

and details of work, writings, and exhibitions. Ruhrberg and the three other authors are veteran art historians, curators, and writers, as is editor Walther. c. Book News Inc.

Jürgen Klauke-Sammlung Goetz 1994

Conversations with Photographers- 2007

Exhibition of Works-Kölnischer Kunstverein (Cologne) 1976

History of Photography-Laurent Roosens 1999-05-28 The fourth volume in a history of photography, this is a bibliography of books on the subject.

Jürgen Klauke-Jürgen Klauke 1997

Jürgen Klauke- 1994

Annual Bibliography of Modern Art-Museum of Modern Art (New York, N.Y.). Library 1996

Conversations with Photographers- 2007

The Photographic Art Market- 2007

Cordeiros-Fernando Dacosta 2007

When Humour Becomes Painful-Migros Museum für

Gegenwartskunst 2005 "From Dada to Fluxus and Conceptual art to the 1990s, humour is often at the heart of art as much as a visual strategy as an intellectual process. Based on an exhibition, this anthology does not try to illustrate the grotesque, the satirical, or the comic, but to separate the mechanisms of humour. Since Freud, humour is generally envisaged as a manifestation of the unconscious, like a kind of negotiation with repressed elements or collective fears. It is this subversive and social role of humour that is the subject of enquiry by artists such as Vito Acconci, Anna & Bernhard Blume, John Bock, Olaf Breuning, Jake & Dinos Chapman, Fischli & Weiss, Martin Kippenberger, Peter Land, Piero Manzoni, John Miller, Bruce Nauman, Martin Parr, Sigmar Polke and Jean-Frâedâeric Schnyder"--Publisher.

Jürgen Klauke-Itaru Hirano 1997

Serial Images-Jennifer Dyer 2011 This book argues that in the works of Degas, Mondrian, Bacon, Schiele and Warhol, serial

iteration articulates a process of free, constructive becoming which they interpret in different ways. Not only does the serially iterative structure of the images show that activity and novelty are primary concerns, but it involves the viewer in the activity presented in the images. For these reasons, serial iteration is fundamentally connected both to modernist aspects of the work and to other concerns such as the structure of subjectivity and the movement of history. Serially iterative structure opens up the meaning of these five artists images by relating them to concerns in contemporary art and thought.

Jurgen Klauke-Jürgen Klauke 1992

Radical images-Werner Fenz 1996

ABM- 1997

Missing Link-Carl Aigner 2000 Photography, more than any other medium, has altered the way we see ourselves and changed our perception of art. Pictures of people have become part and parcel of our daily life, influencing us through advertising and media. At the same time, the status of the human image in art has been enhanced, even though photography has called into question traditional views of art. Photography is, as it were, the "missing link" between man, the image of man and art.

ARTnews- 2002

Das Versprechen der Fotografie-Rosalind E. Krauss 1998 The dynamic innovations that have taken place in photography in recent years are documented in some 212 original and important works by 135 artists, selected for reproduction in this volume. The extraordinary power of photography coupled with its versatile interaction with other genres has provided the impetus to amass one of the largest private photographic collections of our time, owned by Germany's DG BANK.

Fast forward-Ingvild Goetz 2006 Fragmented and morbid, yet full of an inspiring, adolescent sensitivity, Douglas Kolk's drawings and collages feature seductive, abject figures who seem to be at odds with themselves and the world around them. Influenced by

Pop art and contemporary media images, Kolk's delicate, confessional works have titles like *A Boy Named Deth*, *A Girl Named Sic*, and *Hi Sunflower!* and deal intensively with popular youth culture. Perhaps the artist's personal history lends some insight: born in Newark, NJ, in 1963, Kolk grew up in a senior citizens' home led by his father, a Baptist preacher. After studying graphic design, he worked as an assistant to Robert Longo, and then as the curator of a corporate art collection. In the mid-90s, increasing artistic success brought enough pressure to cause Kolk to stop working for a while. He recently resumed drawing, and has had solo shows at Team and David Zwirner galleries in New York.

Bilderstreit - Jürgen Klauke, Fotograf, Video-,
Performancekünstler- 2001

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The Third Biennale of Sydney at the Art Gallery of New South
Wales- 1979

Flash Art- 2001

Jürgen Klauke: La fotografia è l'opera-Jürgen Klauke 1982

[MOBI] Jurgen Klauke

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