

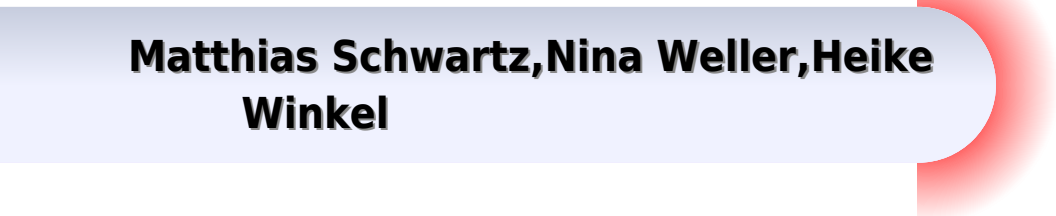


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Armando Shaping Memory

Matthias Schwartz, Nina Weller, Heike Winkel



Armando Shaping Memory:

Art in Mind Ernst van Alphen, 2005-03-10 Art has the power to affect our thinking changing not only the way we view and interact with the world but also how we create it Art can be considered as a commanding force with the capacity to shape our intellect and intervene in our lives Art is a historical agent or a cultural creator that propels thought and experience forward The author demonstrates that art serves a socially constructive function by actually experimenting with the parameters of thought employing work from artists as Picasso Watteau Bacon Dumas and Matthew Barney Art confronts viewers with the pain points of cultural experience and thereby transforms the ways in which human existence is conceived *Armando*

Ernst van Alphen, Armando, 2000 For almost fifty years the Dutch multimedia artist and author Armando has been presenting his poems prose paintings sculpture film theatre and musical performances to an ever intrigued public In the 50s and 60s Armando was involved with experimental literary magazines and innovative movements in the visual arts In 1979 he moved to Berlin where his art became increasingly preoccupied with the Second World War and since then both his literary and visual works have been read as autobiographical relating to a youth spent under German occupation In *Armando Shaping Memory* art and comparative literature scholar Ernst van Alphen undertakes an expansive and revelatory exegesis of Armando's multidisciplinary work Treating the artist's oeuvre as an indivisible whole van Alphen shows how Armando's themes of faltering memory and the passage of time find entirely different expressions in each discipline Beautifully and intelligently presented in both text and image *Armando Shaping Memory* is a comprehensive look at the artist that places his work in an art historical and literary context The International Handbooks of Museum Studies, 4 Volume Set Sharon

Macdonald, Helen Rees Leahy, 2015-07-20 *The International Handbooks of Museum Studies* is a multi volume reference work that represents a state of the art survey of the burgeoning field of museum studies Featuring original essays by leading international museum experts and emerging scholars readings cover all aspects of museum theory practice debates and the impact of technologies The four volumes in the series divided thematically offer in depth treatment of all major issues relating to museum theory historical and contemporary museum practice mediations in art design and architecture and the transformations and challenges confronting the museum In addition to invaluable surveys of current scholarship the entries include a rich and diverse panoply of examples and original case studies to illuminate the various perspectives

Unprecedented for its in depth topic coverage and breadth of scholarship the multi volume *International Handbooks of Museum Studies* is an indispensable resource for the study of the development roles and significance of museums in contemporary society **Yayoi Kusama** Midori Yamamura, 2024-03-19 An examination of Yayoi Kusama's work that goes

beyond the usual biographical interpretation to consider her place in postwar global art history Yayoi Kusama is the most famous artist to emerge from Japan in the period following World War II Part of a burgeoning international art scene in the early 1960s she exhibited in New York with Andy Warhol Donald Judd Claes Oldenburg and other Pop and Minimalist

luminaries and in Europe with the Dutch Nul and the German Zero artist groups Known for repetitive patterns sewn soft sculptures naked performance and suggestive content Kusama's work anticipated the politically charged feminist art of the 1970s But Kusama and her work were soon eclipsed by a dealer controlled art market monopoly of white male American artists Returning to Japan in 1973 Kusama became almost as famous for her self proclaimed mental illness and permanent residence in a psychiatric hospital as she was for her art In this book Midori Yamamura eschews the usual critical fascination with Kusama's biography to consider the artist in her social and cultural milieu By examining Kusama's art alongside that of her peers Yamamura offers a new perspective on Kusama's career Yamamura shows that Kusama who came of age in totalitarian wartime Japan embraced art as an anticonformist pursuit seeking a subjective autonomy that resulted in the singular expression of her art Examining Kusama's association with European and New York art movements of the 1960s and her creation of psychedelic light and sound Happenings Yamamura argues that Kusama and her heterogeneous peers defied and undermined various pillars of modernity during the crucial transition from the modern nation state to global free market capitalism The art market rediscovered Kusama in the 1990s and she has since had a series of high profile exhibitions Recounting Kusama's story Yamamura offers an incisive penetrating analysis of postwar art's globalization as viewed from the periphery

How to Do Things with Affects, 2019-04-09 How to Do Things with Affects develops affect as a highly productive concept for both cultural analysis and the reading of aesthetic forms Shifting the focus from individual experiences and the human interiority of personal emotions and feelings toward the agency of cultural objects social arrangements and aesthetic matter the book examines how affects operate and are triggered by aesthetic forms media events and cultural practices Transgressing disciplinary boundaries and emphasizing close reading the collected essays explore manifold affective transmissions and resonances enacted by modernist literary works contemporary visual arts horror and documentary films museum displays and animated pornography with a special focus on how they impact on political events media strategies and social situations Contributors Ernst van Alphen Mieke Bal Maria Boletsi Eugenie Brinkema Pietro Conte Anne Fleig Bernd Herzogenrath Tom Jirsa Matthias L thjohann Susanna Paasonen Christina Riley Jan Slaby Eliza Steinbock Christiane Voss

Museum Transformations Annie E. Coombes, Ruth B. Phillips, 2020-04-06 MUSEUM TRANSFORMATIONS DECOLONIZATION AND DEMOCRATIZATION Edited By ANNIE E COOMBES AND RUTH B PHILLIPS Museum Transformations Decolonization and Democratization addresses contemporary approaches to decolonization greater democratization and revisionist narratives in museum exhibition and program development around the world The text explores how museums of art history and ethnography responded to deconstructive critiques from activists and poststructuralist and postcolonial theorists and provided models for change to other types of museums and heritage sites The volume's first set of essays discuss the role of the museum in the narration of difficult histories and how altering the social attitudes and political structures that enable oppression requires the recognition of past histories of political and racial

oppression and colonization in museums Subsequent essays consider the museum's new roles in social action and discuss experimental projects that work to change power dynamics within institutions and leverage digital technology and new media

Questioning Traumatic Heritage Ihab Saloul, Patrizia Violi, Anna Lorusso, Cristina Demaria, 2025-10-01 This book takes as its object of investigation an array of traumatic heritage sites and spaces of memory including museums former detention camps and sites of commemoration in Europe Argentina and Colombia to investigate how various traumatic pasts can be preserved and transmitted through space and which kind of actions might be taken both to improve knowledge of the past and to serve as an opening to a discussion of current social issues

Ethics and Images of Pain Asbjørn Grønstad, Henrik Gustafsson, 2012 Few phenomena are as formative of our experience of the visual world as displays of suffering But what does it mean to have an ethical experience of disturbing or traumatizing images What kind of ethical proposition does an image of pain mobilize How may the spectator learn from and make use of the painful image as a source of ethical reflection Engaging with a wide range of visual media from painting theatre and sculpture to photography film and video this interdisciplinary collection of essays by leading and emerging scholars of visual culture offers a reappraisal of the increasingly complex relationship between images of pain and the ethics of viewing *Ethics and Images of Pain* reconsiders the persistent and ever pertinent nexus of aesthetics and ethics the role of painful images as generators of unpredictable forms of affect the moral transformation of spectatorship the ambivalence of the witness and the representation of affliction as a fundamental form of our shared scopic experience The instructive and illuminating essays in the collection introduce a phenomenological context in which to make sense of our current ecology of excruciating images one that accentuates notions of responsibility empathy and imagination Contributors trace the images of pain across a miscellany of case studies and amongst the topics addressed are the work of artists as disparate as Doris Salcedo Anselm Kiefer and Bendik Riis photographs from Abu Ghraib and Rwanda Hollywood war films and animated documentaries performances of self immolations and incidents of police brutality captured on mobile phones

The Rhetoric of Sincerity Ernst van Alphen, Mieke Bal, Carel E. Smith, 2009 The essays in this volume demonstrate how the performance of sincerity is culturally specific and is enacted in different ways in different media and disciplines including law and the arts

The Converso's Return Dalia Kandiyoti, 2020-08-04 Five centuries after the forced conversion of Spanish and Portuguese Jews to Catholicism stories of these conversos descendants uncovering long hidden Jewish roots have come to light and taken hold of the literary and popular imagination This seemingly remote history has inspired a wave of contemporary writing involving hidden artifacts familial whispers and secrets and clandestine Jewish ritual practices pointing to a past that had been presumed dead and buried *The Converso's Return* explores the cultural politics and literary impact of this reawakened interest in converso and crypto Jewish history ancestry and identity and asks what this fascination with lost and found heritage can tell us about how we relate to and make use of the past Dalia Kandiyoti offers nuanced interpretations of contemporary fictional and

autobiographical texts about crypto Jews in Cuba Mexico New Mexico Spain France the Ottoman Empire and Turkey These works not only imagine what might be missing from the historical archive but also suggest an alternative historical consciousness that underscores uncommon convergences of and solidarities within Sephardi Christian Muslim converso and Sabbatean histories Steeped in diaspora Sephardi transamerican Iberian and world literature studies The Conversos Return illuminates how the converso narrative can enrich our understanding of history genealogy and collective memory

Fragments of the Holocaust David Duindam, 2025-10-01 Why do we attach so much value to sites of Holocaust memory if all we ever encounter are fragments of a past that can never be fully comprehended David Duindam examines how the Hollandsche Schouwburg a former theater in Amsterdam used for the registration and deportation of nearly 50 000 Jews fell into disrepair after World War II before it became the first Holocaust memorial museum of the Netherlands Fragments of the Holocaust The Amsterdam Hollandsche Schouwburg as a Site of Memory combines a detailed historical study of the postwar period of this site with a critical analysis of its contemporary presentation by placing it within international debates concerning memory emotionally fraught heritage and museum studies A case is made for the continued importance of the Hollandsche Schouwburg and other comparable sites arguing that these will remain important in the future as indexical fragments where new generations can engage with the memory of the Holocaust on a personal and affective level

Mobilizing Place, Placing Mobility Ginette Verstraete, Tim Cresswell, 2002 What role does place have in a world marked by increased mobility on a global scale What strategies are there for representing place in the age of globalization What is the relationship between place and the varied mobilities of migrancy tourism travel and nomadism These are some of the questions that run through the ten essays in this collection The combined effect of these essays is to participate in the contemporary project of subjecting the links between place mobility identity representation and practice to critical interdisciplinary scrutiny Such notions are not the property of particular disciplines In the era of globalization transnationalism and readily acknowledged cultural hybridity these links are more important than ever They are important because of the taken for grantedness of the universal impact of globalization the receding importance of place and the centrality of mobile identities This taken for grantedness masks the ways place continues to be important and ways in which mobility is differentiated by race gender ethnicity nationality and many other social markers This book is a concerted attempt to stop taking for granted these themes of the age Material discussed in the essays include the creation of cultural routes in Europe the videos of Fiona Tan artistic and literary representations of the North African desert the production of indigenous videos in Mexico mobile forms of ethnography the film Existenz Jamaica Kincaid's writing on gardens the video representation of sex tourism and ways of imagining the global Authors include Tim Cresswell Ginette Verstraete Ernst van Alphen Ursula Biemann Laurel C Smith Nick Couldry Isabel Hoving Renee van de Vall Inge E Boer and Kevin Hetherington

Key Writers on Art: The Twentieth Century Chris Murray, 2005-06-27 A unique and authoritative guide to modern

responses to art Featuring forty eight essays and written by a panel of expert contributors it introduces readers to the key approaches and analytical tools of contemporary art study and debate **Impossible Images** Shelley Hornstein, Laura Levitt, Laurence J. Silberstein, 2003-10 Impossible Images brings together a distinguished group of contributors including artists photographers cultural critics and historians to analyze the ways in which the Holocaust has been represented in and through paintings architecture photographs museums and monuments Exploring frequently neglected aspects of contemporary art after the Holocaust the volume demonstrates how visual culture informs Jewish memory and makes clear that art matters in contemporary Jewish studies Accepting that knowledge is culturally constructed Impossible Images makes explicit the ways in which context matters It shows how the places where an artist works shape what is produced in what ways the space in which a work of art is exhibited and how it is named influences what is seen or not seen and how calling attention to certain details in a visual work such as a gesture a color or an icon can change the meaning assigned to the work as a whole Written accessibly for a general readership and those interested in art and art history the volume also includes 20 color plates from leading artists Alice Lok Cahana Judy Chicago Debbie Teicholz and Mindy Weisel *After Memory* Matthias Schwartz, Nina Weller, Heike Winkel, 2021-06-08 Even seventy five years after the end of World War II the commemorative cultures surrounding the War and the Holocaust in Central Eastern and South Eastern Europe are anything but fixed The fierce debates on how to deal with the past among the newly constituted nation states in these regions have already received much attention by scholars in cultural and memory studies The present volume posits that literature as a medium can help us understand the shifting attitudes towards World War II and the Holocaust in post Communist Europe in recent years These shifts point to new commemorative cultures shaping up after memory Contemporary literary representations of World War II and the Holocaust in Eastern Europe do not merely extend or replace older practices of remembrance and testimony but reflect on these now defunct or superseded narratives New narratives of remembrance are conditioned by a fundamentally new social and political context one that emerged from the devaluation of socialist commemorative rituals and as a response to the loss of private and family memory narratives The volume offers insights into the diverse literatures of Eastern Europe and their ways of depicting the area s contested heritage **About Mieke Bal** Deborah Cherry, 2008-12-15 A collection of essays celebrating Mieke Bal one of Europe s foremost scholars in art history and visual studies with a stellar international reputation Brings together contributions by senior and younger scholars in the fields of art history and visual studies who reflect on Mieke Bal s writings and art practice assessing her contribution and legacies The first collection to consider her writing and art in depth and to develop and extend her thinking in substantial ways Themes include some of Bal s most important ideas and concepts in the visual field such as the theoretical object preposterous history narrativity vision and the gaze cultural memory self reflexivity of the artist the viewer the scholar The essays consider historical art the Sistine chapel Renaissance altar paintings and watercolours alongside more recent film

photography graffiti interactive immersive environments online performance and areas of visual interest often positioned outside the pages of art history While Bal has unsurprisingly perhaps become a key figure in the debates between art and visual culture the extraordinarily wide range of visual materials collected here speaks of her path breaking movement between the visual registers of high art and popular cultures her resistance to clear cut distinctions between image and word

Writing the Earth, Darkly Isabel Hoving, 2017-02-08 Why do we find so many references to nature and the environment in the many Caribbean literary texts that try to come to terms with the contemporary age of globalization Even when these novels and poems do not seem to be concerned with environmental issues at all they abound with fragrant creepy or dark references to flowers insects trees gardens and mud This book discusses a range of Anglophone and Dutch language Caribbean literary texts to propose an answer It shows that some writers evoke nature to question oppressive notions of what is natural and what is not when it comes to race gender and desire Other writers choose to counter the destructive dichotomies of wildness order nature culture nature human that marked colonialism Instead they represent the environment as a field of interconnectedness marked by intense semiotic interaction in which human beings are also implicated But writing about nature can also be a means to reconnect with the very foundations of life itself In the most dramatic cases references to nature evoke an extra discursive space that then functions to subvert existing discourses That space may even mark the site of the annihilation of discourse or of the self These texts suggest that in times of globalization it is only the dark queer turn to matter that will free the path to imagining human existence in a new way The book's proposal to understand some of these fascinating texts as an effort to relate to the mind baffling explosive real is inspired by postcolonial trauma theory posthumanism and new materialism However Caribbean literature is a layered practice that does much more than merely explore the world's materiality It works simultaneously as cultural critique counter discourse and as the manipulation of affect This book therefore brings together ecocriticism with Caribbean and postcolonial studies the study of globalization trauma theory the study of gender and sexuality posthumanism and new materialism to bring out the full complexity of these wise texts Thus it hopes to show its readers their extraordinary innovative potential Storytelling and Ethics Hanna

Meretoja, Colin Davis, 2017-09-18 In recent years there has been a huge amount of both popular and academic interest in storytelling as something that is an essential part of not only literature and art but also our everyday lives as well as our dreams fantasies aspirations historical self understanding and political actions The question of the ethics of storytelling always inevitably lurks behind these discussions though most frequently it remains implicit rather than explicit This volume explores the ethical potential and risks of storytelling from an interdisciplinary perspective It stages a dialogue between contemporary literature and visual arts across media film photography performative arts interdisciplinary theoretical perspectives debates in narrative studies trauma studies cultural memory studies ethical criticism and history traumatic histories of violence cultural history The collection analyses ethical issues involved in different strategies employed in

literature and art to narrate experiences that resist telling and imagining such as traumatic historical events including war and political conflicts The chapters explore the multiple ways in which the ethics of storytelling relates to the contemporary arts as they work with draw on and contribute to historical imagination The book foregrounds the connection between remembering and imagining and explores the ambiguous role of narrative in the configuration of selves communities and the relation to the non human While discussing the ethical aspects of storytelling it also reflects on the relevance of artistic storytelling practices for our understanding of ethics Making an original contribution to interdisciplinary narrative studies and narrative ethics this book both articulates a complex understanding of how artistic storytelling practices enable critical distance from culturally dominant narrative practices and analyzes the limitations and potential pitfalls of storytelling Chapter 7 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Practical Aesthetics Bernd Herzogenrath, Mary Zournazi, Jill Bennett, 2022-04-21 This collection brings together artists and theoreticians to provide the first anthology of a new field Practical Aesthetics A work of art already contains its own criticism a knowledge of its own which need not be conceptual or propositional Yet today there are many approaches to different forms of art that work on the brink between science and art sensible cognition and proposition aesthetic knowledge and rational knowledge while thinking with art or the artistic material rather than about it This volume presents ways of thinking with different forms of art film sound dance literature etc as well as new forms of aesthetic research and presentation such as Media Philosophy the audiovisual essay fictocriticism the audio paper and Artistic Research It reveals how writing about art can become artistic or poetic in its own right not only writing about artistic effects but producing them in the first place This takes art not as an object of external analysis but as a subject with a knowledge in its own right creating a co composing conceptual interference pattern between theory and practice A practical aesthetics thus understood can be described as thinking with art in order to find new ways to create worlds and thus to make the world perceivable in different ways

Alina Szapocznikow Agata Jakubowska, 2011-12-15 Drawing on the work of prominent art historians curators critics and collectors this exhibition catalogue presents the most current research on the work of Alina Szapocznikow Born in Kalisz Poland in 1926 Szapocznikow studied in Prague and Paris spent the last decade of her life in France and created an impressive number of sculptures and drawings that are now defined as post surrealist and proto feminist Recent exhibitions of the artist's work in Germany and France along with acquisitions by prominent collections worldwide have bolstered Szapocznikow's international reputation and ignited discussion of her significance to twentieth century art

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