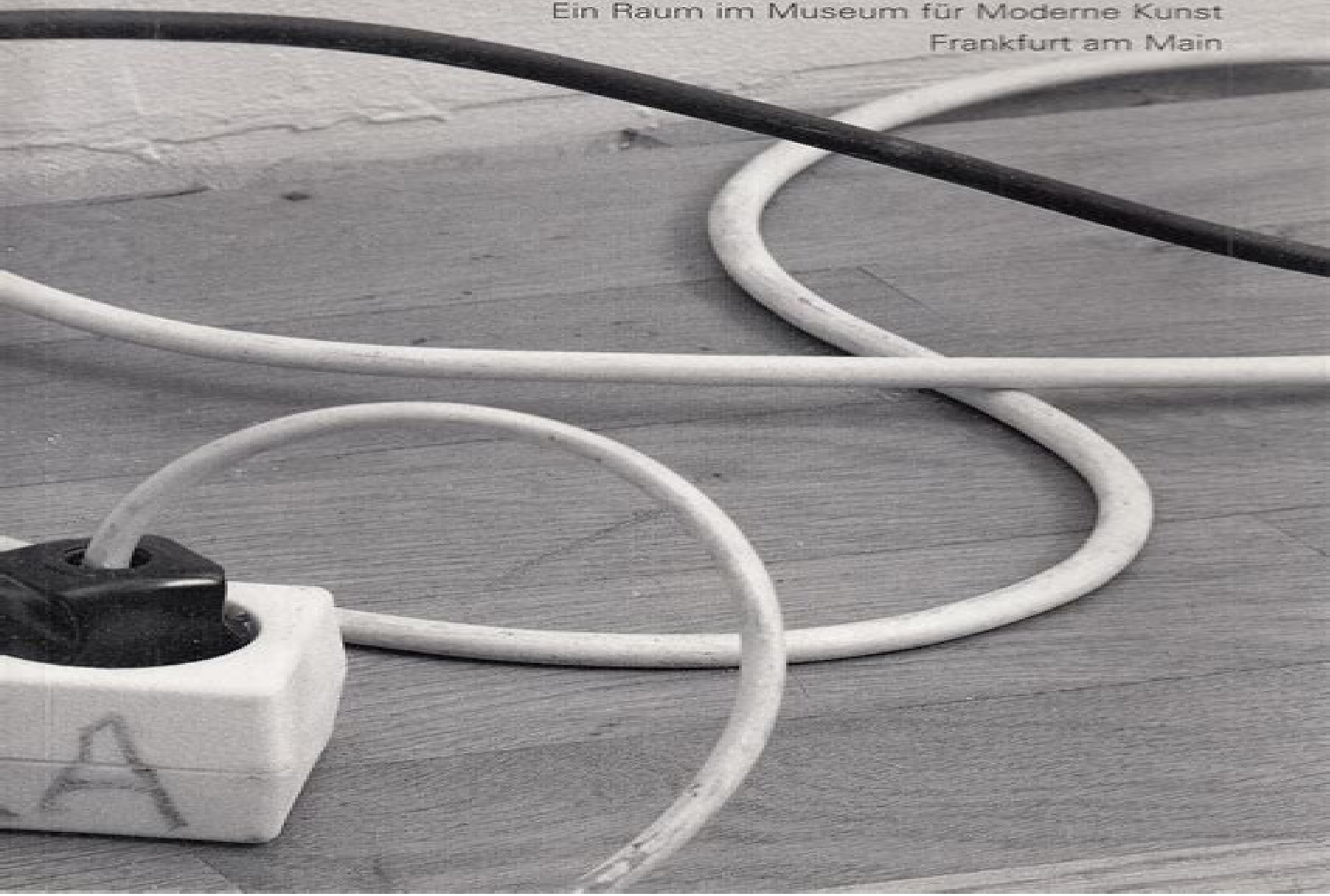


# Marko Lehanka

Ein Raum im Museum für Moderne Kunst  
Frankfurt am Main



# Ein Raum Im Museum Fur Moderne Kunst In Frankfurt Am Main

**David Kirk**



## **Ein Raum Im Museum Fur Moderne Kunst In Frankfurt Am Main:**

**Hans Hollein - Museum für Moderne Kunst Frankfurt am Main** Hans Hollein, 1991 *Museum für Moderne Kunst, Frankfurt am Main* Jean-Christophe Ammann, Museum für Moderne Kunst (Frankfurt am Main, Germany), Rolf Lauter, 1988

**Claes Oldenburg's Theater of Vision** Nadja Rottner, 2023-11-10 In four chronologically organized chapters this study traces the conceptual dependence and deep connectivity among Claes Oldenburg's poetry sculpture films and performance art between 1956 and 1965 This research intensive book argues that Oldenburg's art relies on machine vision and other metaphors to visualize the structure and image content of human thought as an artistic problem Anchored in new oral history interviews and extensive archival material it brings together understudied visual and concrete poetry experimental films fifteen group performances commonly referred to as happenings and a close analysis of his well known installations of *The Street* 1960 and *The Store* 1961-62 effectively setting in place a reexamination of Oldenburg's pop art from the street store home and cinema years The book will be of interest to scholars working in art history film studies performance studies literature intermedia studies and media theory

**The Accidental Possibilities of the City** Katherine Smith, 2021-03-02 Claes Oldenburg's commitment to familiar objects has shaped accounts of his career but his associations with Pop art and postwar consumerism have overshadowed another crucial aspect of his work In this revealing reassessment Katherine Smith traces Oldenburg's profound responses to shifting urban conditions framing his enduring relationship with the city as a critical perspective and conceiving his art as urban theory Smith argues that Oldenburg adapted lessons of context gleaned from New York's changing cityscape in the late 1950s to large scale objects and architectural plans By examining disparate projects from New York to Los Angeles she situates Oldenburg's innovations in local geographies and national debates In doing so Smith illuminates patterns of urbanization through the important contributions of one of the leading artists in the United States

**Kunstvermittlung im Museum** Kristine Preuß, Fabian Hofmann, 2016 Die Kunstvermittlung im Museum ist im Wandel Welche Veränderungen sind zu beobachten Wohin werden diese Veränderungen führen In diesem Band beschreiben sich Museumspraktikerinnen und Wissenschaftlerinnen aus Pädagogik Soziologie Psychologie und Kunstgeschichte mit diesen Fragen Sie aktualisieren das klassische Verständnis des Museums als Musentempel später als Lernort hin zum Erfahrungsraum Empirische Studien Erfahrungen aus der Praxis theoretische Konzepte und pädagogische Visionen werden dafür zusammengeführt Auf diese Weise wird eine neue handlungsorientierte Vorstellung vom Museum als Erfahrungsraum begründet Mit den Sechs Thesen für die Museumspädagogik und Kunstvermittlung der Zukunft

**Claes Oldenburg and Coosje van Bruggen, Cleveland's Free Stamp** Edward J. Olszewski, 2017-08-04 In 1985 the Sohio oil company commissioned Claes Oldenburg and Coosje van Bruggen to design and construct a large outdoor sculpture for its new corporate headquarters in Cleveland Ohio The result was *Free Stamp* a bold and distinctive installation that captured both a Pop Art sensibility and a connection to the city's industrial past Sohio

executives approved the design and work was already underway when British Petroleum acquired the company. The new owners quickly decided that the sculpture was inappropriate for their building and attempted to rid themselves of Free Stamp by donating it to the city of Cleveland a gift that the city initially had no desire to accept. After much debate and public protest the sculpture found a home in Willard Park where it stands today. This is the first study of any sculpture by Oldenburg and van Bruggen to examine the genesis of their art from conception to installation. Edward J Olszewski has put together a fascinating narrative based on interviews with the artists, archival material from city records and in-house corporate memoranda as well as letters to the editor and political cartoons. He traces the development of the sculpture from the artists' first sketches and models to the installation of the completed work in its urban environment. **Claes Oldenburg** Nadja Rottner, 2012-02-03 Contemporary criticism interviews scholarly reassessments and texts by the artist focusing on Claes Oldenburg's sculptures installations and multimedia performances between 1960 and 1965. Claes Oldenburg, born in 1929, is largely known today as a pop art sculptor. Oldenburg himself described his formless canvas and vinyl soft sculptures: gigantic hamburgers and ice cream cones, cushiony toilets and typewriters as objects that elude definition. This collection of writings revisits not only Oldenburg's soft objects from the early to mid 1960s but also his pioneering installations *The Street* 1960 and *The Store* 1961/1962 and his often overlooked multimedia performances. As the artist translated his ideas and beliefs into various media and formats, his work drew on a range of styles and schools including abstract expressionism, Happenings, pop art, minimalism and postminimalism. Perhaps because of their refusal to be classified, these artworks are as contemporary today as they were when they were created between 1960 and 1965. This collection serves both as a summation of early critical thinking on Oldenburg's art and a starting point for consideration of the artist as a forerunner of current art trends of stylelessness and intermediality. It includes both contemporary criticism and more recent scholarly reassessments, interviews with the artist and Oldenburg's own unpublished manifesto on the Ray Gun Theater, the artist's name for his performance series in the back of *The Store*. **Raumsoziologie** Martina Löw, 2013-04-15 Martina Löw entwirft auf der Basis empirischer Untersuchungen und interdisziplinärer raumtheoretischer Reflexionen eine neue Soziologie des Raums. Ihr Konzept der Dualität des Raums zeigt, wie Einschließungen und Ausgrenzungen der Raum organisiert werden. **Wissensraum, Labyrinth, symbolischer Ort** Eva-Christina Edinger, 2015-10-28 Ist die Bibliothek im Zeitalter von Internet, Wikipedia und E-Books vom Aussterben bedroht? Im Gegenteil! Unzahlige atemberaubende Bibliotheksneubauten entstanden gerade in den letzten zehn Jahren. Die Bibliothek ist nicht nur ein Ort der Bücher, vielmehr ermöglicht sie ein breites Spektrum an Zugängen zu Informationen und stellt vielfältige Multimediale Arbeits- und Leseplätze zur Verfügung. Empirisch begründet geht die Autorin der Frage nach, inwiefern die zunehmende Beliebtheit von Bibliotheken sich aus deren symbolischer Architektur, typischen Verhaltensregeln wie dem Schweigegebot oder der Omnipresenz der Bibliothek speist. Dazu wird vor dem Hintergrund der Raum- und Architektursoziologie sowie der Informations- und Bibliothekswissenschaften eine vergleichende

Fallstudie entwickelt in deren Zentrum Universitätsbibliotheken von Oxford und Konstanz stehen Mittels Beobachtungen Fotodokumentationen Interviews Mental Maps und Architekturplänen werden materielle soziale systemische und symbolische Raumstrukturen umfassend analysiert Diese Strukturen können subjektiv und kollektiv ganz unterschiedlich ausgelegt werden Menschen erfahren Bibliotheken als Ordnung der Bücher als angsteinflößende Labyrinth oder als eine Art zweites Zuhause Es wird deutlich dass Bibliotheken inkludierend exkludierend und distinktiv wirken je nach materieller umlicher sozialer Gestaltung Es eröffnet sich ein Zugang zu Wahrnehmungsmustern Sinnzuschreibungen Raumaneignungen und raumbezogenen Identitätsprozessen im letzten Wissensraum der Wissenschaft

**Spielweisen und Wissen** Susanne Catrein, 2024-12-16 Wie wird die Ästhetik des Schauspiels und des Performativen vom 18. Jahrhundert bis zur Gegenwart reflektiert realisiert und an andere Wissensdiskurse gekoppelt Dieser Frage geht die Autorin mit interdiskursanalytischen semiotischen und hermeneutischen Methoden sowie der Ästhetik des Performativen nach Sie diskutiert Quellentexte für die Theorie und Praxis des dramatischen und epischen Spiels und setzt sich mit Performance Kunst und Performance Theater auseinander Der Fokus liegt auf den Konzepten der Methodik und den Beziehungen zu anderen Wissenschaftsdisziplinen sowie den damit verbundenen Intentionen Bildungspotenzialen und Wirkungen Anhand ausgewählter Aufführungen wird vorgeführt wie die in den untersuchten Schriften thematisierten Spielweisen produktiv gemacht oder subvertiert werden

Design Bernhard E. Bürdek, 2015-08-31 Für Studenten professionelle Designer und interessierte Laien gleichermaßen unverzichtbar die umfassend bearbeitete und aktualisierte Auflage dieses Standardwerks zur Produktgestaltung Es zeichnet die Geschichte und die heutige Ausrichtung des Designs nach und vermittelt die wichtigsten Grundlagen der Designtheorie und methodologie Aus dem Inhalt Design und Geschichte Bauhaus Hochschule für Gestaltung Ulm Braun Von der Guten Form zur Designkunst Design und Globalisierung Design und Methodologie Erkenntnismethoden im Design Design und Theorie Auf dem Weg zu einer disziplinären Designtheorie Design und Kontext Vom Corporate Design zum Strategischen Design Produktsprache und Produktsemantik Architektur und Design Design und Gesellschaft Design und Technik

**Jahrbuch für Kulturpolitik 2015/16** Norbert Sievers, Patrick S. Föhl, Tobias J. Knoblich, 2016-10-15 Mit der Verwirklichung der deutschen Einheit hat sich auch die Kulturpolitik verändert sowohl konzeptionell wie instrumentell Dieser Transformationsprozess war jedoch zu kurz gedacht wenn man sie nur auf die unmittelbaren Folgen der deutschen Einheit beziehen würde Man muss auch in Rechnung stellen dass er sich im Rahmen eines nicht nur europäischen sondern globalen gesellschaftlichen Wandels ereignet Das Jahrbuch für Kulturpolitik 2015/16 enthält die Beiträge des 8. Kulturpolitischen Bundeskongresses 2015 Kultur Macht Einheit auf welchem u.a. Monika Grütters Wolfgang Thierse Norbert Lammert und Michael Schindhelm referierten Zusätzliche Fachartikel erschließen diesen umfangreichen Kontext und verbreitern die Perspektive auf das Phänomen kulturpolitischer Transformation

*Das Museumsufer Frankfurt* Roland Burgard, 2019-12-16 Das Museumsufer in Frankfurt ist einer der bedeutendsten Standorte für Museen in Europa Das Buch die erste umfassende Publikation zum

Museumsquartier stellt s mtliche Bauten in ihrer besonderen architektonischen Qualit t vor Der Autor als langj hriger Akteur im Frankfurter Baugeschehen ein intimer Kenner des Sujets hat daf r ber die Jahre hinweg Interviews mit s mtlichen Architekten gef hrt

**Erinnerungen im Konflikt** Annett Schulze,2013-02-06 Erinnerungen sind individuell kollektiv und Ausdruck gesellschaftlicher Verh ltnisse Ausgew hlte Erinnerungen sollen an staatlich gef rderten Orten u a nationale Zugehrigkeit produzieren Als Repr sentationen von Macht sind sie zudem umstritten Annett Schulze zeigt wie an vier bedeutsamen Erinnerungsorten ein national kulturelles Funktionsged chtnis im S dafrika nach der Apartheid hergestellt wird Nach dem Ende des Apartheidstaates und mit den ersten freien Wahlen im Jahr 1994 nderten sich die Machtverh ltnisse und damit die Erinnerungspolitik Was offiziell erinnert wird ist konflikthaft welches Wissen auf den musealen Agenden Anerkennung findet und welches Wissen nur in bestimmten R umen sagbar ist ebenfalls Denn sowohl Nation Building Prozesse als auch Erinnerungs rume sind von Hegemonie und Dissidenz durchzogen denen Widerspr che inh rent sind Diese Widerspr che so die Hauptthese erm glichen jedoch erst ein Widersprechen

**Bill Viola. Bilder des Sturzes. St rzende Bilder** Bettina Keller-Back,2018-03-12 Wie stellt Bill Viola seine eindringlichen Videobilder dar in Bezug auf ihr jeweils spezifisches Zeit und Raumgef ge Und wie l sst sich dieses diskursiv beschreiben und analysieren Mit dieser Frage findet eine Umkehrung der Herangehensweise an die Werke eines der bedeutendsten Videok nstler unserer Zeit statt wurden diese bis anhin doch vornehmlich vor dem Hintergrund der Frage beleuchtet Was ist dargestellt Die performative Seite die Frage nach dem Wie wurde bisher meist als hinter der semiotischen Seite der Werke der Frage nach dem Was verborgen und daher nicht zug nglich rezipiert Die Autorin entwickelt mithilfe der Mnemotechnik der antiken Rhetorik welche das Ged chtnis als Abfolge von R umen und darin eingestellten Inhalten versteht die w hrend der Redezeit abgesprochen werden einen rezeptionssthetischen Ansatz um die zeitlichen und r umlichen Strukturen der Werke Violas beschreib und damit analysierbar zumachen So k nnen die Werke gemeinsam mit ihrem semiotischen Teil in ihrer individuell gestalteten Vielschichtigkeit diskursiv beschrieben und in der ganzen Tragweite des dahinterstehenden Bildverst ndnisses von Viola erkannt werden

*Performative monuments* Mechtild Widrich,2024-07-30 This book answers one of the most puzzling questions in contemporary art how did performance artists of the 60s and 70s famous for their opposition both to lasting art and the political establishment become the foremost monument builders of the 80s 90s and today Not by selling out nor by making self undermining monuments This book argues that the centrality of performance to monuments and indeed public art in general rests not on its ephemerality or anti authoritarian rhetoric but on its power to build interpersonal bonds both personal and social Specifically the survival of body art in photographs that cross time and space to meet new audiences makes it literally into a monument The argument of the book spans art in Austria the former Yugoslavia and Germany Valie Export Peter Weibel and the Viennese Actionists working in Austria and abroad Marina Abramovic Sanja Ivecovic and Braco Dimitrijevic working in Yugoslavia and abroad and Joseph Beuys and Jochen Gerz working in Germany and abroad These

artists began by critiquing monumentality in authoritarian public space and expanded the models developed on the streets of Vienna Munich Rome Belgrade and Zagreb to participatory monuments that delegate political authority to the audience

Readers interested in contemporary art politics photography and performance will find in this book new facts and arguments for their interconnection *Museum und Partizipation* Anja Piontek, 2017-09-15 Partizipation ist in der Museumswelt in aller Munde doch was steckt hinter diesem Konzept und wie verändert es das Museum und sein Publikum Anja Piontek liefert erstmals eine umfassende wissenschaftliche Bestandsaufnahme und Analyse von Partizipation in der deutschsprachigen Museumslandschaft und bietet damit eine längst überfällige Diskussionsgrundlage für die Museum Studies und den kulturellen Sektor Durch die umsichtige Verbindung von Theorie und Praxis und die exemplarische Vorstellung zahlreicher partizipativer Ausstellungsprojekte in Deutschland Österreich und der Schweiz setzt das Buch auch Impulse für die praktische Museumsarbeit Edward Ruscha: 1983-1987 Edward Ruscha, 2003 **Kunst - Museum - Kontexte** Viktor Kittlausz, Winfried Pauleit, 2015-09-15 Der Band versammelt aktuelle Perspektiven in der Kunst und Kulturvermittlung Die Beiträge liefern differenzierte Einblicke in neue Praxisformen auf dem Gebiet der Vermittlungsarbeit Das Augenmerk richtet sich sowohl auf das Museum als Ort der Wertschöpfung und Tradierung kultureller Güter als auch auf einzelne Projekte und Kontexte der bildenden Kunst in denen die Vermittlungspraxis zentrales Anliegen ist Dabei werden vermeintliche Selbstverständlichkeiten kultureller Institutionen kritisch hinterfragt und alternative wie auch von der Kunst inspirierte Vermittlungsansätze aufgezeigt **Der Raum der documenta** Simon Großpietsch, 2020 In 62 Jahren nutzt die Ausstellungsreihe documenta circa 93 Gebäude etwa 47 temporäre Bauwerke und rund 45 öffentliche Plätze in 12 Städten und 10 Ländern Zentrales Bauwerk ist das Museum Fridericianum in Kassel Es ist der Mittelpunkt kuratorischer Inszenierungen künstlerischer Positionen und provoziert auf diese Weise Mythen und Legenden Für die documenta 8 1987 ist das Museum Fridericianum letztmalig das primäre Gebäude Erstmals wird Kunst mit einem vornehmlich sozialen und gesellschaftlichen Bezug innerhalb einer autonomen inhaltlich gleichrangigen Ausstellungsarchitektur präsentiert Der Architekt agiert als Künstler inmitten einer Ausstellung bildender Kunst Die Documenta 11 2002 konkretisiert schließlich realpolitische und kulturelle Bezüge außerhalb rein ästhetischer Kategorien Sie wird vom Raum der Kulturproduktion zum Raum der Wissensproduktion Aus einer interdisziplinären pluralistischen Forschung in sechs Ländern generiert sich eine grundsätzliche Dezentralisierung der documenta Dies manifestiert sich in der Ausstellungsarchitektur der im städtischen Gewebe Kassels peripheren Binding Brauerei Kuratorinnen Architektinnen und Künstlerinnen arbeiten als gleichberechtigte Partnerinnen an einer heterogenen Ausstellungsstruktur Die kunstwissenschaftliche Untersuchung des Szenografischen der politischen und gesellschaftlichen Öffnung der Kunstaussstellung am Beispiel der documenta 1987 und 2002 rekonstruiert den Raum der Ausstellungsreihe und schließt in der Folge eine Lücke innerhalb der documenta Forschung Zugleich gibt sie die Möglichkeit einer grundlegenden Aufarbeitung und vorläufigen kunstwissenschaftlichen Definition des weitestgehend undefinierten

Terminus Szenografie f r die Kunstwissenschaft



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