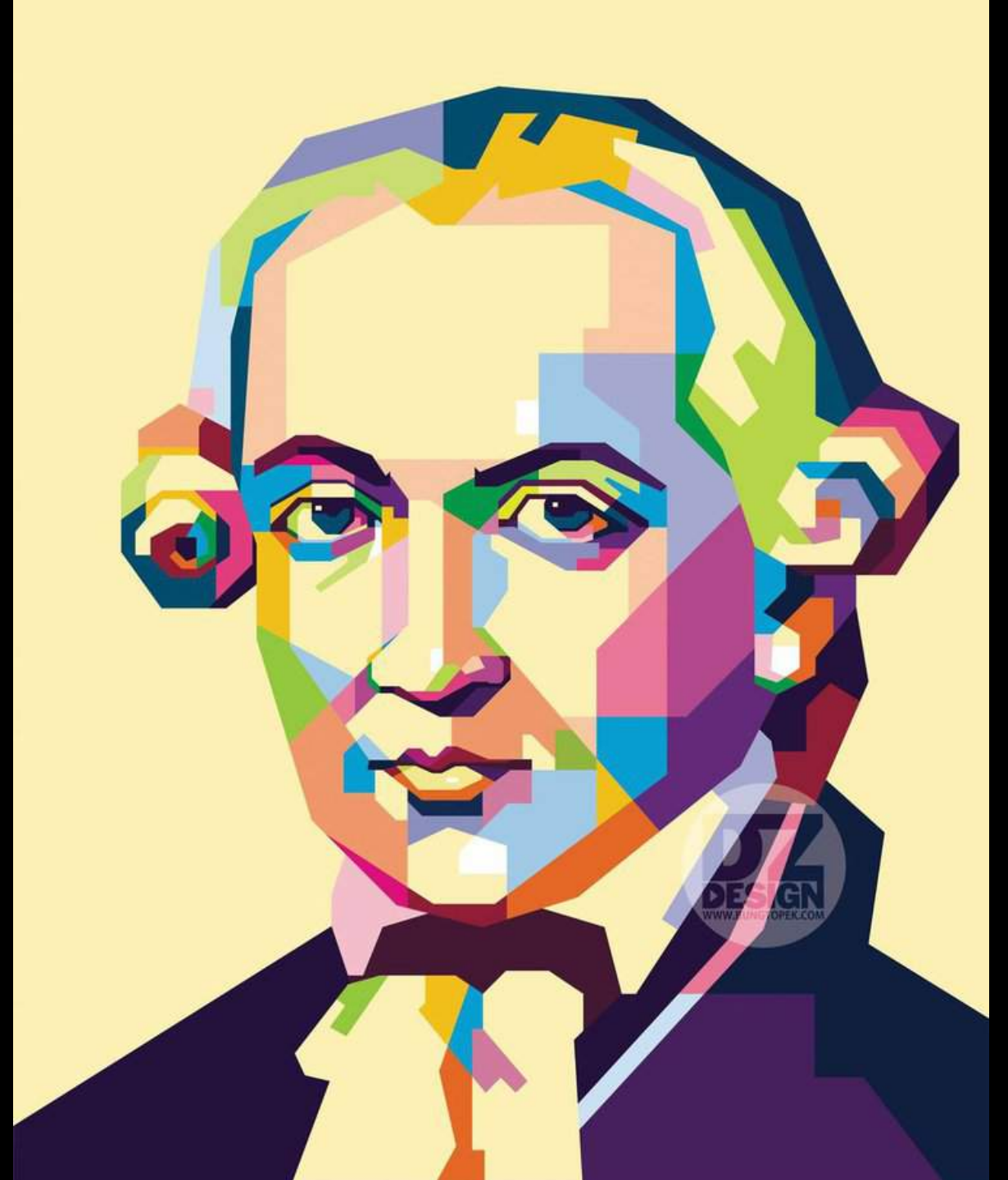


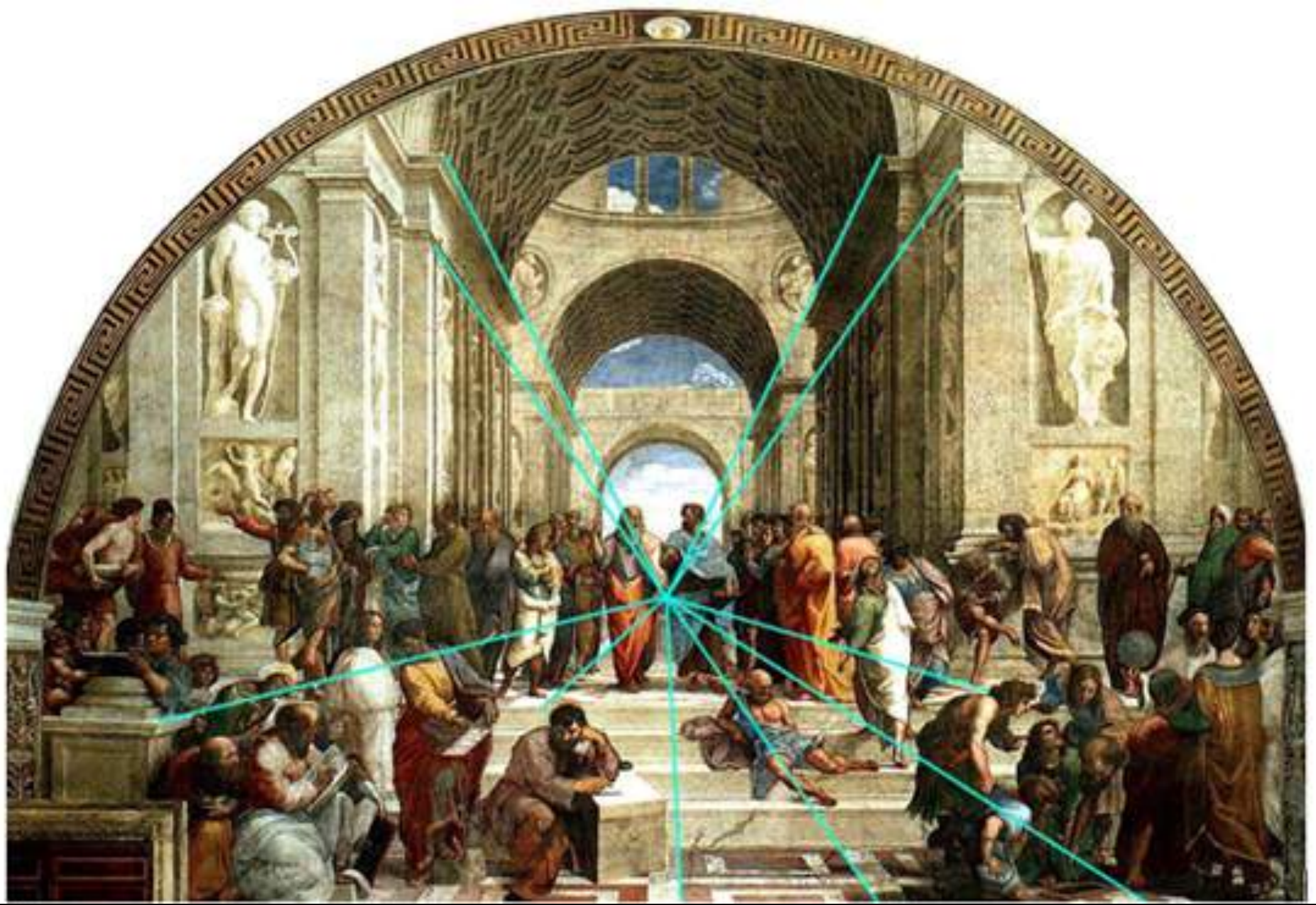
Kant och det moderna

















Olafur Eliasson

Studio Olafur Eliasson team

Sebastian Behmann, head of design & development

Caroline Eggel, head of exhibitions & production

Anna Engberg-Pedersen, head of research & communications

Anja Gerstmann, head of finances

Felix Tristan Hallwachs, director of Little Sun

Florian Hollunder, personal assistant to Olafur Eliasson

Anna Kreuzträger, personal assistant to Olafur Eliasson

Vanja Zanko, personal assistant to Olafur Eliasson

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Estefania Batista Flores, design & development

Soetje Maria Beerman, prototyping & production

Thomas Blumtritt-Hanisch, prototyping & production

Marco Antonio Bocardo Fuentes, general assistance

Patricia Bondesson Kavanagh, research & communications

Christine Bette Bopp, cooking

Lucila Bristow, prototyping & production

Sylvain Brugier, colour experiments

Ruben Bygvraa, prototyping & production

Michelle Chen, design & development

Odey Curbelo, colour experiments

Rhea D'Silva, design & development

Heide Deigert, prototyping & production

Wolfgang Devine, design & development

Johanna Emma Dittrich, prototyping & production

Taylor Dover, design & development

Jesper Dyrehauge, prototyping & production

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Sophie Erlund, research & communications

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Laura Freiling, design & development

María del Pilar García Ayensa, documentation

Geoffrey Garrison, research & communications

Timothy Gasbarro, prototyping & production

Celina Gonzalez Sueyro, prototyping & production

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Frank Haugwitz, exhibitions & production

Franziska Harnisch, prototyping & production

Anders Hellsten Nissen, prototyping & production

Adam Mathias Hermansen, research & communications

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Phil Höhn, exhibitions & production

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Roger Kaiser, prototyping & production

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Kristina Köper, research & communications

Vera Kox, prototyping & production

Kimberly Susan Kraczon, prototyping & production

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Luca Longagnani, design & development

Margaret Lutz, design & development

Riccardo Mariano, design & development

Daniel Massey, research & communications

Lauren Maurer, food research

Jan Mennicke, logistics & supply

Andreas Meyer, prototyping & production

Felix Meyer, prototyping & production

Niel Meyer, design & development

Daniel Mock, exhibitions & production

Minh Nguyen, finances

Jasper Nöllner, system administration

Reinhard Ostendorf, design & development

Marc Pätzold, prototyping & production

Jan Plater-Zyberk, prototyping & production

Roza Plater-Zyberk, colour experiments

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Phillip C. Reiner, design & development

Petra Rickhof, finances

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Bettina Roeder, prototyping & production

Kerstin Palermo, exhibitions & production

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Matteo Rapini, design & development

Vajra Spook, research & communications

Alcuin Stevenson, research & communications

Ramona Tattera, prototyping & production

Caspar Anton Teichgräber, design & development

Lisa Tiedje, design & development

Myriam Thomas, exhibitions & production

Steffanie Toch, prototyping & production

Montse Torredà Martí, cooking

Christian Uchtmann, prototyping & production

Kajana Wagner, exhibitions & production

Evgenija Wassilew, prototyping & production

Matt Willard, prototyping & production

Brigitta Witt, finances

Nora Wulff, cooking

Alexander Zerning, prototyping & production





gettyimages
Ered W. McDarrah











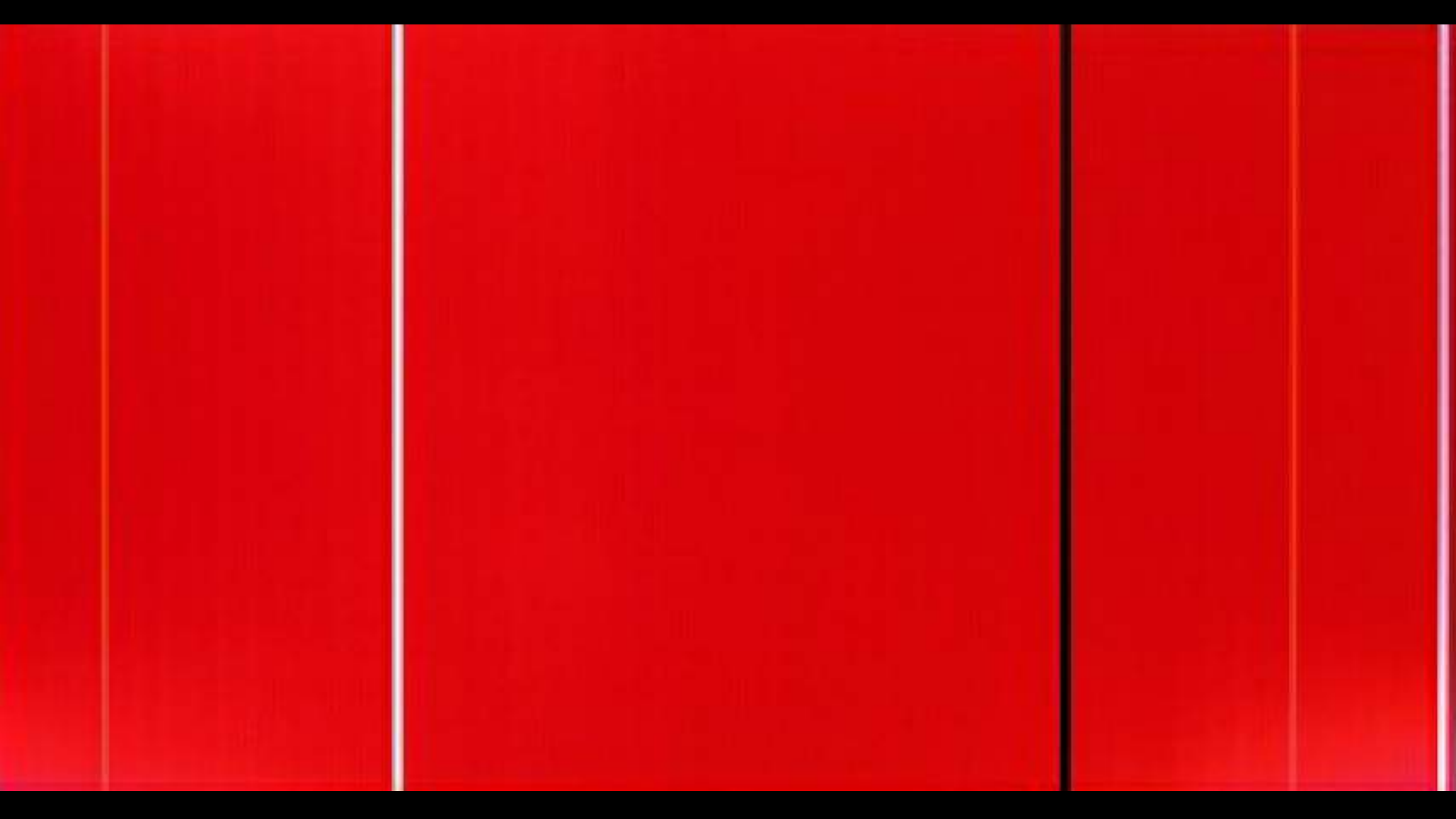




Kritik av
omdömeskraften

INNA











En grupp konstnärskollegor på 1950-talet

”de Kooning and his artist friends decided to open their own restaurant, The Club, which was located at 39 East 8th Street. It was the product of Giorgio Cavallon, Peter Grippe, Franz Kline, Landes Lewitin, Conrad Marca-Reilli, Phillip Pavia, Milton Resnick, Ad Reinhardt, James Rosati, Ludwig Sander, Joop Sanders, Jack Tworkov, Charles Egan, Mercedes Matter, and Elaine and Willem de Kooning.”

14 män och 2 kvinnor

http://dekooningexperts.com/de_kooning_biography_4.html









https://vimeo.com/18293265?fb_action_ids=10204180671180371&fb_action_types=og.shares







YOU HAVE NOTHING

MIRRORS A
PILE OF G

When "The
Museum of
Modern Art
is founded
in 1929,
it is the
first of its
kind in the
United States.
It is a place
where art
is not only
displayed,
but also
studied and
discussed.
It is a place
where art
is not only
displayed,
but also
studied and
discussed.

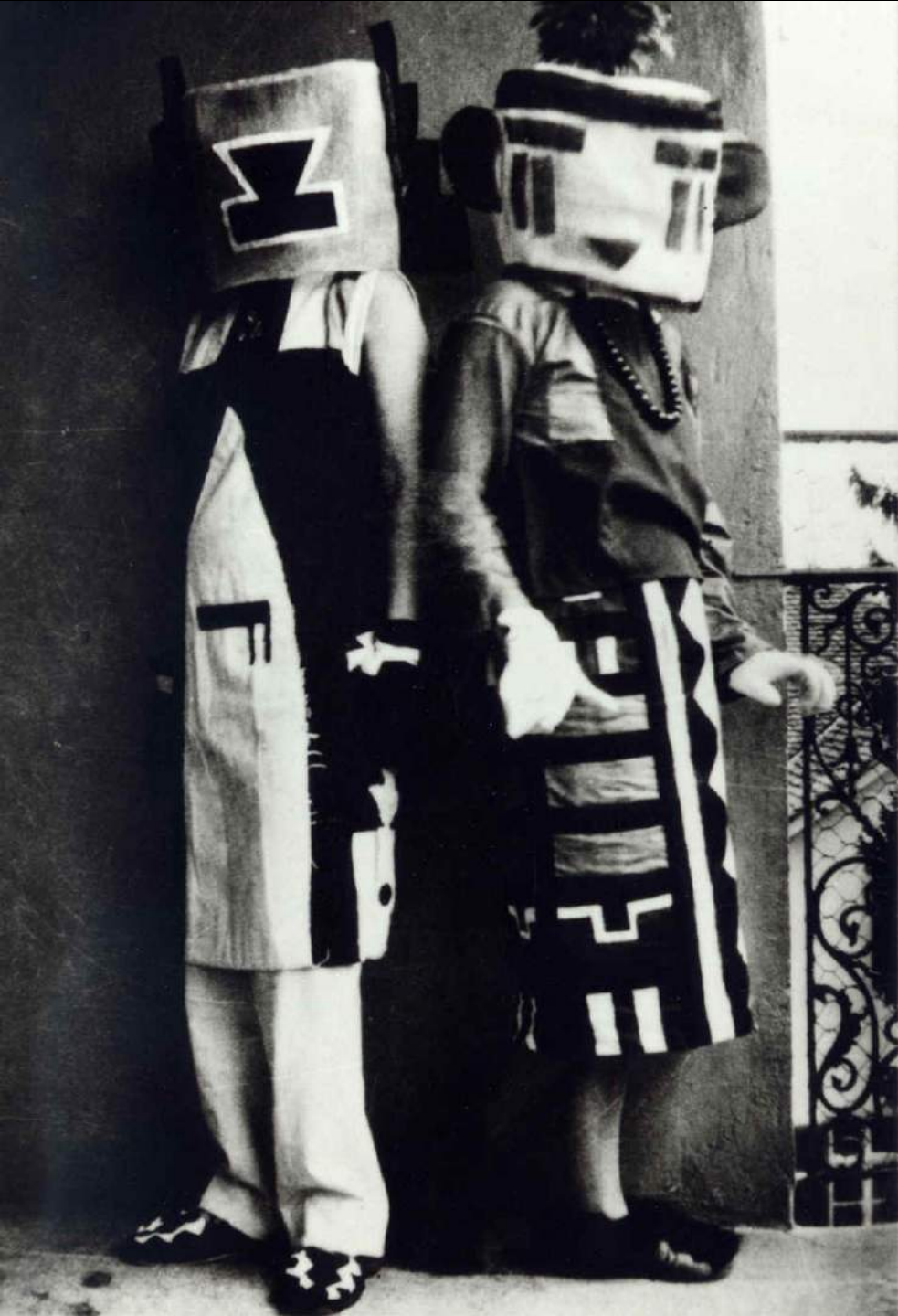


Lyotard och det postmoderna









Lieber Junghans!

Neulich habe ich einen Gruss an Dich geschrieben, den Du heffentlich erhalten hast. Lieber Junghans, ich hatte eine Bitte an Dich. Es wird hier ein Künstlercabaret eröffnet, in dem Maler, wie Oppenheimer, Sleski und andere ihre Bilder hinhängen werden.

da habe ich gedacht es wärw sehr hübsch, wenn Du eventuell Deine Mappe dort ausstellen würdest. ich habe bereiz mit Herrn Hugo Ball, der der Leiter dieses Unternehmens ist gesprochen, und ich bitte Dich falls Du Dich interessirst, Dich mit ihm in Verbindung zu sezen. wenn Du schreibst erzähle doch ein bisschen von München.

hier in Zürich ist es beinahe Frühling. kannst Du nicht mit Madame einmal nach Zürich kommen: ich glaube diese Stadt würde Dir viel Anregung geben. sehr gerne hätten wir auch eine Kopie von Lette kritzel ausgestellt, si wehnt Klemenstrasse 42, vielleicht gehst Du einmal zu ihr. und dann grüsse sie recht herzlich von mir, hörst Du?

Wenn Du einige junge Leute weisst, die nach Zürich kommen, oder hier sind welchenust haben im Cabaret mitzuwirken, dann teile es bitte mit.

vielleicht ist Kränze da, unser Sonnenscheinchen, für sie wäre die ses

Cabaret gerade recht. frag die doch mal, ich würde mich freuen, wieder mit ihr zusammen zu sein. hast Du Neues gearbeitet? ich habe auch manches geschrieben, und in der Lehre sind neue Skizzen von mir gedruckt. Schreibe bitte gleich, denn das Cabaret beginnt am

5ten Februar. Lieber Junghans, die herzlichsten Grüsse für Dich und Madame

Deine

Emy Hennings.

Zürich, Nirschengraben 74
bei Frau Stoll

Briefe an Herrn Ball an dieselbe Adresse.

*Lieber Junghans, ich hab in München
für ein neues Künstlercabaret, und ich würde mich
sehr freuen, wenn Du auch mal
zu mir kommst, denn das Cabaret beginnt am
5ten Februar.
Grüsse von Emy Hennings*







ADOLF, DER UBERMENSCH: Schluckt Gold und redet Blech



GOERING DER HENKER DES DRITTEN REICH

In Leipzig werden am 24. September
des Reichstages Goering, von Goebbels
Ochse zum die republikanischen
Länder ... in Goebbels ... Die
Reichstagsgebäude, Goering, und in
den Schritten ...

Neuerdings ...
Schlagwort ...
von Goebbels ...

SONDERNUMMER: REICHSTAGSBLATT

PROZESS/GEGENPROZESS



“Whether Mr Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.”

"The only works of art America has given are her plumbing and her bridges.”

Beatrice Wood i *The Blind Man*



Rose Sélavy





BELLE HALEINE

Eau de Voilette

AS

NEW YORK

PARIS





https://www.youtube.com/watch?v=WSLMN6g_Od4



<https://www.youtube.com/watch?v=xdepliXKFmA>

















Kiss me Kiss me

COVER

my Body

IN LOVE

I DO NOT EXPECT TO BE A

MOTHER

BUT I DO EXPECT TO DIE

ALONE

IT DOESN'T HAVE TO BE

LIKE THIS

SHE WENT
OUT LIKE A

CALL ME

MY BRAINS
ALL SPLIT
UP

OK

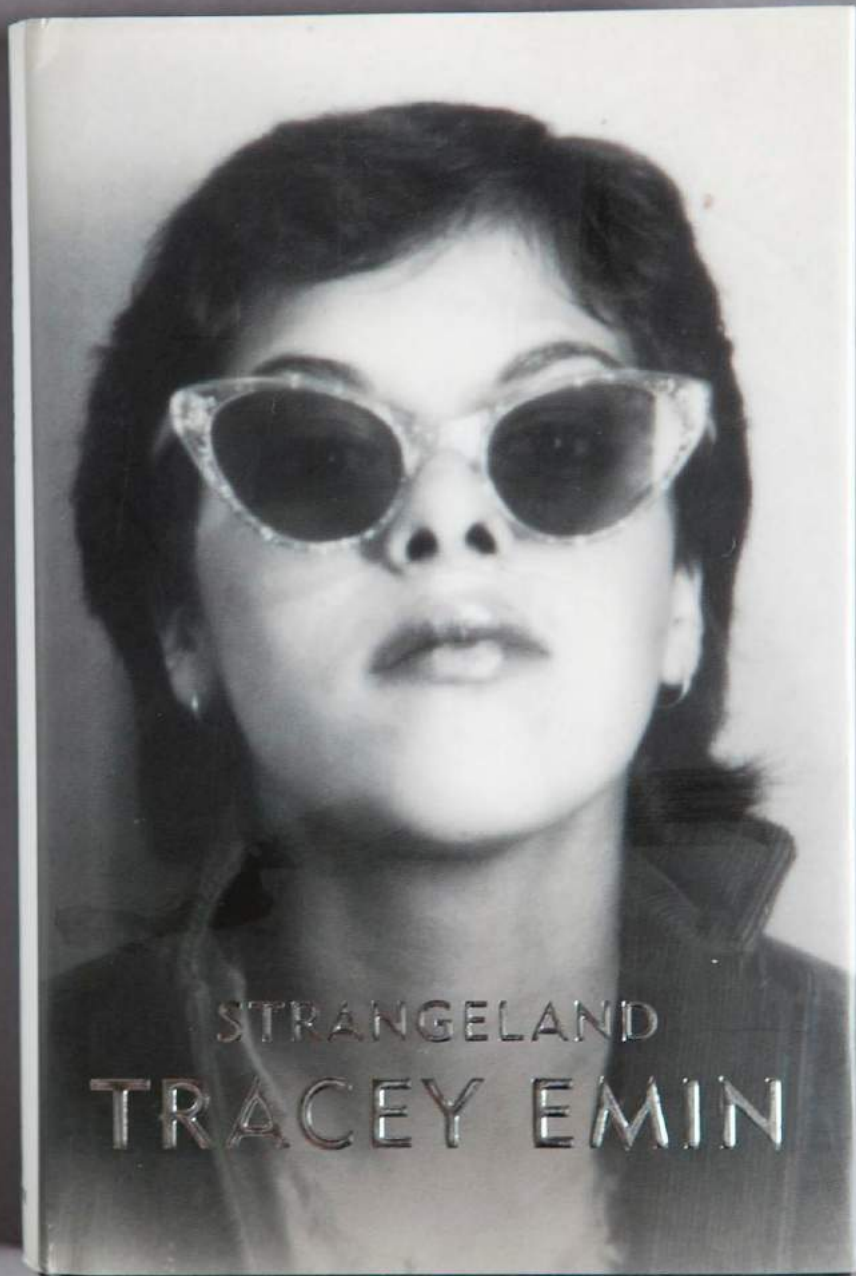
40

WATT BULB

LOVE TO THE END

I WANT IT BACK - THAT GIRL OF 17





STRANGELAND
TRACEY EMIN





The Jane and Marc Nathanson



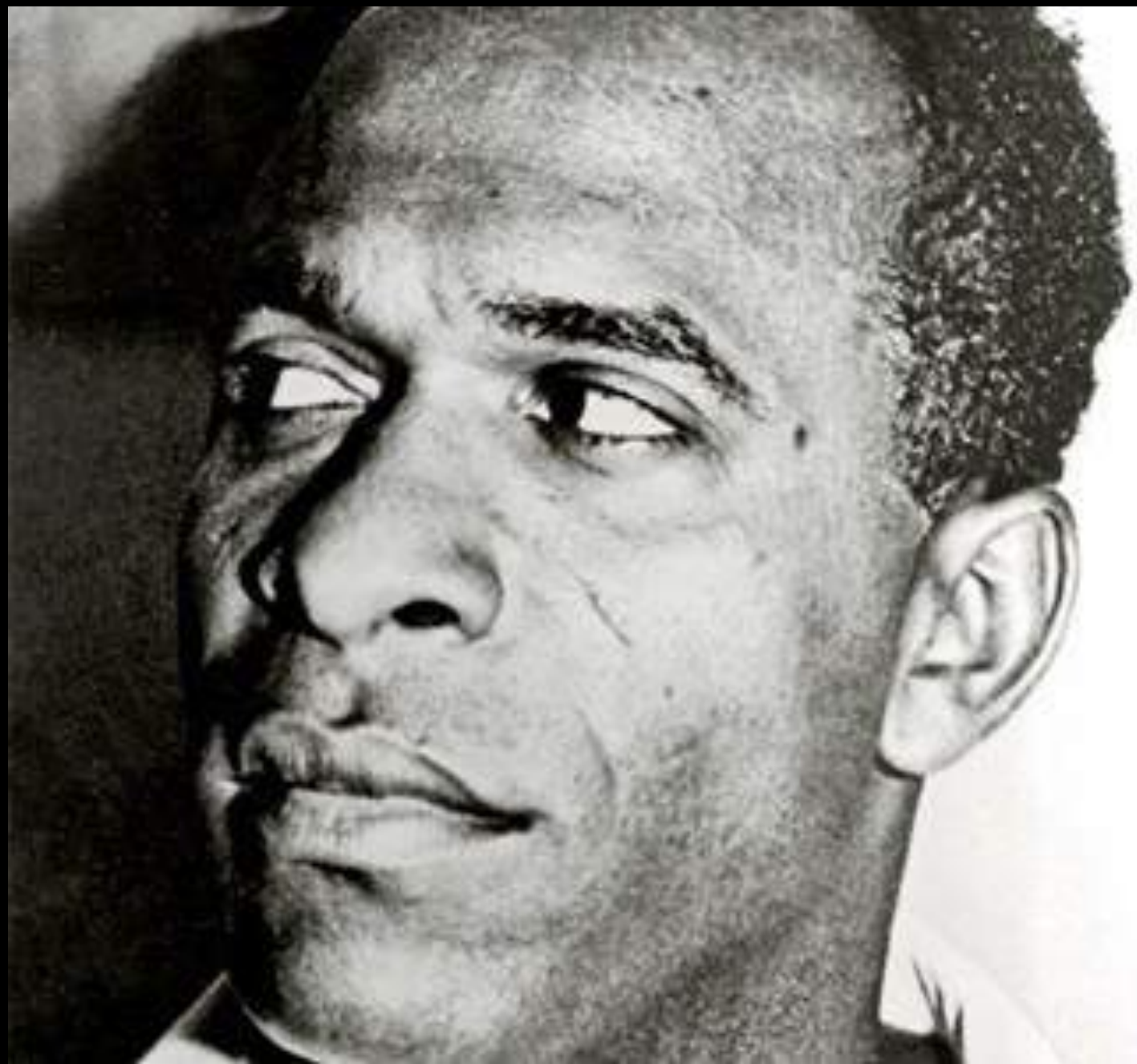




Feminism och postkolonialism







Frantz
Fanon

Peau noire,
masques
blancs

POINTS

ESSAIS

B-342



THE WRETCHED OF THE EARTH BY FRANTZ FANON

THE HANDBOOK FOR THE BLACK REVOLUTION
THAT IS CHANGING THE SHAPE OF THE WORLD



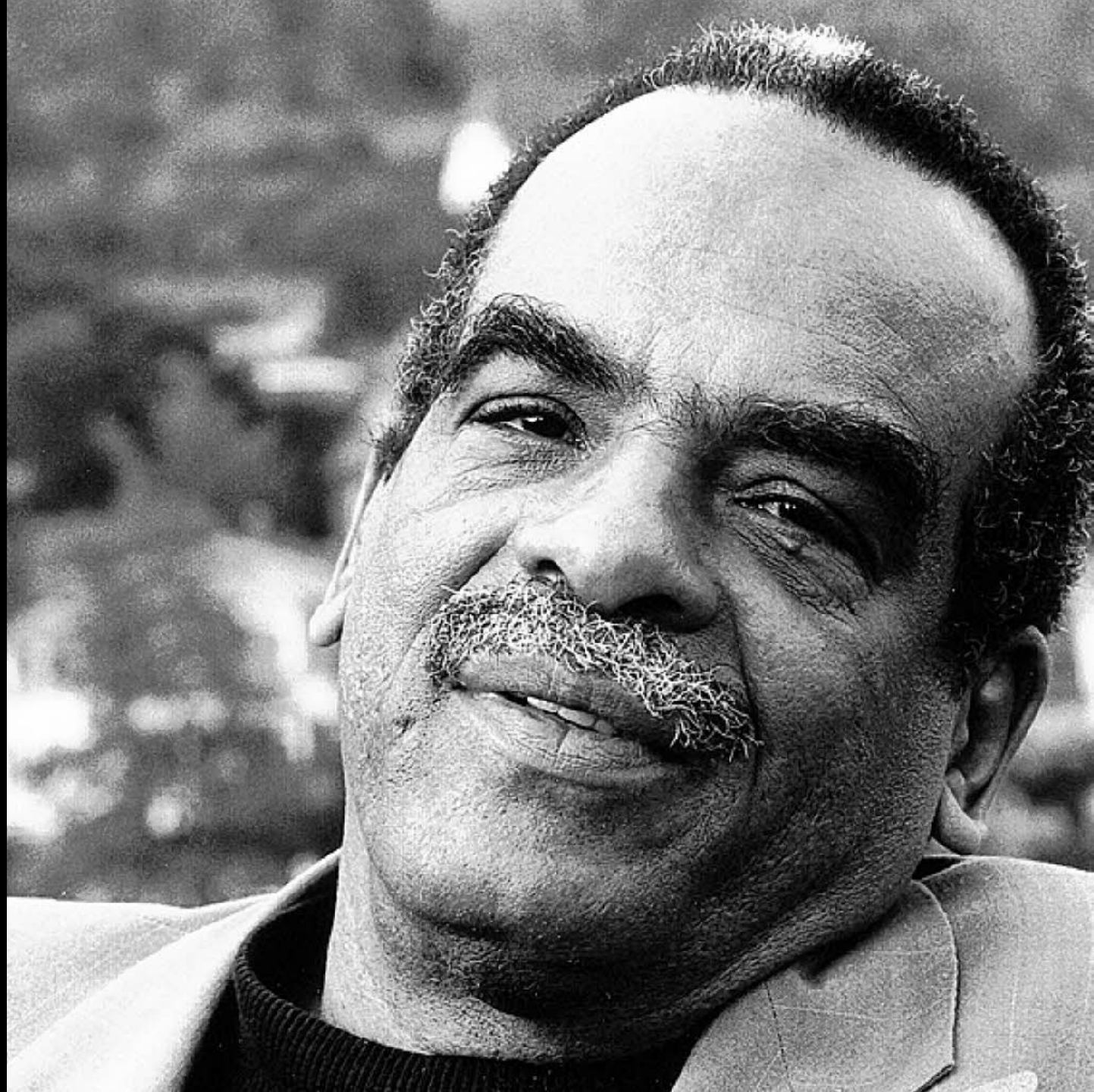
A woman in a dark, long-sleeved dress and a headscarf is walking through a field of tall, green grass. She is carrying a young child on her back, who is wearing a light-colored top. The scene is captured in a slightly desaturated, greenish-yellow color palette, giving it a somber and naturalistic feel. The text 'Concerning Violence' is overlaid on the left side of the image in a white, serif font.

Concerning Violence

<https://www.youtube.com/watch?v=dIQwKP3j1zc>











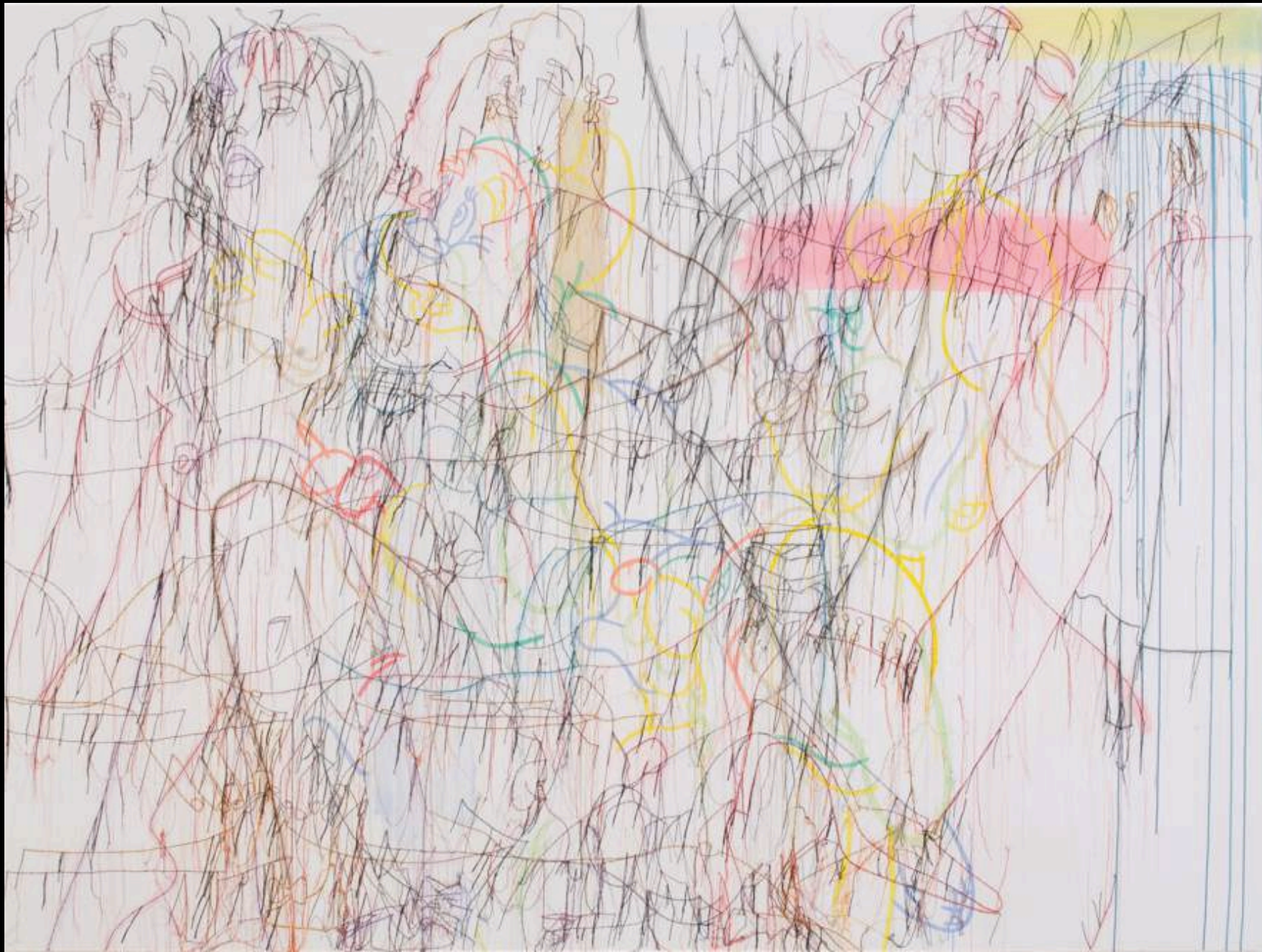












UP OF SUCCESS.

YOU'VE BEEN SOMEPLACE WHILE YOU ACQUIRE THE ABILITY TO BE PRACTICALLY INVISIBLE. THIS LETS YOU OPERATE WITH A MINIMUM OF INTERFERENCE.

EVEN WITH YOUR EYES CLOSED YOU CAN SEE SOMEONE APPROACH. HIS SHADOW SHOWS THE DIRECTION OF YOUR EYELIDS.

SHOCK WHEN THEY TELL YOU YOU'VE BEEN HURT AND YOU ALMOST STOP BREATHING FOR A MOMENT WHEN THEY BEGIN.

TUNNELING IS GOOD FOR TRANSPORTATION. CLANDESTINE MOVEMENT. AND THE DUAL PROSPECT OF SAFETY AND SUFFOCATION.

BLEEDING INSIDE THE HEAD. THERE IS A METALLIC TASTE IN THE BACK OF THE THROAT.

WHEN SOMEONE IS PUSHED ON YOU. YOU FEEL PULLED ACROSS YOUR BACK FOLLOWED BY A SHARP PUNCH PUSHED IN THE DIRECTION OF THE REGULAR INTERFERENCE. A PERFECT TRAP.

ING TO

AFTER DARK IT'S A RELIEF TO SEE A GIRL WALKING TOWARD YOU OR BEHIND YOU. THEN YOU'RE MUCH LESS LIKELY TO BE ASSAULTED.

YOU LICK YOUR LIPS

NERVOUSLY,

VEERING TOWARD

ARROGANCE,

AND MY HEAD ACHES

ALL OVER AGAIN.

WHAT I SEE ARE

ARTS

15
15



Your body

is a

battleground

A black and white photograph of a woman's face in profile, looking down. The image is framed by a red border. On the left side, there are several text overlays, each consisting of a white box with a black background and white text. The text reads: "Your", "gaze", "hits", "the", "side", "of my", and "face".

Your

gaze

hits

the

side

of my

face

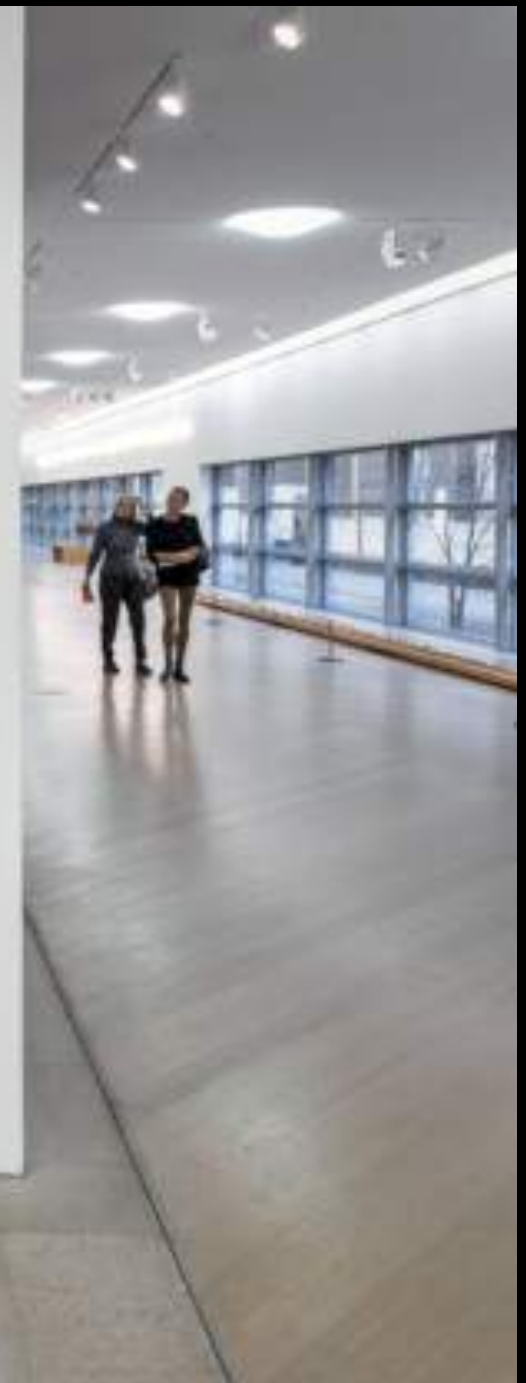








Have you engaged in any other activities that might indicate that you may not be considered a person of good character?





<https://www.abounaddara.com/>





