MediRounds Mobile Medical Rounding System

Richard J. F. Day

On the Beyond Mike Kelley,Jim Shaw,John C. Welchman,2011-02-03 Der neue Band aus der Reihe „Art and Architecture in Discussion" präsentiert zwei international bekannte Künstler aus Los Angeles. Die Konversation zwischen Mike Kelley und Jim Shaw ist ausgerichtet am gemeinsamen, starken Interesse am Transzendenten, Spirituellen oder auch am Jenseitigen. Mike Kelley arbeitet seit den 1970er Jahren an diesen Themen. Jim Shaws Arbeiten dazu begannen 1992 und führten zur Erfindung eines kompletten Religionssystems. Das Gespräch leitet John Welchman, Kunsthistoriker und Kenner der Arbeiten Mike Kelleys und Jim Shaws.

Networking Tatiana Bazzichelli,2009-02 Networking means to create nets of relations, where the publisher and the reader, the artist and the audience, act on the same level. The book is a first tentative reconstruction of the history of artistic networking in Italy, through an analysis of media and art projects which during the past twenty years have given way to a creative, shared and aware use of technologies, from video to computers, contributing to the creation of Italian hacker communities. The Italian network proposes a form of critical information, disseminated through independent and collective projects where the idea of freedom of expression is a central theme. In Italy, thanks to the alternative use of Internet, during the past twenty years a vast national network of people who share political, cultural and artistic views has been formed. The book describes the evolution of the Italian hacktivism and net culture from the 1980s till today. It builds a reflection on the new role of the artist and author who becomes a networker, operating in collective nets, reconnecting to Neoavant-garde practices of the 1960s (first and foremost Fluxus), but also Mail Art, Neoism and Luther Blissett. A path which began in BBSes, alternative web platforms spread in Italy through the 1980s even before the Internet even existed, and then moved on to Hackmeetings, to Telestreet and networking art by different artists such as 0100101110101101.ORG, [epidemiC], Jaromil, Giacomo Verde, Giovanotti Mondani Meccanici, Correnti Magnetiche, Candida TV, Tommaso Tozzi, Federico Bucalossi, Massimo Contrasto, Mariano Equizzi, Pigreca, Molleindustria, Guerriglia Marketing, Sexyshock, Phag Off and many others.

Foul Perfection Mike Kelley,2003-06-20 Critical writings and commentary by the Los Angeles based artist Mike Kelley. The work of artist Mike Kelley (b. 1954) embraces performance, installation, drawing, painting, video, and sculpture. Drawing distinctively on high art and vernacular traditions, including historical research, popular culture, and psychology, Kelley came to prominence in the 1980s with a series of sculptures composed of craft materials. His recent work offers dialogues with architecture and with repressed memory syndrome, and a sustained inquiry into his own aesthetic and social history. The subjects on which Kelley has written are as varied as his artistic media. They include the work of fellow artists, sound, caricature, the uncanny, UFOlogy, and gender-bending. This book offers a diverse collection of Kelley's writings from the last twenty-five years. It contains major critical texts on art, film, and the wider culture, including his piece on the aesthetic he calls urban Gothic. It also contains essays, mostly commissioned for exhibition catalogs and journals, on the artists and groups David Askevold, Öyvind Fahlström, Douglas Huebler, John Miller, Survival Research Laboratories, and Paul Thek, among others. Kelley's voices are passionate, analytic, and ironic, and his critical intelligence is leavened with touches of whimsy.

Minor Histories Mike Kelley,2004-02-06 The second volume of writings by Los Angeles artist Mike Kelley, focusing on his own work. What John C. Welchman calls the blazing network of focused conflations from which Mike Kelley's styles are generated is on display in all its diversity in this second volume of the artist's writings. The first volume, Foul Perfection, contained thematic essays and writings about other artists; this collection concentrates on Kelley's own work, ranging from texts in voices that grew out of scripts for performance pieces to expository critical and autobiographical writings.Minor Histories organizes Kelley's writings into five sections. Statements consists of twenty pieces produced between 1984 and 2002 (most of which were written to accompany exhibitions), including Ajax, which draws on Homer, Colgate- Palmolive, and Longinus to present its eponymous hero; Some Aesthetic High Points, an exercise in autobiography that counters the standard artist bio included in catalogs and press releases; and a sequence of creative writings that use mass cultural tropes in concert with high art mannerisms—approximating in prose the visual styles that characterize Kelley's artwork. Video Statements and Proposals are introductions to videos made by Kelley and other artists, including Paul McCarthy and Bob Flanagan and Sheree Rose. Image-Texts offers writings that accompany or are part of artworks and installations. This section includes A Stopgap Measure, Kelley's zestful millennial essay in social satire, and Meet John Doe, a collage of appropriated texts. Architecture features an discussion of Kelley's Educational Complex (1995) and an interview in which he reflects on the role of architecture in his work. Finally, Ufology considers the aesthetics and sexuality of space as manifested by UFO sightings and abduction scenarios.

Imaginal Machines Stevphen Shukaitis,2009 Nonfiction. Political Science. Criticism and Theory. Art. IMAGINAL MACHINES explores with humor and wit the condition of art and politics in contemporary capitalism. It reviews the potentials and limits of liberatory art (from surrealism to Tom Waits) while charting the always-resurgent creations of the collective imagination. Shukaitis exhibits a remarkable theoretical breadth, bringing together the work of Castoriadis, the Situationists, and autonomous Marxism to define a new task for militant research: constructing imaginal machines that escape capitalism. IMAGINAL MACHINES is truly a book that makes a path by walking--Silvia Federici, author of CALIBAN AND THE WITCH: WOMEN, THE BODY, AND PRIMITIVE ACCUMULATION.

Rethinking Borders John C. Welchman,2016-07-27 The condition of borders has been crucial to many recent exhibitions, conferences and publications. But there does not yet exist a convincing critical frame for the discussion of border discourses. Rethinking Borders offers just such an introduction. It develops important contexts in art and architectural theory, contemporary film-making, criticism and cultural politics, for the proliferation of 'border theories' and 'border practices' that have marked a new stage in the debates over postmodernism, cultural studies and postcolonialism.

Art After Appropriation John C. Welchman,2013-01-11 Beginning with the first comprehensive account of the discourse of appropriation that dominated the art world in the late 1970s and 1980s, Art After Appropriation suggests a matrix of inflections and refusals around the culture of taking or citation, each chapter loosely correlated with one year of the decade between 1989 and 1999. The opening chapters show how the Second World culture of the USSR gave rise to a new visibility for photography during the dissolution of the Soviet Union around 1989. Welchman examines how genres of ethnography, documentary and travel are crossed with fictive performance and social improvisation in the videos of Steve Fagin. He discusses how hybrid forms of subjectivity are delivered by a new critical narcissism, and how

the Korean-American artist, Cody Choi converts diffident gestures of appropriation from the logic of material or stylistic annexation into continuous incorporated events. Art After Appropriation also examines the creation of public art from covert actions and social feedback, and how bodies participate in their own appropriation. Art After Appropriation concludes with the advent of the rainbow net, an imaginary icon that governs the spaces of interactivity, proliferation and media piracy at the end of the millennium. John Welchman is Professor of Modern Art History, Theory and Criticism at the University of California, San Diego. He is the author of Modernism Relocated (1995) and Invisible Colors (1997); and editor of Rethinking Borders (1996), and a forthcoming three-volume anthology of the writings of LA artist MIke Kelley. Welchman has contributed to numerous journals, magazines, museum catalogues and newspapers, including Artforum; New York Times; Los Angeles Times; International Herald Tribune; Los Angeles County Museum of Art; Tate Gallery; Museum of Contemporary Art, Los Angeles; Reina Sofia, Madrid; Haus der Kunst, Munich

The Uncanny Mike Kelley,2004 Erweiterte Neuauflage des legendären Arnheim-Katalogs von 1993 in zwei Auflagen: Im März die rein englische Ausgabe anlässlich der Ausstellung in der Tate Liverpool, im Juli 2004 eine Ausgabe mit deutschem Textanhang mit einem zusätzlichen Interview mit Mike Kelley anlässlich der Ausstellung im Museum Moderner Kunst Stiftung Ludwig, Wien. Museum Moderner Kunst, Stiftung Ludwig, Wien, Juli 2004

Institutional Critique and After Southern California Consortium of Art Schools,2006 « Institutional critique and after explores the history and contemporary reassessment of the Institutional Critique movement lauched in the late 1960s, redeveloped in the 1980s, and vigorously reoriented in recent years to address issues such as globalization. In this publication, the histories, theories, diverse locations, and different kinds of institutional alternative space are investigated, looking at traditional forms of art but also at installation, performance, new media practices, and cultural activism. Its central questions turn on the critical potential of art (and institutions) and whether—and if so how—they can stimulate social or political change. »--

Mike Kelley Mike Kelley,Wiels (Bruxelles).,Museion (Bolzano, Trentino-Alto Adige, Italy),2009 In 1995, Mike Kelley devised the Educational Complex, an amalgam of every school he attended and of the house he grew up in, with all the parts I couldn't remember left out--a total environment, sort of like the model of a Modernist community college. The blind spots in this model represent forgotten (repressed) zones, and so are reconceived by Kelley as sites of institutional abuse, for which specific traumas were devised (each having their own video and sculptural component). For Kelley, this work marks the beginning of a series of projects in which pseudo-autobiography, repressed-memory syndrome and the reinterpretation of previous pieces become the tools for a poetic deconstruction of such complexes and the way we interact with and narrate them. Educational Complex Onwards, 1995-2008 is the first book to collect these works. Each project within the series is extensively documented by artist's texts and reference material, while essays by Diedrich Diederichsen, Howard Singerman and Anne Pontégnie examine the place of this body of work within Kelley's oeuvre.

The Aesthetics of Risk John C. Welchman,2008 Edited by John C. Welchman. Text by Jane Blocker, Douglas Crimp, Rachel Greene, Richard Shiff, et. al.

Black Sphinx John C. Welchman,2010 Edited and with introduction by John C. Welchman. Text by Jessica Chalmers, Janet Whitmore, Simon Critchley.

The Telekommunist Manifesto Dmytri Kleiner,2010

The Media Lab Stewart Brand,1989 Personalized newspapers, life-sized holograms, telephones that chat with callers, these are all projects that are being developed at MIT's Media Lab. Brand explores the exciting programs, and gives readers a look at the future of communications.

Post-Digital Print Alessandro Ludovico,2019-04-23 Digital technology is now a normal part of everyday life. The mutation of music and film into bits and bytes, downloads and streams is now taken for granted. For the world of book and magazine publishing however, this transformation has only just begun. Still, the vision of this transformation is far from new. For more than a century now, avant-garde artists, activists and technologists have been anticipating the development of networked and electronic publishing. Although in hindsight the reports of the death of paper were greatly exaggerated, electronic publishing has now certainly become a reality. How will the analog and the digital coexist in the post-digital age of publishing? How will they transition, mix and cross over? In this book, Alessandro Ludovico rereads the history of the avant-garde arts as a prehistory of cutting through the so-called dichotomy between paper and electronics. Ludovico is the editor and publisher of Neural, a magazine for critical digital culture and media arts. For more than 20 years now, he has been working at the cutting edge (and the outer fringes) of both print publishing and politically engaged digital art.

Invisible Colors John C. Welchman,1997-01-01 In one of his sparkling aphorisms on the end of 'optical' art, Marcel Duchamp suggested that the title of an artwork was an 'invisible color'. John Welchman now offers the first critical history of how and why modern artworks receive their titles. He shows that titles were seldom produced and can rarely be understood outside of the institutional parameters that made them visible - exhibitions, criticism, catalogues, and even national politics.

Gramsci is Dead Richard J. F. Day,2005-01-01 Richard Day argues that most contemporary radical social movements do not strive to take econtrol of the state. Instead, they attempt to develop new forms of self-organisation that can run in parallel with, or as alternatives to, existing forms of social, political and economic organisation.

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