



CANTZ

Eva And Adele Wherever We Are Is Museum

EW Minium

Eva And Adele Wherever We Are Is Museum:

Cum Eva & Adele Eva & Adele, Ulrich Krempel, 1997 Even in the usually unflappable art world Eva and Adele stand out Their shaven heads garish costumes and intense use of make up have made them identifiable to many This book promises to spread their hyper conscious gender play to an even wider audience and features drawings and photographs of the outlandish twosome in all their campy glory Their shrill and shimmering packaging in which they present themselves along with their radiant smiles inspire astonished gazes laughter and genuine enjoyment Their courageous and radical work evokes both delight and admiration affirming them in their role as World Communicative Global Plastic **Eva & Adele** ,1999

Eva & Adele Eva & Adele, Thea Herold, Gesine Last, Dietmar Kamper, 2000 European Intellectual Property Law
Justine Pila, Paul Torremans, 2019 European Intellectual Property Law offers a full account of the main areas of substantive European intellectual property law including the law of copyright and related rights patents and plant variety rights trademarks design rights and rights in data and information Re-Location 1-7 Adam Budak, 2004 Re Location 1 7 Shake has among other things shown the work of more than 110 artists from 24 countries held 21 exhibitions over a 3 year period taken place in 8 art centres in 8 countries in Europe and beyond worked with 10 curators produced 3 newsletters published 2 catalogues built 1 website commissioned more than 30 essays by 23 authors some translated into 6 languages by a team of 17 translators produced 1 televised evening broadcast on 2 TV channels Vol 2 p 9 Mutterschaft und Familie: Inszenierungen in Theater und Performance Miriam Dreyssse, 2015-07-15 Obwohl sich Geschlechterrollen und Familienstrukturen in den letzten Jahrzehnten radikal gewandelt haben sind Mutter und Familienbilder in der Alltagskultur oft noch vom Modell der bürgerlichen Kleinfamilie und christlichen Traditionen geprägt Miriam Dreyssse legt diese Darstellungstraditionen offen und untersucht zeitgenössisches Theater und Performance aber auch Beispiele aus Tanz Fotografie und Videokunst auf ihren Umgang mit Mutterschaft und Familie Differenzierte Aufführungsanalysen Pollesch She She Pop Rimini Protokoll u.a. ermöglichen eine genderkritische Lesart des zeitgenössischen Theaters und geben damit der deutschen Theaterwissenschaft entscheidende Impulse Flash Art , 2001 **Die Collage in der urheberrechtlichen Auseinandersetzung zwischen Kunstfreiheit und Schutz des geistigen Eigentums** Ilja Czernik, 2009-03-13 Mit der Entstehung der Collage wurde eine Kulturrevolution in Gang gesetzt die sich heute in vielen einzelnen Verstellungen zeigt und die dazu gefragt hat dass man die Kunst mit anderen Augen sehen muss Das Urheberrecht hat nach wie vor in vielen Teilen auf diese kulturelle Bewegung nicht reagiert Dies erkennend hat es sich die vorliegende Dissertation zum Ziel gesetzt einzelne urheberrechtliche Problemschwerpunkte am konkreten Beispiel der Collage zu diskutieren So werden u.a. Fragen nach einem zeitgenössischen Werkbegriff nach dem richtigen Umgang mit der erlaubnisfreien Nachschaffung durch Dritte sowie der Urheberpersönlichkeitsrechte aufgegriffen Dabei wird eine grundlegende Betrachtung vorgenommen deren Grundsätze nicht alleine auf den Umgang mit der Collage beschränkt sind sondern deren Aussagekraft von zukunftweisender Natur

sind Denn gerade mit Blick auf die zunehmende Technologisierung der Mittel die es Jedermann erlaubt unter Zuhilfenahme von vorgefundenem urheberrechtlich geschützten Material möglich zu werden wachsen die angesprochenen Probleme weiter und stellen das Urheberrecht mehr noch als das heute der Fall ist vor große Herausforderungen und Belastungen

Der

Werkbegriff in Europa Eva-Marie König, 2015-04-22 Eva Marie König greift die Diskussion um eine Vereinheitlichung des Urheberrechts in Europa auf und widmet sich dem Herzstück des Urheberrechts dem Werkbegriff In einem Vergleich des britischen französischen und deutschen Rechts untersucht sie die Anforderungen an den urheberrechtlichen Schutz Zudem unterzieht sie die europäischen Richtlinien und die Entscheidungen des Europäischen Gerichtshofs zum Werkbegriff einer kritischen Wurdigung Ihre Auswirkungen auf die Rechtspraxis in den ausgewählten Mitgliedsstaaten werden eingehend beleuchtet Anhand des Rechtsvergleichs entwickelt die Autorin Kriterien für eine etwaige Harmonisierung der zentralen Schutzvoraussetzung der Originalität Außerdem analysiert sie deren Wechselwirkung mit weiteren neuralgischen Punkten des urheberrechtlichen Werkbegriffs und schließt mit Vorschlägen für eine weitere Harmonisierung des Werkbegriffs in Europa

Im Spiegel der Migrationen Angela Weber, 2015-09-15 Vor dem Hintergrund stetig zunehmender weltweiter Migrationsbewegungen wird die Erfahrung des Fremdseins zum wesentlichen Bestandteil der menschlichen Existenz Dies erfordert ein radikales Umdenken hinsichtlich gesellschaftlicher Kategorien wie Identität Sprache und Kultur Anhand der Verwendung der Spiegelmetapher untersucht dieses Buch die literarische Realisierung eines anderen Identitätsbegriffs in Erzählungen von Autorinnen nicht deutscher Herkunft Der intrakulturelle Zwischenraum den besonders Emine Sevgi zdamar in ihrer Verwendung des Spiegels entwirft verweist auf die sprachpolitische Dimension ihres Schreibens Die

Forschungsperspektive zeigt eine nahe Zukunft in der die sich bei zdamar artikulierende Erfahrung einer irreduziblen Mehrsprachigkeit Alltag wird **Re/produktionsmaschine Kunst** Friedemann Kreuder, Ellen Koban, Hanna Voss, 2017-09-15 Geschlecht Ethnizität Behinderung tradierte Kategorisierungen wie diese werden nicht nur gesellschaftlich intensiv diskutiert Auch in Theorie und Praxis der Darstellenden Künste sind sie ein aktuelles Thema Der breit angelegte Band geht dem Verhältnis von sozialer Differenzierung und ästhetischer Praxis vor dem Hintergrund der jeweiligen Produktions und Rezeptionsbedingungen nach So eröffnen sich vergleichende Perspektiven auf gegenwärtige und historische Phänomene des institutionellen Theaters der freien Szene und der Performance Kunst Zugleich geben die Beiträge einen Überblick über aktuelle Forschungstendenzen an der Schnittstelle zwischen Differenz Kultur und Theaterwissenschaft

Die Marburger Gelehrten-Gesellschaft Volker Mammitzsch, Sabine Föllinger, Heide Froning, Gilbert Gornig, Hermann

Jungraithmayr, 2016-10-10 Als Reaktion auf die Wirren des Jahres 1968 in dem die Philipps Universität in 20 später sogar in 21 Fachbereiche zergliedert wurde gründeten am 21. Mai 1969 sieben Marburger Professoren die Marburger Gelehrten Gesellschaft um die Wissenschaft über die Grenzen der Fachbereiche der Universität hinaus für die Allgemeinheit in Wort und Schrift zu fordern Dies geschieht u.a. durch aktuelle wissenschaftliche Vorträge von Mitgliedern für Kollegen unterschiedlicher

Fachrichtungen einmal monatlich während der Vorlesungszeit Einige dieser Vorträge erscheinen zusammen mit gleichartigen Vorträgen anderer Mitglieder erstmalig in diesem Band. Mit ihm stellt sich die Gesellschaft der derzeit nahezu 50 Mitglieder angehören fast 50 Jahre nach ihrer Gründung zum ersten Mal einer breiteren Öffentlichkeit vor. Körperproduktionen

Alexandra Karentzos, Birgit Käufer, Katharina Sykora, 2002 **Der urheberrechtliche Schutz performativer Kunst** Moritz Johannes Ott, 2023-09-26 In den 1960er Jahren vollzog sich in den Künsten unverberbar eine performative Wende. Anstelle von Werken erschaffen Künstler zunehmend Ereignisse an denen nicht nur sie selbst sondern auch die Betrachter beteiligt sind. Angesichts dieser radikal veränderten künstlerischen Produktion stellt sich auch die Frage nach dem geistigen Eigentum grundlegend neu. Moritz Johannes Ott Fachanwalt für Urheber und Medienrecht untersucht die Ästhetik des Performativen in ihren urheberrechtlichen Konsequenzen. Er fragt danach ob und wie performative Kunst urheberrechtlich geschützt ist und inwieweit vor diesem Hintergrund szenische Aufführungen in ihrer Gesamtheit neu zu bewerten sind. Liegt der Schlüssel zum urheberrechtlichen Schutz aller Bühnenkunst im Urheberrecht des Regisseurs an seiner Inszenierung?

Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen

, 1996 **Das unmögliche Museum** Tobias Wall, 2015-07-15 Die Errichtung immer neuer Museumsplätze für Gegenwartskunst lässt vergessen dass das Verhältnis von Kunst und Kunstmuseum seit dem Beginn des 20. Jahrhunderts unerst problematisch ist. Mit großem Aufwand im Bereich Präsentation, Kommunikation und Management werden Museumskonzepte weitergeführt die in wesentlichen Bereichen schon lange von der Kunst berholt und damit fragwürdig sind. Sind vor dem Hintergrund der radikalen Neuerungen in der Kunst des 20. Jahrhunderts Kunstmuseen im herkömmlichen Sinne noch sinnvoll? Gibt es Konzepte und Strategien für eine Zukunft eines Museums für Gegenwartskunst? Oder macht die Kunst das Museum grundsätzlich unmöglich? *Eva & Adele* Eva & Adele, 1999 Contributions by Paolo Bianchi Dietmar Kamper Text by Robert Fleck

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