

# Medea Muckt Auf Radikale Künstlerinnen Hinter Dem

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## ASHLEY AMIR

*Edmund de Waal Library of Exile* Edition Nautilus  
 Jeff Wall: Transit accompanies an exhibition of 26 unique works of this Canadian artist. Jeff Wall made a name for himself with a special invention: light boxes with huge color transparencies of carefully calculated photographic images oscillating between painterly compositions and straight photography. His conceptual work brought him a special position in the art world and his images that also serve as lit objects made him famous during the last three decades. The book accompanies an exhibition at Staatliche Kunstsammlungen Dresden. It includes texts by art historians Ulrich Bischoff, Mathias Wagner, Thomas Weski, and Laszlo Glozer.

*The Oxford Handbook of Sound and Image in Western Art*  
 Museum of Modern Art in Warsaw  
 During the First World War, the Jewish population of Central Europe was politically, socially, and experientially diverse, to an extent that resists containment within a simple historical narrative. While antisemitism and Jewish disillusionment have dominated many previous studies of the topic, this collection aims to recapture the multifariousness of Central European Jewish life in the experiences of soldiers and civilians alike during the First World War. Here, scholars from multiple disciplines explore rare sources and employ innovative methods to illuminate four interconnected themes: minorities and the meaning of military service, Jewish-Gentile relations, cultural legacies of the war, and memory politics.

Zofia Kulik MIT Press  
 Published to mark the display of library of exile at the British Museum, this beautifully produced new book reflects on the themes raised by de Waal's thought-provoking work of art. A preface by Booker Prize-nominated author Elif Shafak reflects on the importance of literature and its capacity to transcend language and borders. The introduction from Hartwig Fischer, Director of the British Museum, positions the artwork within the wider context of the Museum's collection, highlighting the dialogue between objects from across time and throughout history and the contemporary. Finally, de Waal concentrates on the work itself, its journey to the British Museum via Venice and Dresden, and its future role in the foundation of the New University Library in Mosul.

*Why Have There Been No Great Women Artists?: 50th anniversary edition* Berghahn Books  
 "'Zofia Rydet. Record, 1978-1990' offers the presentation of Zofia Rydet's monumental photographic project Sociological Record.

The artist began the development of the cycle in 1978 and continued almost until her death in 1997. Rydet began working on the cycle at an advanced age (when she was sixty-seven years old) as an established artist with a considerable exhibition portfolio. 'Sociological Record' abounds in contradictions -- rather than a cycle of research or inventory photography, it is a total project that sits within the tradition of intuitive artistic atlases and catalogues. Always on the road and with a camera in her hand, Rydet never made prints from most of the negatives that 'Sociological Record' comprises. As a result, only a modest portion of her work is known today, while some photographs have been repeated many times at different shows, and in different formats. 'Zofia Rydet. Record, 1978-1990' at the Museum of Modern Art in Warsaw in 2015 attempted to reconstruct an exhibition that never came into being: on the one hand, it relief [that is, relies] on guide-lines from Rydet's notes and private written correspondence, while on the other hand, it added a contemporary dimension to her work through the use of currently available technologies (especially in the case of prints that have never been produced before)."

*POLIT-KUNST !?* Springer Science & Business Media  
 "Retells the story of the fall of Troy ... from the point of view of the woman whose visionary powers earned her contempt and scorn. Written as a result of the author's Greek travels and studies, Cassandra speaks to us in a pressing monologue whose inner focal points are patriarchy and war. In the four accompanying pieces, which take the form of travel reports, journal entries, and a letter, Wolf describes the novel's genesis."--Cover p. [4].

*Cognitive Capitalism* Hirmer Verlag GmbH  
 This important volume examines the inner dynamics of political parties with the intention of finding out how parties really work. Specialists on Germany, France, New Zealand, Norway, Japan, India, Belgium, Israel, Poland, Britain, and the United States provide analyses of the ways in which power is developed and exercised in those countries--who is trying to do what, within the party and by means of the party, and how successful they are. Political parties are not monoliths, as they have tended to be treated in party system research; rather, they have differentiated internal structures, layers, and levels, and on each of these the motivations and objectives of the participants may be very different. By looking within, these authors provide an understanding of the internal play of party power and why parties function as they do within the broader political arena.

*Ninth Street Women* Macmillan  
 Decentering European Intellectual Space challenges the conventional view of intellectual history as a debate over the interpretation of a limited number of texts produced by a small

group of prominent scholars, writers, and intellectuals from the cultural centers of Europe. Addressing the question "What is European intellectual space?", this collection of essays seeks to demonstrate how this space is shaped, ordered, and communicated between Europe's fluctuating cores and peripheries. Focusing on the asymmetrical relations between large and small, centers and peripheries, cores and margins, in scholarly and other forms of interaction -- and within Europe as well as globally -- the volume brings forth a variety of trajectories and strategies developed by intellectuals outside the culturally dominant centers. Contributors are: David Cottingham, Narve Fulsås, Tommaso Giordani, Marja Jalava, Zsófia Lórand, Łukasz Mikołajewski, Diana Mishkova, Stefan Nygård, Emilia Palonen, Manolis Patiniotis, Johanna Rainio-Niemi, Tore Rem, José María Rosales, and Johan Strang.

*Cassandra* Cambridge University Press  
 In this engaging and innovative new book, French scholar Jacques Proust analyzes the image Europe presented to Japan, deliberately or otherwise, from the mid-sixteenth century to the end of the eighteenth century. Appearing for the first time in an American translation, *Europe through the Prism of Japan* relies on a large quantity of underexplored documents from which Proust has tried to reconstruct, like a puzzle, Japanese-European relations during the age of European exploration. This fascinating book describes in careful detail developments in Japanese culture and civilization during three hundred years of interaction between Japanese and Europeans, including Dutch merchants, Spanish Catholic missionaries, and German and Portuguese Jesuits. Proust examines not only Europeans' influence on Japan but also the unique Japanese interpretation of European culture. This fresh perspective offers a prism through which Europe may be viewed and frequently sheds light on facets of European civilization of which not even the Europeans, at the time, were aware. Proust's lively study is especially valuable because of its interdisciplinary nature. Covering topics as wide ranging as art history, theology, philosophy, political and social history, and even the history of medicine, Proust interweaves these fields to present a unified historical and intellectual fabric. This round-trip journey between Japan and the West, which in the sixteenth century took about four years and can be done today in twenty-four hours, has the advantage of imposing on comparative studies a unique geographical and historical framework. Proust broadens our understanding of two very different cultures by providing new insight into both European and Japanese history.

*2G Essays: Smiljan Radic* Hatje Cantz  
 Edited by Michael Darling. Text by Graham Bader, Michael Darling, Elizabeth Mangini, Mika Yoshitake.  
*Gender Check* Hatje Cantz Pub

Before the publication of this book, Alaine Polcz was widely recognized as a psychologist ministering to the needs of disturbed and incurably ill children and their families, as the author of numerous articles and several books on thanatology, and as the founder of the hospice movement in Hungary. The autobiographic account of the experiences of a woman, then 19-20, in the closing months of the Second World War. When it was first published, in 1991, the book was a revelation of past horrors in Hungary which, until then, had lingered on in the farthest reaches of the national memory as rumor and suspicion about the violent acts committed against women during a time of chaos, havoc, and savagery. The literary world quickly recognized the merits of this book: It was highly praised by Hungarian reviewers, awarded prizes, and has already been translated into French, Rumanian, Slovenian, and Serbian.

#### Renaissance and Baroque Masterpieces Rizzoli Publications

The fiftieth anniversary edition of the essay that is now recognized as the first major work of feminist art theory—published together with author Linda Nochlin's reflections three decades later. Many scholars have called Linda Nochlin's seminal essay on women artists the first real attempt at a feminist history of art. In her revolutionary essay, Nochlin refused to answer the question of why there had been no "great women artists" on its own corrupted terms, and instead, she dismantled the very concept of greatness, unraveling the basic assumptions that created the male-centric genius in art. With unparalleled insight and wit, Nochlin questioned the acceptance of a white male viewpoint in art history. And future freedom, as she saw it, requires women to leap into the unknown and risk demolishing the art world's institutions in order to rebuild them anew. In this stand-alone anniversary edition, Nochlin's essay is published alongside its reappraisal, "Thirty Years After." Written in an era of thriving feminist theory, as well as queer theory, race, and postcolonial studies, "Thirty Years After" is a striking reflection on the emergence of a whole new canon. With reference to Joan Mitchell, Louise Bourgeois, Cindy Sherman, and many more, Nochlin diagnoses the state of women and art with unmatched precision and verve. "Why Have There Been No Great Women Artists?" has become a slogan and rallying cry that resonates across culture and society. In the 2020s, Nochlin's message could not be more urgent: as she put it in 2015, "There is still a long way to go."

#### European Christian Democracy World Editions

Zofia Kulik's rich artistic career has a dual nature. Between 1970 and 1987, she worked alongside Przemysław Kwiek as a member of the duo KwieKulik, after which she began to develop a successful individual career. While KwieKulik's work has been well established as central to the East European neo-avant-garde art lexicon of the 1970's and '80s, Kulik's solo work has yet to be examined in depth. The first publication devoted solely to her work, this monograph analyzes the themes of her rich and complex oeuvre, addressing the (post)communist condition, artistic labor, intermediality, and the conditions of working as a female artist. The book forms a portrait of Kulik as an artist whose work is both deeply focused and rich in variations that reflect the socio-political shifts in her native Poland. With contributions from leading art historians, including Edit András, Angela Dimitrakaki, Ewa Lajer-Burcharth, Suzana Milevska, and Tomasz Załuski.

#### Decentering European Intellectual Space V&R Unipress

Designed by Gottfried Semper, the gallery building at the Dresden Zwinger houses not only the Gemaldegalerie Alte Meister (Old Masters Picture Gallery), but also the Skulpturensammlung bis 1800 (Sculpture Collection from Antiquity to 1800), which is renowned for the high quality and impeccable provenance of its holdings. In addition to outstanding ancient works, around 100 Renaissance and Baroque sculptures are now on permanent display at the Semperbau. The concept for the gallery was revised following a thorough investigation of the collection, which also brought to light some hidden treasures. This catalogue presents the first results of the scholarly research; featuring selected

masterpieces by Filarete, Giambologna, Adriaen de Vries, Giovanni Francesco Susini, Corneille Van Cleve, Guillaume Coustou, Paul Heermann and Balthasar Permoser, among others, it illustrates the impressive breadth and variety of the Dresden Skulpturensammlung.

#### The Storyteller Böhlau Köln

"Berlin in zwei Sätzen: ›I see you‹ - ›Wir euch ooch.‹" Annett Gröschner ist eine Spaziergängerin im Sinne Theodor Fontanes - wandern muss nicht heißen, zu Fuß zu gehen. Es kann auch eine Straßenbahn sein, das Fahrrad, Schwimmen, eine Reise im Kopf oder Wochen im Archiv. Aber immer kreist alles um Berlin, ihre Wahlheimat, ob sie nun über die Gingkobäume in der Humboldt-Universität, die Villa eines Kapitäns in der Fasanenstraße, Kleingärten, Friedhöfe, verlassene Industriegebiete, das Stadion an der Alten Försterei oder die Regionalexpresslinie 4 schreibt. Wenn sie die Palimpseste der Volksbühne entschlüsselt, mit Frau Globisch fliegt, Annemirl Bauer beim Madonnenmalen zuschaut und Gitti Eicke betrauert, einem Gasableser lauscht, eine syrisch-kurdische Dichterin bei ihrer Ankunft in der Stadt begleitet und Paradigmenwechsel bedauert. Elf Jahre nach "Parzelle Paradies" sind die Geschichten, ist die Geschichte weitergegangen, und Annett Gröschner hat Grund zum Zweifel. Der Verlust ihrer Wohnung durch Eigenbedarfskündigung hat sie in eine Krise gestürzt und zugleich ihren Blick geschärft. Wie kann es gelingen, Berlin als eine Arche zu erhalten, in der alle Platz haben, egal, woher sie kommen?

#### Building a Common Past Hirmer Verlag GmbH

Die Publikation untersucht die Rezeption ostdeutscher Kunst in Westdeutschland seit Ende des Zweiten Weltkrieges bis zum Mauerbau 1961. Der überwiegende Teil der deutschen Bevölkerung verstand sich in dieser Zeit weiterhin als Volk eines zusammengehörigen Landes, der Kalte Krieg jedoch führte zu einer konfrontativen Gegenüberstellung von Ost und West. Die Untersuchung geht der Frage nach, in welcher Art und Weise in diesem Spannungsfeld über bildende Kunst aus der SBZ/DDR geschrieben und geurteilt wurde, und welche ostdeutschen Künstler zu welchem Zeitpunkt in der Bundesrepublik Deutschland Resonanz erzielen konnten und warum. Dafür werden verschiedene Diskursebenen untersucht, etwa die von der Bundesregierung herausgegebenen, mitunter stark ideologisch gefärbten Publikationen, die westdeutsche Presseberichterstattung, der (Fach-)Diskurs in kunstwissenschaftlichen Schriften sowie die Präsenz ostdeutscher Künstlerinnen und Künstler in westdeutschen Ausstellungen und linken Gruppierungen. Die Publikation liefert damit einen Beitrag zur kritischen Aufarbeitung der Kunst und Kunstgeschichte ab 1945. Ein Ausblick bis zur Gegenwart zeigt, inwieweit die heutige Diskussion über Kunst aus der DDR von revisionsbedürftigen Kunstvorstellungen aus der Zeit des Kalten Krieges geprägt ist.

#### Beyond Inclusion and Exclusion Jrp Ringier

The Dresden Kupferstich-Kabinett (Museum of Prints, Drawings and Photographs of the Staatliche Kunstsammlungen Dresden) has particularly important and unique holdings of the work of the German graphic artist Käthe Kollwitz (1867-1945). Kollwitz formed a long association with Max Lehrs (1855-1938), a leading art historian and then the director of the Dresden Kupferstich-Kabinett, and Lehrs became Kollwitz's discerning supporter. The catalogue tells the circumstances and story of the earliest public holding of Kollwitz's work to be established and of Kollwitz's full development of her major themes? of war and death, of motherhood and love, and not least of self-portraiture, one of the most fascinating aspects of her oeuvre. Exhibition: Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Germany (19.10.2017-14.01.2018).

#### Anxious Journeys Central European University Press

Bernardo Bellotto (1722-1780) is one of the most famous vedute painters of the 18th century. His views and prospects of town and country are so rich in detail, so precisely and meticulously painted that historic places come to life again before the viewer's eyes. But far from being simply faithful reproductions of sights, his

vedute are rather carefully planned compositions, the result of the artist availing himself of all the technical know-how of his age. During his time in Dresden, Bellotto created some of his most important works, which now form part of the collection at the Gemaldegalerie Alte Meister. These vedute still influence the way Dresden is perceived today, at home and abroad. They present a wonderful panorama of the old Augustan city, on which two of the greatest art collectors in German history - Augustus the Strong and his son Augustus III - left their mark. Thanks to these two electors, who simultaneously held the crown of the Polish-Lithuanian Commonwealth, the Dresden art collections flourished, becoming some of the most important in the world. This volume traces the various stages of Bellotto's career, focussing in detail on the canvases of his Dresden period. It also examines the history of the world-famous picture gallery, the Gemaldegalerie Alte Meister, and the era of Baroque collection-building in Dresden.

#### One Woman in the War BRILL

Nan Goldin shoots campaigns for Prada, David LaChapelle does Camel cigarette ads, and Jurgen Teller got his start photographing models in i-D, W, and The Face. The debate between aesthetic images and commercial pressure has perhaps never been so relevant and complex as it is today, with the increasing commercialization of the art world, the not insignificant exploratory aspects of fashion photography, and our constantly expanding realm of visual references. To study these tensions and overlaps, Chic Clicks invited some 40 photographers to present both their free work and their published editorials from fashion magazines and advertising campaigns. Photographers well-known for their commercial work offer personal and exploratory prints; those who gained prominence in the fine arts display work they were subsequently hired to do for fashion companies and magazines. Accompanying essays approach fashion photography from various perspectives, from that of cutting-edge fashion magazines to the field of contemporary art photography.

#### Zofia Kulik and Przemyslaw Kwiek: KwieKulik Mousse Publishing

This compilation of essays by the Chilean architect Smiljan Radic covers 20 years of written production. The texts were written for various reasons: on the occasion of the publication of a book, as lectures or to accompany an exhibition.

#### Target Practice Little, Brown

A proposal for countering the futility of neoliberal existence to build an egalitarian, sustainable, and hopeful future. If maximizing utility leads to the greatest happiness of the greatest number of people, as utilitarianism has always proposed, then why is it that as many of us currently maximize our utility--by working endlessly, undertaking further education and training, relentlessly marketing and selling ourselves--we are met with the steady worsening of collective social and economic conditions? In Utilitarianism, social and political theorist Neil Vallesly eloquently tells the story of how neoliberalism transformed the relationship between utility maximization and the common good. Drawing on a vast array of contemporary examples, from self-help literature and marketing jargon to political speeches and governmental responses to the COVID-19 pandemic, Vallesly coins several terms--including "the utilitarian condition," "homo utilitus," and "semio-futility"--to demonstrate that in the neoliberal decades, the practice of utility maximization traps us in useless and repetitive behaviors that foreclose the possibility of collective happiness. This urgent and provocative book chimes with the mood of the time by at once mapping the historical relationship between utilitarianism and capitalism, developing an original framework for understanding neoliberalism, and recounting the lived experience of uselessness in the early twenty-first century. At a time of epoch-defining disasters, from climate emergencies to deadly pandemics, countering the futility of neoliberal existence is essential to building an egalitarian, sustainable, and hopeful future.