

The Big Archive Art From Bureaucracy

The Big Archive Cinema and Art as Archive Technovisuality Law's Documents Sprache - Kultur - Kommunikation / Language - Culture - Communication Dissonant Archives Cabinet Lost and Found Art in America Bomb Transnacionala Archives of Asian Art Journal of the Archives of American Art ArtUS. Ilya Kabakov: Installations 1983-1993 Reno's Big Gamble ARCHIVES OF THE STATE OF NEW JERSEY Archives of American Art Journal Open Systems American Indian Art Magazine Sven Spieker Aa. Vv. Helen Grace Katherine Biber Ludwig Jäger Anthony Downey Mathias Danbolt Frank Jewett Mather Aleksandr Brener Archives of American Art Иосифович Кабаков Alicia Barber Archives of American Art Johanna Burton

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the archive as a crucible of twentieth century modernism and key for understanding contemporary art the typewriter the card index and the filing cabinet these are technologies and modalities of the archive to the bureaucrat archives contain little more than garbage paperwork no longer needed to the historian on the other hand the archive's content stands as a quasi objective correlative of the living past twentieth century art made use of the archive in a variety of ways from what spieker calls marcel duchamp's anemic archive of readymades and el lissitzky's demonstration rooms to the compilations of photographs made by such postwar artists as susan hillier and gerhard richter in the big archive sven spieker investigates the archive as both bureaucratic institution and index of evolving attitudes toward contingent time in science and art and finds it to be a crucible of twentieth century modernism dadaists constructivists and surrealists favored discontinuous nonlinear archives that resisted hermeneutic reading and ordered presentation spieker argues that the use of archives by such contemporary artists as hillier richter hans peter feldmann walid raad and boris mikhailov responds to and continues this attack on the nineteenth century archive and its objectification of the historical process spieker considers archivally driven art in relation to changing media technologies the typewriter the telephone the telegraph film and he connects the archive to a particularly modern visuality showing that the avant garde used the archive as something of a laboratory for experimental

inquiries into the nature of vision and its relation to time the big archive offers us the first critical monograph on an overarching motif in twentieth century art

as jacques derrida wrote in 1995 while considering archive fever nothing is less reliable or less clear today than the word archive nevertheless the historic cultural dimension of the contemporary discursive practices in cinema and art develops in the semantic openendedness of the term in the repositioning of the idea of archive the individual disciplines involved in one such field history of cinema and art theory of cinema and art aesthetics semiotics philology etc begin to open up to questioning the notion of archive even in negative in other words what after michel foucault the archive is not or does not seem to be the archive is not the library of libraries or encyclopedia it is not memory it is not museum it is not a database in recent years the attention focused on such ideas has not so much highlighted the impulses turns and specific forms of art art archive as it has revealed in many ways how the archive concerns us in the interrelation of aesthetic political ethical and legal levels among various disciplinary fields

how should we regard the contemporary proliferation of images today visual information is available as projected printed and on screen imagery in the forms of video games scientific data virtual environments and architectural renderings fearful and anti visualist responses to this phenomenon abound spread by digital technologies images are thought to threaten the word and privilege surface value over content yet as they multiply images face unprecedented competition for attention this book explores the opportunities that can arise from the ubiquity of visual stimuli it reveals that technovisuality the fusion of digital technology with the visual can work wonders not so much dazzling audiences with special effects as reviving our enchantment with popular culture introducing a new term for an entirely new field of academic study this book reveals the centrality of technovisuality in 21st century life

illuminating their breadth and diversity this book presents a comprehensive and multidisciplinary view of legal documents and their manifold forms uses materialities and meanings in 1951 suzanne briet a librarian at the bibliotheque nationale in paris famously said that an antelope in a zoo could be a document thereby radically changing the way documents were analysed and understood in the fifty years since this pronouncement the digital age has introduced a potentially limitless range of digital and technological forms for the capture and storage of information in their multiplicity and their ubiquity documents pervade our everyday life however the material intellectual aesthetic and political dimensions and effects of documents remain difficult to pin down taking a multidisciplinary and international approach this collection tackles the question what is a legal document in order to explore the material aesthetic and intellectual attributes of legal documentation the political and colonial orders reflected and embedded in documents and the legal archival and social systems which order and utilise information as well as scholars in law documentary theory history indigenous studies art history and design theory and practice this book will also appeal to those working in libraries archives galleries and museums for whom the ongoing challenges of documentation in the digital age are urgent and timely questions

das ziel des handbuchs ist es die kulturwissenschaftliche lücke in der sprachwissenschaft historisch und systematisch zu reflektieren sowie einen beitrag zu ihrer schließung zu leisten die klärung der frage wie ist sprachwissenschaft als kulturwissenschaft möglich soll sowohl aus der disziplinären innenperspektive vorliegender ansätze der sprachwissenschaft als auch aus der außenperspektive benachbarter disziplinen fokussiert werden

the archive is often viewed as a collection of historical documents that records and orders information about people places and events this view nevertheless obscures a crucial point the archive whilst subject to the vagaries of time and history can also determine the future this point has gained urgency in modern day north africa and the middle east where the archive has come to the fore as a site of social historical theoretical and political contestation dissonant archives is the first book to consider the ways in which contemporary artists from the middle east and north africa including emily jacir walid raad jananne al ani basel abbas and ruanne abou rahme mariam ghani zineb sedira and akram zaatari are utilizing and disrupting the function of the archive and in so doing highlighting a systemic perhaps irrevocable crisis in institutional and state ordained archiving across the region in exploring and producing archives be they alternative interrogative or fictional these artists are not simply questioning the authenticity authority or authorship of the archive rather they are unlocking its regenerative radical potential the result provides essential insights into the nexus between art and politics in the contemporary middle east

this catalogue accompanies the exhibition lost and found denmark may 30th august 2 2009 about memory and the writing of history in relationship to gender and sexuality contains artworks of kimberly austin cecilia barriga mary coble alcesa cohene elmgreen dragset conny karlsson heidi lunabba al masson benny nemerofsky ramsay flemming rolighed tejal shah ingo taubhorn

transnacionala is an art project within which an international group of artists comprising alexander brener vadim fishkin yuri leiderman michael benson eda cufer and the five member irwin group dusan mandic miran mohar andrej savski roamn uranjek borut vogelnik set out on a one month journey across the united states in two recreational vehicles the aim was to discuss various issues during the course of the trip art theory politics and existence itself all in the context of the contemporary world p 3

chronicles the creation and transformation of reno s reputation from backward railroad town to a nationally known sin central the author shows how reno civic leaders in their never ending quest for tourist dollars dramatically altered the economy and physical appearance of the city

published on the occasion of the exhibition open systems rethinking art c 1970 tate modern london 1 june 29 august 2005

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