

**Teresa Hubbard /
Alexander Birchler**

**No Room to Answer
Projections**

Ausstellungsführer
Exhibition Guide



Teresa Hubbard / Alexander Birchler
No Room to Answer – Projections
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Württembergischer Kunstverein Stuttgart



Teresa Hubbard Alexander Birchler Wild Walls

H Kauffman



Teresa Hubbard Alexander Birchler Wild Walls:

Teresa Hubbard. Alexander Birchler: Wild Walls Martin Hentschel, 2001 **Teresa Hubbard, Alexander Birchler**

Teresa Hubbard, Martin Hentschel, 2001 Teresa Hubbard and Alexander Birchler invent stories And they create their photographic sequences as if they were putting together a film in which to tell these stories Each sequence has a script specially chosen actors and purpose built sets in which even the smallest details are attended to with great care But each picture also contains a second narrative that asks questions about how a story arises how it is constructed The resulting uncertainties in Hubbard and Birchler's videos and photographs is methodical and deliberate and persistently apparent in the range of works reproduced in Wild Walls including two complete video works from 2001 Detached Building and Eight

Interiors and Interiority Ewa Lajer-Burchard, Beate Söntgen, 2015-11-13 Veranschaulichungsformen von Innerlichkeit finden in der Moderne in Darstellungen des Interieurs ihr prägnantes Bild Die Beiträge der Publikation untersuchen die Verbindungen zwischen architektonischen Innenräumen visuellen und literarischen Darstellungen von Interieurs und dem Konzept der Innerlichkeit vom 18. Jahrhundert bis heute Jene Darstellungen sind Effekt aber auch Produzenten spezifischer Vorstellungen von Innerlichkeit als einer wenn nicht der subjektkonstituierenden Praxis der Moderne Exhibition cycle focusing on the pictorial understanding of current art, 2005 Fast forward Ingvid Goetz, Stephan Urbaschek, Sammlung

Goetz, 2006 Over the years collector Ingvid Goetz has put together a collection of media art that has become one of the most important in the world Fast Forward features a superb selection of works including videos video installations and films by all of the most significant artists of the genre The book focuses on recent productions dating from the 1990s to the present as the collector is personally interested in also presenting very recent works Artists featured selection Doug Aitken Francis Alÿs Matthew Barney Olaf Breuning Thomas Demand Stan Douglas Tracey Emin Peter Fischli David Weiss Douglas Gordon Rodney Graham Asta Grütting Mona Hatoum Teresa Hubbard Alexander Birchler Pierre Huyghe Isaac Julien Mike Kelley Rachel Khedoori Jürgen Klauke Yayoi Kusama Mark Leckey Sharon Lockhart Tracey Moffatt Sarah Morris Tony Oursler Luca Pancrazzi Raymond Pettibon Paul Pfeiffer Pipilotti Rist Liisa Roberts Anri Sala Ann Sofi Sidón Santiago Sierra Sam Taylor Wood Diana Thater Rosemarie Trockel Bill Viola **Parkett Series with Contemporary Artists**, 2002 *endlos*

Franziska Stöhr, 2016-04-15 Die Geschichte des Film und Videoloops ist zugleich eine Geschichte der gegenseitigen Beeinflussung von künstlerischen Experimenten technischen Möglichkeiten und der Entwicklung der Ausstellungsgeschichte Franziska Stöhrs umfassende Studie analysiert entscheidende Ausstellungen wie Information MoMA New York 1970 Prospect 71 Projection Kunsthalle Düsseldorf 1971 und documenta 5 10 Kassel 1972 1997 mit Werkbeispielen u.a. von Bruce Nauman Dennis Oppenheim Paul Sharits oder Bill Viola Am Beispiel etwa von Teresa Hubbard Alexander Birchler Stan Douglas und Björn Melhus wird zudem eine umfassende Typologie künstlerischer Strategien in Film und Videoloops entwickelt Bilder des Privaten Lars Spengler, 2014-03-15 Der private Raum ist seit den 1980er Jahren wieder ein zentrales Bezugsfeld in der Kunst

Es sind zuvorderst Fotografien über die reale oder fiktive Wohnräume dargestellt und das ambivalente Verhältnis des postmodernen Subjekts zu sich und zur Welt verhandelt werden. In diesem Buch untersucht Lars Spengler erstmals umfassend das thematische Spektrum fotografischer Interieurs in der Gegenwartskunst. Zahlreiche Bilder von Künstlern wie Nan Goldin, Miriam Bickström, Thomas Struth oder Gregory Crewdson werden exemplarisch analysiert und in kulturellen Kontexten reflektiert. Eine innovative Studie, die Kunst und fotohistorische Betrachtungen mit kulturwissenschaftlichen Fragestellungen verbindet.

Bei näherer Betrachtung Jean-Christophe Ammann, 2012-09-01 Kunst beginnt dort, wo der Geschmack aufhört. Warum ist moderne Kunst oft so schwer zu verstehen und warum stehen viele Menschen ratlos bis empört vor zeitgenössischen Kunstwerken? Jean-Christophe Ammann, ein ausgewiesener und international anerkannter Kenner der zeitgenössischen Kunstszene, lädt mit seinem Buch ein, die Welt der modernen Kunst zu betreten und zu entdecken. Moderne Kunst boomt doch jenseits von Sammlerhype und Ausstellungsmarketing; bleiben viele Fragen offen: Was überhaupt ist moderne Kunst, warum gibt es keine Avantgarden mehr, was ist an ihre Stelle getreten? Ammann diagnostiziert, beobachtet, stellt Fragen, analysiert und vermag es so immer wieder einen erhellenden und neuen Zugang zu zeitgenössischen Kunstwerken zu erschließen. Der Erfolgstitel jetzt mit neuen Texten in einer überarbeiteten Ausgabe.

Canadian Art, 2002 [Video ausstellen](#)

Katharina Ammann, 2009 Diese Studie liefert erstmals konkrete Ergebnisse, wie sich bei Videokunst die Art der Präsentation auf die Rezeption und Entwicklungsgeschichte dieses Mediums auswirkt. Da der latente, nicht präsentierte Zustand eines Videos in keiner Weise dem sichtbaren Endprodukt entspricht, erhält der Prozess des Ausstellens eine ungewöhnliche Relevanz. Wird dieselbe Videoarbeit anders interpretiert, wenn sie in der Black Box im White Cube als Einzelpresentation oder in einer Videolounge gezeigt wird? Und warum stellt Video trotz vierzigjähriger Ausstellungspraxis für Kuratoren und Publikum nach wie vor eine Herausforderung dar? 50 kommentierte und abgebildete Fallbeispiele von der documenta 1972 bis zu Ausstellungen im Jahr 2006 beleuchten das produktive Spannungsverhältnis zwischen Künstlern, Kuratoren und Besuchern beziehungsweise zwischen Werk, Präsentation und Rezeption. Die Analysen der verschiedenen Inszenierungsstrategien legen nicht nur offen, in welchem Masse die Werkwahrnehmung vom jeweiligen Präsentationsmodus abhängt, sondern bieten Antwort auf die zentrale Frage, ob und wann die Präsentation konstitutiver Teil des Kunstwerks ist.

[Kunsthalle zu Kiel](#) Kunsthalle zu Kiel, 2007 [The Photograph as Contemporary Art](#) Charlotte Cotton, 2009 An essential guide Seattle Post Intelligencer

Das Schweizer Buch, 2002 **Frieze**, 2001 *Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen*, 2002 **Münchener Jahrbuch der bildenden Kunst** Ludwig von Buerkel, 2005 **Carte blanche** Silke Walther, 2007 **Printemps de septembre à Toulouse**, 2004 *Bibliografia dell'arte svizzera, Bibliografia della conversazione dei beni culturali*, 2000

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