

Liam Gillick From Nineteen Ninety A to Nineteen Ninety D

Sunday July 2, 1995
Dijon

X is a freelance worker. He has a number of different jobs. The most important, at present, is his work for Y. He works for them three days a week. It is a QUANGO, a quasi autonomous nongovernmental organization. People who work for it are appointed rather than elected. He also works one day a week for Z, the film producer. He advises Z on how to advise the government on how to distribute money from the new A, with particular focus on film. One day a week is spent on his own projects. At present these include a new television project called B. Run by C. His main proposal has been an ambient selection where not very much happens, but in a relaxing way. Still images, maybe a color or two. It is quite clear that there are not many people like X around in D at the moment. He has an ability to move in government circles and at the same time retain his ability to advise people and think about specific problems for various organizations. At the end of the 1980s he worked for E. He got this job after a period in advertising, first with F and then with G. In this job he would always meet the most important people in any specific field, never the ground-level operators, if he wanted to know about art, he would speak to the H; if he wanted to know about architecture he would speak to I, etc., etc. He considers himself to be something of a subversive, independent thinker, especially within the context of traditionally liberal organizations. His job for J is to consider their overall policy, in fact he is their policy adviser. Their role is to shape our cities. Looking at the way they have developed, and constantly reassessing the historical basis with which buildings have been valued in the past. J is supposed to advise the government in terms of which buildings to protect and how to have an overall picture of the architectural heritage of the country. X considered that they also have an obligation for the present and the future, that it is not just a question of preserving the past, but trying to think of ways to permit new buildings to be built. His main line of argument with them, in his advisory role, is to constantly bring up the issue of context. Not just listing or protecting, but considering the way buildings work together, for example, if there is a Medieval Cathedral next to a 1960s multistorey carpark then you might consider listing them together. There is a general perception that the process of protecting buildings has gone too far. This is not true in his mind, but if people think it is true then it affects the way that the organization can work. For example, he has been involved in thinking about the listing of postwar factories, because they may incorporate special construction techniques, even if these elements are not visible. This causes some problems because people involved in industry are used to a degree of flexibility, and may not enjoy having their chemical plant listed, just because it used a special type of new piping. He has also looked at the idea of merely recording buildings using new technology, which would then leave people free to knock down as

Online Liam Gillick Nineteen Ninety

Adriana Teodorescu, Dan Chiribucă



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The Age of Earthquakes Douglas Coupland, Hans Ulrich Obrist, Shumon Basar, 2015-03-24 A highly provocative mindbending beautifully designed and visionary look at the landscape of our rapidly evolving digital era 50 years after Marshall McLuhan's ground breaking book on the influence of technology on culture in *The Medium is the Massage* Basar Coupland and Obrist extend the analysis to today touring the world that's redefined by the Internet decoding and explaining what they call the extreme present *THE AGE OF EARTHQUAKES* is a quick fire paperback harnessing the images language and perceptions of our unfurling digital lives The authors offer five characteristics of the Extreme Present see below invent a glossary of new words to describe how we are truly feeling today and mindsource images and illustrations from over 30 contemporary artists Wayne Daly's striking graphic design imports the surreal juxtaposed mashed mannerisms of screen to page It's like a culturally prescient all knowing email to the reader possibly the best email they will ever read Welcome to *THE AGE OF EARTHQUAKES* a paper portrait of Now where the Internet hasn't just changed the structure of our brains these past few years it's also changing the structure of the planet This is a new history of the world that fits perfectly in your back pocket 30 artists contributions With contributions from Farah Al Qasbi Ed Atkins Alessandro Bavo Gabriele Basilico Josh Bitelli James Bridle Cao Fei Alex Mackin Dolan Thomas Dozol Constant Dullaart Cecile B Evans Rami Farook Hans Peter Feldmann GCC K Hole Liam Gillick Dominique Gonzalez Foerster Eloise Hawser Camille Henrot Hu Fang K Hole Koo Jeong A Katja Novitskova Lara Ogel Trevor Paglen Yuri Patterson Jon Rafman Bunny Rogers Bogosi Sekhukhuni Taryn Simon Hito Steyerl Michael Stipe Rosemarie Trockel Amalia Ulman David Weir Trevor Yeung [Art in the Age of the Internet](#) Eva Respini, 2018-01-01 *Art in the Age of the Internet 1989 to Today* is the first major thematic group exhibition in the United States to examine the radical impact of internet culture on visual art Featuring 60 artists collaborations and collectives the exhibition is comprised of over 70 works across a variety of mediums including painting performance photography sculpture video web based projects and virtual reality The exhibition is divided into five sections that explore themes such as emergent ideas of the body and notions of human enhancement the internet as a site of both surveillance and resistance the circulation and control of images and information the possibilities for exploring identity and community afforded by virtual domains and new economies of visibility accelerated by social media Throughout the work in the exhibition addresses the internet age democratization of culture that comprises our current moment The earliest work in the exhibition is from 1989 the year that Tim Berners Lee invented the World Wide Web This development and others that followed in quick succession modernized the internet and in the process radically changed our way of life from how we access and generate information make friends and share experiences to how we imagine our future bodies and how nations police national security 1989 also marked a watershed moment across the globe with significant shifts in politics geographies and economies Events such as the fall of the Berlin Wall and protests in Tiananmen Square signaled the beginning of our current globalized age which cannot be

imagined without the internet **Come as You Are** Alexandra Schwartz,2015-01-02 Come as You Are Art of the 1990s is the largest and most ambitious contemporary art exhibition ever to be mounted by the Montclair Art Museum The exhibition and book spotlight a pivotal moment in the recent history of art Chronicling the long 1990s between 1989 and 2001 from the fall of the Berlin Wall to 9 11 Come As You Are examines how the art of this period both reflected and helped shape the dramatic societal events of the era when the combined forces of new technologies and globalization gave rise to the accelerated international art world that we know today *Contemporary Art, Photography, and the Politics of Citizenship* Vered Maimon,2020-07-26 This book analyzes recent artistic and activist projects in order to conceptualize the new roles and goals of a critical theory and practice of art and photography Vered Maimon argues that current artistic and activist practices are no longer concerned with the politics of representation and the critique of the spectacle but with a politics of rights and the performative formation of shared yet highly contested public domains The book thus offers a critical framework in which to rethink the artistic the activist and the political under globalization The primary focus is on the ways contemporary artists and activists examine political citizenship as a paradox where subjects are struggling to acquire rights whose formulation rests on attributes they allegedly don t have while the universal political validity of these rights presupposes precisely the abstraction of every form of difference rights for all The book will be of interest to scholars working in art history contemporary art photography theory visual culture cultural studies critical theory political theory human rights and activism **The Future of Higher Education** Les Bell,Mike Neary,Howard Stevenson,2009-05-11 The Future of Higher Education coursebook comprehensively explores policy pedagogy and the student experience **The Participator in Contemporary Art** Kaija Kaitavuori,2018-08-30 The early 21st century has seen contemporary art make continued use of audience participation in which the spectator becomes part of the artwork itself In this book Kaija Kaitavuori claims that the participator is a new artistic role that does not fall under the auspices of artist or spectator and in proving such she devises a four group typology of involvement Her classification distinguishes between different forms of engagement and identifies their specific features The key criteria she proposes are how concepts of authorship and ownership shift in relation to collectively created work how contracts regulating the use and production of shared work are arranged and the extent to which involvement in making art can be regarded as democratic This highly original book thus offers students and teachers the tools with which to improve their understanding of participatory art and removes the confusing terminology that has characterized so many other discussions *Rewriting Conceptual Art* Michael Newman,Jon Bird,1999-12-01 An international movement that followed specific geographical cultural patterns Conceptual Art built on the legacy of Marcel Duchamp redefining the institutional and social relationships among production work and audience in ways which have comprehensively transformed the nature of the art object and forms of artistic practice both historically and in the present Investigating and documenting the histories theories and forms of Conceptual Art this timely book including both

established writers and a new generation of art historians shows that Conceptual Art was a broad movement encompassing a range of artistic tendencies This is the most stimulating account of the movement to date arguing forcefully for its vitality and potential as well as examining its influence on art today With essays by Alex Alberro Stephen Bann Jon Bird David Campany Helen Molesworth Michael Newman Peter Osborne Birgit Pelzer Desa Philipagesi Anne Rorimer Peter Wollen and William Wood *The Practice of Public Art* Cameron Cartiere, Shelly Willis, 2008-05-07 Wide ranging and timely *The Practice of Public Art* brings together practicing artists curators activists art writers administrators city planners and educators from the United Kingdom and United States to offer differing perspectives on the many facets of the public art process *The Practice of Public Art* examines the continual evolution of public art from monuments and memorials to socially engaged public art practice Topics include constructing new models for developing and commissioning public art works understanding the challenges of public art vs public design and unraveling the relationships between public artists and the communities they serve *The Practice of Public Art* offers a diverse perspective on the complex nature of public art in the twenty first century Shaping Ageing Adriana Teodorescu, Dan Chiribucă, 2022-03-24 This volume examines the manifold often contradictory aspects of ageing considering the ways in which contemporary social transformations affect the experience conception interpretation and representation of ageing Thematically arranged it brings together the latest scholarly work from around the world to consider theories and narratives of ageing and the effects of space and place on identity and the experience of old age Combining micro and macro perspectives as well as theoretical and applied research this interdisciplinary volume offers cross cultural and comparative studies that resist overgeneralization and reductivism in an effort to shed fresh light on our experience understanding and response to ageing in the modern world As such it will appeal to scholars across the social sciences particularly sociology gerontology demography social policy and cultural studies with interests in ageing and later life **Carey Young Incorporated** Carey Young, 2002 The first publication devoted to the work of Carey Young an artist whose work provocatively and playfully questions familiar notions of art as a mode of resistance and critique in a world of dissolving boundaries in which the borders between politics culture and business seem to have disappeared Having worked within business for several years Young presents the role of the artist potentially to be that of an infiltrator within the inner world of the multinational adopting its language codes and tools as well as its tactics of disappearance in order to offer an insider s perspective on to the formation and control of mass culture Publisher s statement The Art of Participation Rudolf Frieling, San Francisco Museum of Modern Art, 2008-10-28 The first fully illustrated survey of participatory art and its key practitioners published in association with the San Francisco Museum of Modern Art This new survey covers the rich and varied history of participatory art from early happenings and performances to current practices that demand audience interaction As the hallmarks of Web 2 0 browsing sharing collecting producing increasingly permeate every aspect of society this timely project reveals the ways in which artists and viewers have approached the creation of open

works of art The featured artists include Marina Abramovic and Ulay Vito Acconci Joseph Beuys John Cage Janet Cardiff Lygia Clark Kit Galloway and Sherrie Rabinowitz Dan Graham Hans Haacke Allan Kaprow Lynn Herschman Leeson Antoni Muntadas Yoko Ono Nam June Paik and Erwin Wurm Original essays by Rudolf Frieling Boris Groys Robert Atkins and Lev Manovich identify seminal moments in participatory practice from the 1950s to the present day A rich array of plates introduce work by all the artists in the accompanying exhibition with reproductions of significant projects by other major figures from Helio Oiticica Joan Jonas and Gordon Matta Clark to Rirkrit Tiravanija and SUPERFLEX rounding out the survey

The New Yorker Harold Wallace Ross, William Shawn, Tina Brown, David Remnick, Katharine Sergeant Angell White, Rea Irvin, Roger Angell, 2008-06 **Art Now Gallery Guide**, 2003-11 **Liam Gillick** Liam Gillick, Musée d'art et d'essai (Paris, France), 2005 **The 'Do-it-Yourself' Artwork** Anna Deuze, 2010-08-15 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 *The Guardian Index*, 2002 **50 Jahre Mondlandung** James Attlee, D. Denenge Duyst-Akpem, Walter Famler, Liam Gillick, Ulrich Köhler, 2019 Das Kunsthaus Zürich präsentiert kuratiert von Catharine Hug eine große Schau zum 50 Jahrestag der Mondlandung 1969 Die Mondlandung der US amerikanischen Apollo 11 Raumkapsel hat das Verhältnis des Menschen zum All und seiner Umwelt verändert Dem Blick von oben auf den Erdball folgte alsbald ein verändertes Bewusstsein für die Fragilität unseres Planeten und die existentiellen Bedrohungen durch die Eingriffe des Menschen Dieser Diskurs der aktueller denn je ist bildet aber nicht die einzige thematische Achse vielmehr wollen Ausstellung und reich bebildeter Katalog sich auch dem Mysterium zuwenden das alle Kulturen der Welt vom 19 Jahrhundert bis in die Gegenwart faszinierte und auch weiterhin in Bann zieht Der Streifzug durch die Geschichte künstlerischer Auseinandersetzung mit dem Mond umfasst Themen und Aspekte wie Himmelskartographie und Mondoberfläche Mondkrankheiten Kolonisierung des Mondes sowie Raketen und Mondfahrzeuge Quelle <https://www.snoeck.de/de/book/526> Fly Me to the Moon [The British National Bibliography](#) Arthur James Wells, 1994 *Plan guide - Aix-en-Provence & Pays d'Aix* Office de Tourisme d'Aix-en-Provence, Nous avons pensé toutes nos publications pour vous guider et vous aider prendre les bonnes décisions lors de la préparation de votre voyage mais également vous accompagner tout au long de votre séjour Les versions numériques vous ouvriront les portes de notre destination en vous offrant des liens directs vers les activités les v

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