

## Access Free Series Conversation The Crumb Robert Obrist Ulrich Hans

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### KEY=CONVERSATION - DICKERSON CASSIDY

#### ROBERT CRUMB

**Walther König** *This out-of-sequence first volume in Hans Ulrich Obrist's "Conversation Series" is devoted to the influential cult comics artist, Robert Crumb-creator of "Fritz the Cat, Zap Comics" and "Mr. Natural," among many other iconic underground mainstays. Both Obrist and Crumb are great conversationalists, and here they make a great match: Obrist: Could you tell me a little bit about how you feel about America and world politics right now? Crumb: Well, when I was young I really believed in the revolution. I don't really believe in revolution any more; I'm too old now. I think that any violent over-turning of a government or society causes a reaction that is bad or worse than the thing that they were revolting against to begin with... In the early 1970s I believed in that whole thing. I had basically left-wing sympathies but, I don't know, as someone said about communism: great idea, wrong species!*

#### ROBERT CRUMB

### YEAH, BUT IS IT ART? : MUSEUM LUDWIG, KÖLN

**Walther König** *Essay by Alfred M. Fischer.*

#### OUTSIDE THE BOX

### INTERVIEWS WITH CONTEMPORARY CARTOONISTS

**University of Chicago Press** *We are living in a golden age of cartoon art. Never before has graphic storytelling been so prominent or garnered such respect: critics and readers alike agree that contemporary cartoonists are creating some of the most innovative and exciting work in all the arts. For nearly a decade Hillary L. Chute has been sitting down for extensive interviews with the leading figures in comics, and with Outside the Box she offers fans a chance to share her ringside seat. Chute's in-depth discussions with twelve of the most prominent and accomplished artists and writers in comics today reveal a creative community that is richly interconnected yet fiercely independent, its members sharing many interests and approaches while working with wildly different styles and themes. Chute's subjects run the gamut of contemporary comics practice, from underground pioneers like Art Spiegelman and Lynda Barry, to the analytic work of Scott McCloud, the journalism of Joe Sacco, and the extended narratives of Alison Bechdel, Charles Burns, and more. They reflect on their experience and innovations, the influence of peers and mentors, the reception of their art and the growth of critical attention, and the crucial place of print amid the encroachment of the digital age. Beautifully illustrated in full-color, and featuring three never-before-published interviews—including the first published conversation between Art Spiegelman and Chris Ware—Outside the Box will be a landmark volume, a close-up account of the rise of graphic storytelling and a testament to its vibrant creativity.*

#### MATTHEW BARNEY

**Walther König** *Over the course of about ten years, Hans Ulrich Obrist and Matthew Barney met several times to discuss Barney's past work, current projects and his plans for the future. The resulting collection of interviews provides a rare insight into how the work and working method of one of the most prominent artists of a generation has developed over time, and uncovers the ideas, influences and collaborations that lie behind his multi-layered and multimedia creative output. The conversation covers all of his major pieces to date, from the internationally acclaimed Cremaster cycle to the somewhat less well-known Drawing Restraint series, as well as looking at particular projects in more detail, such as the recent "Khu" performance and Barney's participation in Il Tempo del Postino, curated by Obrist at the 2007 Manchester International Festival.*

#### YOKO ONO

**Walther König** *In this volume, Hans Ulrich Obrist elicits from New York art veteran Yoko Ono a portrait of her life and career that is unprecedented in detail. Across five interview sessions, Obrist quizzes Ono about her earliest works in visual art and music in Japan, her musical development in New York, her friendship with John Cage, her Fluxus days, the founding of the new state of Nutopia with John Lennon and her ongoing campaigns for world peace and human rights. Ono also recounts here the genesis of her installations and performances, so many of which have since become classics of their genre. Throughout these discussions with Obrist, in which architects and artists such as Rem Koolhaas and Gustav Metzger also participate, this icon of twentieth-century culture shows herself to be a generous and smart personality, and a multifaceted artist of enormous influence.*

### HANS ULRICH OBRIST AND DOMINIQUE GONZALEZ-FOERSTER: THE CONVERSATION SERIES

#### VOL. 12

**Walther König** *Conversations with Marta Pan and André Wogenscky, Nicolas Ghesquière, Edgardo Cozarinsky, and Enrique Vila-Matas.*

#### CHRISTIAN BOLTANSKI

**Walther König** *Hans Ulrich Obrist and Christian Boltanski are not only associated through their longstanding friendship: Boltanski was also the first artist that Obrist ever exhibited. Over the course of this friendship the two have often met for discussions, the earliest of which, from 1994, are published here. Whether on a taxi-boat in Venice, in his atelier or at an exhibition in Ljubljana, Boltanski readily divulges information on his projects. His collaborations with other artists such as Ilya Kabakov, which have also led him into the field of performance arts such as opera and dance, are a particular theme of the conversations; on occasion, other interlocutors step in, such as the designer Jean Kalman or the sociologist Luc Boltanski (Christian Boltanski's brother). The result is an informal portrait of one of the most important artists of our time.*

### CONVERSATION AVEC ROBERT CRUMB

**Manuela Editions** *Dans les salons du Train Bleu, Robert Crumb et Hans Ulrich Obrist mènent une discussion à bâton rompu. Le maître de l'underground américain évoque son enfance, sa passion pour le cartoon et Walt Disney, comment il a découvert les surréalistes à l'adolescence et notamment Dali et Chirico. Robert Crumb s'est toujours tenu à l'écart des réseaux traditionnels de production et de commercialisation, préférant la liberté créatrice à l'assujettissement économique. Face aux difficultés qu'il rencontre à faire circuler son travail, il crée ses propres réseaux et défend résolument la culture underground comme seul terrain d'expression possible. Ces expériences fondatrices ont façonné un personnage à la parole libre et, au-delà de l'auteur de bandes dessinées cultes, on découvre un homme surprenant qui déplore la déshumanisation de l'architecture, la professionnalisation et la standardisations des métiers artistiques à laquelle il oppose la chaleureuse proximité des amateurs. Collectionneur compulsif depuis l'âge de 9 ans, il possède plus de cinq mille 78 tours. Les musiques du monde entier antérieure aux années 30 sont soigneusement classées dans son atelier du Sud de la France. Car en musique aussi, il préfère la sincérité, l'incarnation authentique dans un terroir à la technique fabriquée qu'on veut nous imposer. Ainsi se trace le portrait inattendu d'un homme qui a traversé toutes les tribulations politiques et artistiques de la deuxième moitié du XXe siècle, un portrait qui éclaire son oeuvre d'un jour nouveau.*

#### THOMAS DEMAND, HANS-ULRICH OBRIST

### THE CONVERSATION SERIES

**Walther König** *Volume number 10 in the Conversation Series with the influential museum director, curator, writer and conversationalist Hans Ulrich Obrist, is given over to an intensive talk with the important German conceptual artist, Thomas Demand, who constructs precise environments out of paper maquettes, which are then photographed to haunting effect. Topics include concepts and rules of operation, the reconstruction and reverberation of history, work processes, studio realities and significant exhibitions of recent years. This wide-ranging conversation, modestly illustrated with black-and-white images, is as intelligent as it is revealing, giving the reader an unprecedented glimpse into the minds of two of the most brilliant players on the international art scene. Demand lives between Berlin and New York, where a retrospective of his work was shown at The Museum of Modern Art in 2005. Hans Ulrich Obrist is the Co-Director of the Musée d'Art Moderne de la Ville de Paris, as well as the Serpentine Gallery, London, where he lives and works.*

#### HANS ULRICH OBRIST

#### INTERVIEWS

**Charta** *Transcripts of interviews by Hans Ulrich Obrist with architects, artists, curators, film-makers, musicians, philosophers, social theorists and urbanists.*

#### MAKING AND BEING

### EMBODIMENT, COLLABORATION, AND CIRCULATION IN THE VISUAL ARTS

*"Making and Being draws on the lived experience of Susan Jahoda and Caroline Woolard, visual arts educators who have developed a framework for teaching art with the collective BFAMDAPhD that emphasizes contemplation, collaboration, and political economy. The authors share ideas and pedagogical strategies that they have adapted to spaces of learning which reange widely, from self-organized*

workshops for professional artists to Foundations BFA and MFA thesis classes. This hands-on guide includes activities, worksheets, and assignments and is a critical resource for artists and art educator's today"--Page 4 of cover.

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## AI WEIWEI

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### GOOD FENCES MAKE GOOD NEIGHBORS

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**Yale University Press** This comprehensive presentation of Ai Weiwei's ambitious Public Art Fund exhibition *Good Fences Make Good Neighbors*--a reflection on the global refugee crisis--documents the work from conception to installation and reception.

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### SINGULAR WOMEN

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### WRITING THE ARTIST

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**Univ of California Press** Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day.

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### THOMAS DEMAND

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The German artist Thomas Demand occupies a singular position in the world of photography. Initially a sculptor, he took up photography to record the ephemeral constructions he made out of paper. In 1993, he turned the tables, henceforth making constructions only in order to photograph them. Demand begins by translating a preexisting image, usually culled from the media, into a life-size model he makes out of colored paper and cardboard. He re-creates a room, a parking lot, a staircase, or, a fluorescent light fixture; then he photographs the model and destroys it. Demand's photographs look at once compellingly real and strangely artificial. Since their subjects -- handcrafted facsimiles of both architectural spaces and natural environments--are themselves built in the image of other images, the photographs are three times removed from the scenes they seem to depict. Combining craftsmanship and conceptualism in equal parts, Demand pushes the medium of photography toward uncharted frontiers. Given the cinematic quality of many of his photographs, it is not surprising that he has set some of them in motion, producing five 35mm films. This comprehensive publication presents all of Demand's major works from 1993 to the present. It includes previously unpublished archival documentation, offering unprecedented insight into his working process and the stories behind his pictures.

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### CONCEPTUAL ART

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### A CRITICAL ANTHOLOGY

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**MIT Press** This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement. Compared to other avant-garde movements that emerged in the 1960s, conceptual art has received relatively little serious attention by art historians and critics of the past twenty-five years—in part because of the difficult, intellectual nature of the art. This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years, on critical discussion surrounding postmodernism, and on the use of theory by artists, curators, critics, and historians. This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement. It also contains more recent memoirs by participants, as well as critical histories of the period by some of today's leading artists and art historians. Many of the essays and artists' statements have been translated into English specifically for this volume. A good portion of the exchange between artists, critics, and theorists took place in difficult-to-find limited-edition catalogs, small journals, and private correspondence. These influential documents are gathered here for the first time, along with a number of previously unpublished essays and interviews. Contributors Alexander Alberro, Art & Language, Terry Atkinson, Michael Baldwin, Robert Barry, Gregory Battcock, Mel Bochner, Sigmund Bode, Georges Boudaille, Marcel Broodthaers, Benjamin Buchloh, Daniel Buren, Victor Burgin, Ian Burn, Jack Burnham, Luis Camnitzer, John Chandler, Sarah Charlesworth, Michel Claura, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raúl Escari, Piero Gilardi, Dan Graham, Maria Teresa Gramuglio, Hans Haacke, Charles Harrison, Roberto Jacoby, Mary Kelly, Joseph Kosuth, Max Kozloff, Christine Kozlov, Sol LeWitt, Lucy Lippard, Lee Lozano, Kynaston McShine, Cildo Meireles, Catherine Millet, Olivier Mosset, John Murphy, Hélio Oiticica, Michel Parmentier, Adrian Piper, Yvonne Rainer, Mari Carmen Ramirez, Nicolas Rosa, Harold Rosenberg, Martha Rosler, Allan Sekula, Jeanne Siegel, Seth Siegelaub, Terry Smith, Robert Smithson, Athena Tacha Spear, Blake Stimson, Niele Toroni, Mierle Ukeles, Jeff Wall, Rolf Wedewer, Ian Wilson

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### LAWN BOY

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**Algonquin Books** Winner of the Alex Award "Mike Muñoz Is a Holden Caulfield for a New Millennium--a '10th-generation peasant with a Mexican last name, raised by a single mom on an Indian reservation' . . . Evison, as in his previous four novels, has a light touch and humorously guides the reader, this time through the minefield that is working-class America." --The New York Times Book Review For Mike Muñoz, life has been a whole lot of waiting for something to happen. Not too many years out of high school and still doing menial work--and just fired from his latest gig as a lawn boy on a landscaping crew--he's smart enough to know that he's got to be the one to shake things up if he's ever going to change his life. But how? He's not qualified for much of anything. He has no particular talents, although he is stellar at handling a lawn mower and wielding clipping shears. But now that career seems to be behind him. So what's next for Mike Muñoz? In this funny, biting, touching, and ultimately inspiring novel, bestselling author Jonathan Evison takes the reader into the heart and mind of a young man determined to achieve the American dream of happiness and prosperity--who just so happens to find himself along the way.

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### BOOKFORUM

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### THE BOOK REVIEW FOR ART AND CULTURE

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### THE ARTIST AS CURATOR

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**Intellect Books** In recent years, the museum and gallery have increasingly become self-reflexive spaces, in which the relationship between art, its display, its creators, and its audience is subverted and democratized. One effect of this has been a growing place for artists as curators, and in *The Artist as Curator* Celina Jeffery brings together a group of scholars and artists to explore the many ways that artists have introduced new curatorial ways of thinking and talking about artistic culture.

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### CHILDREN'S SPACES

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**Routledge** This collection of essays is concerned with the experiences children have within the supervised worlds they inhabit, as well as with architecture and landscape architecture. International examples of innovative childcare practice are illustrated together with the design processes which informed their development. The emphasis here is on new and experimental childcare projects which set-out to reassert the rights of children to participate in a complex multi-faceted world, which is no longer available to them, unless under adult supervision. Research supports in depth recommendations regarding the ideal children's environment, across a range of contexts and dimensions. Until recent times, the needs of children within the urban environment were largely ignored. There is little tradition and no broadly agreed contemporary architectural or landscape theory as to how children should be provided for, beyond a limited functional agenda. There is a sense that architecture for childhood is not taken seriously; it is either whimsical and ephemeral or largely designed for adults, an adjunct to the more important business of adult needs and aspirations. Yet children access much of their education and development through play and social interaction with their childhood counterparts. The spaces in and around children's daycare centres, schools, supervised parks and other dedicated children's environments are the subject of this collection. As more and more purpose designed buildings and gardens for children are opened, the need to listen to children and their carers is becoming more aparant. Mark Dudek gathers together a number of internationally recognized experts in the field of childcare environments to write about different aspects of the landscape. They have been chosen in particular because of their background in enquiring, research orientated work, both theoretical and practical. They listen to and watch children. Contributors have considered the child's environment as one which is secure and controlled yet offers additional environmental dimensions which extend developmental possibilities. Children often spend a great deal of time in daycare facilities and schools, as parents are absorbed in their own work and leisure activities. This places an emphasis on architects and planners to consider the needs of children in great detail. As such, the children's environment must be conceived of as a rich, complex place; a "world within a world". We use the word LANDSCAPE in recognition that children do not differentiate between the inside and the outside, private and public; every part of their perception is open to stimulation by a stimulating environment.

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### JOHN WOOD AND PAUL HARRISON

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### ANSWERS TO QUESTIONS

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**Contemporary Art Museum st Lois** John Wood (born 1969) and Paul Harrison (born 1966) fuse their aesthetic research with existential slapstick comedy. Working together since 1993, the British duo use a wide variety of props, including furniture, household utensils and their own bodies, setting up comical interactions with objects that they record in austere video works. Describing themselves as performance artists and sculptors whose audience is the video camera, Wood and Harrison are heirs to silent film comics Charlie Chaplin and Buster Keaton and to uniquely British comedy troupes like Monty Python. Through their efforts, no matter how absurd, Sisyphian or masochistic, Wood and Harrison reveal the potential for inventive play in all scenarios. Grounded in the joys and pratfalls of the everyday, Wood and Harrison's blend of high and low, philosophical and funny, captures both a sense of wonder and the thrill of genuine experimentation.

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### PHILIPPE PARRENO

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### FILMS 1987-2010

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**Walther König** The Serpentine Gallery, London, presents Philippe Parreno's first solo exhibition in UK, 25 November 2010 - 13 February 2011. Parreno rose to prominence in the 1990s, earning critical acclaim for his work, which employs a diversity of media including film, sculpture, performance and text. The exhibition at the Serpentine Gallery has been conceived as a scripted space in which a series of events unfolds. The visitor is guided through the galleries by the orchestration of sound and image, which heightens their sensory experience. Published to accompany Parreno's exhibition, this catalogue functions as a retrospective study of the artist's films. The Serpentine Gallery presents the UK premiere of Parreno's latest film, *Invisibleboy* (2010). Also included are the films *June 8, 1968* (2009), *And The Boy from Mars* (2003).

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## CONTEMPORARY ART AND MEMORY

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### IMAGES OF RECOLLECTION AND REMEMBRANCE

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**Bloomsbury Publishing** *Whether exploring the intimate recollections which make up the artist's own life history or questioning the way the gallery and museum present public memory, contemporary art, it would seem, is haunted by the past. "Contemporary Art and Memory" is the first accessible survey book to explore the subject of memory as it appears in its many guises in contemporary art. Looking at both personal and public memory, Gibbons explores art as autobiography, the memory as trace, the role of the archive, revisionist memory and postmemory, as well as the absence of memory in oblivion. Grounding her discussion in historical precedents, Gibbons explores the work of a wide range of international artists including Yinka Shonibare MBE, Doris Salcedo, Keith Piper, Jeremy Deller, Judy Chicago, Louise Bourgeois, Tracey Emin, Felix Gonzalez-Torres, Christian Boltanski, Janet Cardiff, Bill Fontana, Pierre Huyghe, Susan Hiller, Japanese photographer Miyako Ishiuchi and new media artist George Legrady. "Contemporary Art and Memory" will be indispensable to all those concerned with the ways in which artists represent and remember the past.?????*

### EXPERIMENT MARATHON

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**Walther König** *The wealthy Governor Saxa, of the great city of Carce, has generously subsidized a theatrical/religious event. During this elaborate staging of Hercules founding a city on the shores of Lusitania, dark magic turns the panoply into a chilling event. The sky darkens and the waves crash in the flooded arena. A great creature rises from the sea: a huge, tentacled horror on snake legs. It devastates the city, much to the delight of the crowd. A few in the audience, although not Saxa, understand that this was not mere stagecraft, but something much darker and more dangerous. If all signs are being read right, this illusion could signify a dreadful intrusion of supernatural powers into the real world. Saxa's son, Varus, has been the conduit for such an event once before. This new novel is as powerful and elaborate as that fantastic theatrical event, a major fantasy for this year.*

### A BRIEF HISTORY OF NEW MUSIC

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**Jrp Ringier Kunstverlag Ag** *Following the success of A Brief History of Curating this publication gathers together interviews with pioneering musicians of the 1950s to the 1980s. The book brings together avant-garde composers such as Elliot Carter, Pierre Boulez, and Karlheinz Stockhausen; originators of electro-acoustic music such as François Bayle, Pauline Oliveros, Iannis Xenakis, and Peter Zinovieff; Minimalist and Fluxus-inspired artists such as Tony Conrad, Henry Flynt, Phil Niblock, Yoko Ono, Steve Reich, and Terry Riley; as well figures such as Brian Eno, Kraftwerk, Arto Lindsay, and Gaetano Veloso. Their contributions map the evolution of the musical field, from early experiments in concrete and abstract music, to the electronic development and the hybridisation between Pop and avant-garde culture. This book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writings.*

### A COMPANION TO DIGITAL ART

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**John Wiley & Sons** *Reflecting the dynamic creativity of its subject, this definitive guide spans the evolution, aesthetics, and practice of today's digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists. Showcases the critical and theoretical approaches in this fast-moving discipline Explores the history and evolution of digital art; its aesthetics and politics; as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists Tackles digital art's primary practical challenges - how to present, document, and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence Up-to-date, forward-looking, and critically reflective, this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art*

### A BRIEF HISTORY OF CURATING

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**Jrp Ringier Kunstverlag Ag** *Author Hans Ulrich Obrist presents a collection of interviews which gives an overview of the development of the curatorial field, from early independent curators in the 1960s and 1970s to the institutional programs developed in Europe and the United States.*

### ENZO MARI CURATED BY HANS HULRICH OBRIST. CATALOGO DELLA MOSTRA (MILANO, 17 OTTOBRE 2020-18 APRILE 2021)

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### --DONTSTOPDONTSTOPDONTSTOPDONTSTOP

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**Sternberg Press** *Writings from 1990-2006 by visionary curator Hans Ulrich Obrist.*

### ETHNOGRAPHIC EXPERIMENTS WITH ARTISTS, DESIGNERS AND BOUNDARY OBJECTS

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### EXHIBITIONS AS A RESEARCH METHOD

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*Ethnographic Experiments with Artists, Designers and Boundary Objects is a lively investigation into anthropological practice. Richly illustrated, it invites the reader to reflect on the skills of collaboration and experimentation in fieldwork and in gallery curation, thereby expanding our modes of knowledge production. At the heart of this study are the possibilities for transdisciplinary collaborations, the opportunity to use exhibitions as research devices, and the role of experimentation in the exhibition process. Francisco Martínez increases our understanding of the relationship between contemporary art, design and anthropology, imagining creative ways to engage with the contemporary world and developing research infrastructures across disciplines. He opens up a vast field of methodological explorations, providing a language to reconsider ethnography and objecthood while producing knowledge with people of different backgrounds.*

### WRONG

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### A CRITICAL BIOGRAPHY OF DENNIS COOPER

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**New American Canon** *In this, the first book-length study of Cooper's life and work, Diarmuid Hester shows that such comparisons hardly scratch the surface. A lively retrospective appraisal of Cooper's fifty-year career, Wrong tracks the emergence of Cooper's singular style alongside his participation in a number of American subcultural movements like New York School poetry, punk rock, and radical queercore music and zines.*

### CURATING IMMATERIALITY

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### THE WORK OF THE CURATOR IN THE AGE OF NETWORK SYSTEMS

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*The site of curatorial production has been expanded to include the space of the Internet and the focus of curatorial attention has been extended from the object to dynamic network systems. Part of the 'DATA Browser' series, this book explores the role of the curator in the face of these changes*

### STORIES FROM THE VINYL CAFE

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*Like an old friend who's turned up in town, Stuart McLean returns with "Stories from the Vinyl Cafe," his bestselling collection of tales based on his enormously popular Vinyl Cafe radio program. The collection features Canada's much-loved fictional family: Dave, Morley, Stephanie and Sam. Stories from the Vinyl Cafe also introduces a host of other wonderfully imagined characters, such as Margaret Dwyer, a suburban housewife who startles herself by shoplifting a pepperoni sausage, and Flora Perriton, who is consumed with thoughts of lost opportunities when an old friend passes away. Then there's Ed, who-overcome by the death of his favourite rock star-embarks on a pilgrimage to New York City to meet the singer's widow. As always, the stories in this rewarding and irreverent collection prove that Stuart McLean is indeed a national treasure.*

### RETHINKING CURATING

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### ART AFTER NEW MEDIA

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**MIT Press (MA)** *Redefining curatorial practice for those working with new kinds of art.*

### TACITA DEAN

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**Walther König** *Tacita Dean's patient and sensitive approach to her subject matter is explored in conversation with Hans Ulrich Obrist in this collection of in-depth interviews. In her Berlin studio, at a conference and on a train journey they discuss her film portraits of architectural structures and personalities, such as Mario Merz, Michael Hamburger and Merce Cunningham; her fervent collection and reworking of analogue material - postcards, four-leaf clovers, albumen prints - and the things that have informed and influenced her artistic output. The result is a broad and invaluable introduction to one of the most important artists of the time, full of fascinating anecdotes and insights into her working methods, illustrated with black-and-white images of her work.*

### A COMPANION TO CONTEMPORARY ART SINCE 1945

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**John Wiley & Sons** *A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.*

### ART IN TRANSFER IN THE ERA OF POP

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## CURATORIAL PRACTICES AND TRANSNATIONAL STRATEGIES

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How should we understand post-war art? How were issues of cultural transfer and curatorial strategies dealt with in the extended 1960s - the era of pop? Art in Transfer in the Era of Pop juxtaposes issues and contexts approaching the concept and reception of Pop Art. Contributors from Europe and beyond weave a web that resists the notion of universalism, adding to art historian Piotr Piotrowski's "horizontal" art history. This volume avoids the historiographic stance where the US-Europe relationship appears to be a one-way affair. Instead, the reader is drawn into the history of the circulation and cross-pollination of ideas, the aesthetic practices and the various contexts that influenced them.

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## STROPPY

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**Drawn & Quarterly** The first full length graphic novel from the author of *Shrimpy and Paul* Enter the strange and wordplay-loving world of cartoonist and fine artist Marc Bell (*Shrimpy and Paul*, *Hot Potatoe*), where the All-Star Schnauzer Band runs things and tiny beings hold signs saying "It's under control." Our hapless hero Stroppey is minding his business, working a menial job in one of Monsieur Moustache's factories, when a muscular fellow named Sean blocks up the assembly line. Sean's there to promote an All-Star Schnauzer Band-organized songwriting contest, which he does enthusiastically, and at the expense of Stroppey's livelihood, home, and face. In hopes for a cash prize, Stroppey submits a work by his friend Clancy The Poet to the contest. Mishaps and hilarity ensue and Stroppey is forced to go deep into the heart of Schnauzer territory to rescue his poet friend. Stroppey is Marc Bell's triumphant return to comics; it's also his first full-length graphic novella, one that thrums with jokes, hashtags, and made-up song lyrics. Densely detailed not-so-secret underground societies, little robots, and heavy weight humdingers leap off the page in full color. With Stroppey, Bell continues to explode the divide between fine art, doodling, and comics.

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## DONATION FLORENCE ET DANIEL GUERLAIN

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### DESSINS CONTEMPORAINS

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**Bibliothèque publique d'information du Centre Pompidou** "Le Centre Pompidou célèbre avec ce catalogue raisonné de la donation Florence et Daniel Guerlain, intervenue en janvier 2012, l'exceptionnelle générosité de ce couple de collectionneurs français, qui a réuni depuis vingt ans plus de 1 200 dessins. Après l'ouverture en 1996 d'une fondation aux Mesnuls, dans les Yvelines, ils créent en 2006 le prix de dessin de la Fondation d'art contemporain Daniel et Florence Guerlain, le plus important dans ce domaine, et se concentrent alors sur ce médium. Leur collection de dessins contemporains est aujourd'hui la plus riche en France, à côté de celle du Cabinet d'art graphique du Centre Pompidou. Comptant plus de 200 artistes de 38 nationalités différentes dont une majorité de Français, elle comprend de grands ensembles et se caractérise par son ouverture vers des foyers artistiques encore peu explorés, avec la présence de nombreux artistes russes, chinois, indiens ou pakistanais. Outre des notices complètes sur tous les artistes de la donation, cet ouvrage propose, notamment, un grand entretien inédit avec Florence et Daniel Guerlain."--Page 4 of cover.

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## LITERARY LAPSES

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My financial career.-- Lord Oxhead's secret.-- Boarding-house geometry.-- The awful fate of Melpomenus Jones.-- A Christmas letter.-- How to make a million dollars.-- How to live to be 200.-- How to avoid getting married.-- How to be a doctor.-- The new food.-- A new pathology.-- The poet answered.-- The force of statistics.-- Men who have shaved me.-- Getting the thread of it.-- Telling his faults.-- Winter pastimes.-- Number fifty-six.-- Aristocratic education.-- The conjurer's revenge.-- Hints to travellers.-- A manual of education.-- Hoodoo McFiggins's Christmas.-- The life of John Smith.-- On collecting things.-- Society chit-chat.-- Insurance up to date.-- Borrowing a match.-- A lesson in fiction.-- Helping the Armenians.-- A study in still life, the country hotel.-- An experiment with Policeman Hogan.-- The passing of the poet.-- Self-made men.-- A model dialogue.-- Bach to the bush.-- Reflections on riding.-- Saloonio.-- Half-hours with the poets: Mr. Wordsworth and the cottage girl; How Tennyson killed the May queen; Old Mr. Longfellow on board the Hesperus. --A, B, and C.

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## THE 'DO-IT-YOURSELF' ARTWORK

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### PARTICIPATION FROM FLUXUS TO NEW MEDIA

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Viewers of contemporary art are often invited to involve themselves actively in artworks, by entering installations, touching objects, performing instructions or clicking on interactive websites. Why have artists sought to engage spectators in these new forms of participation? In what ways does active participation affect the viewer's experience and the status of the artwork? Spanning a range of practices including kinetic art, happenings, environments, performance, installations, relational and new media art from the 1950s to the present, this critical anthology sheds light on the history and specificity of artworks that only come to life when you -- the viewer -- are invited to "do it yourself." Rather than a specialist topic in the history of twentieth- and twenty-first century art, the "do-it-yourself" artwork raises broader issues concerning the role of the viewer in art, the status of the artwork, and the socio-political relations between art and its contexts.