his clear eyed persuasive and humble polemic reminds us what we as individuals can and cannot do to address an apocalyptic issue while there's still something worth saving translated from the polish by zosia krasodomska jones

discussions of the object as a key to understanding central aspects of modern and contemporary art artists increasingly refer to post object based work while theorists engage with material artifacts in culture a focus on object based learning treats objects as vectors for dialogue across disciplines virtual imaging enables the object to be abstracted or circumvented while immaterial forms of labor challenge materialist theories this anthology surveys such reappraisals of what constitutes the objectness of production with art as its focus among the topics it examines are the relation of the object to subjectivity distinctions between objects and things the significance of the object's transition from inert mass to tool or artifact and the meanings of the everyday in the found object repetition in the replicated or multiple object loss in the absent object and abjection in the formless or degraded object it also explores artistic positions that are anti object theories of the experimental liminal or mental object and the role of objects in performance the object becomes a prism through which to reread contemporary art and better understand its recent past artists surveyed include georges adagbo art in ruins iain baxter louise bourgeois pavel buchler lygia clark claude closky brian collier jimmie durham fischli weiss luca frei meschac gaba isa genzken gruppe geflecht eva hesse mike kelley john latham antje majewski gustav metzger cady noland gabriel orozco adrian piper falke pisano eva rothschild aura satz kenneth snelson hito steyerl josef strau alina szapocznikow joelle tuerlinckx erwin wurm writers include homi k bhabha jack burnham ewa lajer burcharth lynne cooke gillo dorfles jean fisher ferreira gullar charles harrison paulo herkenhoff julia kristeva bruno latour bracha lichtenberg ettinger jean françois lyotard lev manovich ursula meyer bruno munari georges perec hans jörg reinberger dieter roelstraete howard singerman nancy spectator marcus steinweg anne wagner gérard wajcman slavož zizek

tiré du site internet editionsmacula.com dans son ouvrage super constellation christoph asendorf dresse un portrait du xxe siècle au gré de l'accélération des déplacements et de la vitesse des communications et nous amène à comprendre le

territoire comme un espace temps l a ronautique tout au long du si cle dernier a fait na tre de nouvelles mani res de concevoir et de percevoir l espace aujourd hui devenues famili res le ciel est d sormais le lieu d o  l on regarde la vue d en haut fait partie int grante du travail de gabriel orozco qui observe et photographie souvent son travail depuis le dessus au guggenheim de berlin dans l exposition asterisms 2012 2013 l artiste avait pr sent  des compositions au sol les installations astroturf constellation et sandstars v ritables tapis sculptural qui classifiaient des objets divers ce mode de pr sentation se construit avec la vue d en haut sorte de cartographie d un monde que l artiste parcourt en tous sens constellation   la fois infinie et close comme la terre pour macula l artiste joue avec cette id e d une terre en micro et en macro une image o  se rencontre la l g ret  et la massiv  cette pierre   la fois immobile et a rienne semble vouloir effectuer une rotation infinie sur elle m me

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