



EGO BRECHTMAN, *PHOTOGRAPHY AND VIDEO (1997)*. (LEFT AND RIGHT) PHOTOGRAPHY BY ANDREW FORDMAN

On a makeshift hospital bed in an empty gallery, a rising star, looking very much like the actor Ego Brechtman, sleeps against a wall, still and warm, rising without rising. Through a large picture window that dominates the end of the room and gives one a full view, guests place in periodically. The figure's despondence is palpable. The figure is a dummy.

This installation by Brechtman, at the Galerie Wachsberg in Zurich in 1997, is a complex comparative reflection on the conflict between the real and the artificial, and the artist's role as the mediating force between the two. As such it can serve as a linchpin for various projects he has exhibited upon over the last several years.

Once White once proudly stated himself that "Whenever I reached I made beautiful in a new world of beauty I created art as the supreme reality and life as a mere mode of fiction."<sup>12</sup> For White, spiritual experience was truly necessary, life in real time was lonely, boring, and, more often than not, without pleasure. Art was there to relieve this situation either by making life's ugly minutiae, or simply by replacing them with something more appreciable. Given contemporary art's goal-like search for an authentic experience that no one internally understood, there was value, the notion that no one can be interested in the level of artistic might away to come to be a great criticism. However, the baseline view that a work of art's achievement can be measured in direct proportion to its closeness to reality, or to the everyday use of some cultivated paper of it, there has been one exception: what White knew to be the case—that in nature there is pleasure, in art there is delight, and in failure there is consolation of certain truths.

In Brechtman's installation, nature and artifice are not interchangeable; rather, they were as one another's kind. I initially found the way of the form more for making all the architectural details of the window and wall under a forest thick dog. Brechtman knew nature and life in real time as if it were a film, although, in even a photograph. On the other hand,

<sup>12</sup> EGO BRECHTMAN, *IN A ROOM OF CONTEMPORARY ART*, by the Museum of Modern Art, New York City.

## Against Nature

LIT EX, JEFFREY M. J.

# Parkett Number 52 May 1998

**Laura J. Hoptman**



## **Parkett Number 52 May 1998:**

The Museum as Muse Kynaston McShine, 1999 Published on the occasion of the exhibition of the same name held at the Museum of Modern Art New York March 14 June 1 1999      Richard Serra Sculpture Kynaston McShine, Richard Serra, Lynne Cooke, Museum of Modern Art (New York, N.Y.), 2007 This book offers a detailed presentation of Richard Serra's entire career from his early experiments with materials like rubber neon and lead to the environmentally scaled steel works of recent years including three monumental new sculptures created for the exhibition that this book accompanies BOOK JACKET      **Contemporary Artists: L-Z** Sara Pendergast, Tom Pendergast, 2002 Arranged alphabetically from Magdalena Abakanowicz to Tadaaki Kuwayama this volume provides a biography of the artist a selected list of exhibitions a list of public collections that include work by the artist and more      High Art Lite Julian Stallabrass, 2020-05-05 This searing book has become the authoritative account of the new British art of the 1990s its legacy in the 21st century and what it tells us about the fate of high art in contemporary society High Art Lite provides a sustained analysis of the phenomenal success of YBA young British artists obsessed with commerce mass media and the cult of personality Damien Hirst Tracey Emin Jake and Dinos Chapman Marcus Harvey Sarah Lucas among others In this fully revised and expanded edition Julian Stallabrass explores how YBA lost its critical immunity in the new millennium and looks at the ways in which figures such as Hirst Emin Wearing and Landy have altered their work in recent years      Drawing Now Laura J. Hoptman, 2002 Published to accompany the exhibition held at the Museum of Modern Art QNS New York 17 October 2002 6 January 2003      **WACK!** Cornelia H. Butler, 2007 Written entries on each artist offer key biographical and descriptive information and accompanying essays by leading critics art historians and scholars offer new perspectives on feminist art practice The topics provide a broad social context for the artworks themselves      *Attitudes & Arabesques*, 1997      **Douglas Gordon** Douglas Gordon, Klaus Peter Biesenbach, 2006 A collaboration with Gordon a collection of images and texts from the past forty years that deal with the idea of visual memory shared visual knowledge and the interwoven texture of imagined and remembered sounds and images Also explores the relationship between film and psychoanalysis and the way these systems of thought have affected the idea of individual biography      *Century of the Child* Juliet Kinchin, Aidan O'Connor, 2012 The book examines individual and collective visions for the material world of children from utopian dreams for the citizens of the future to the dark realities of political conflict and exploitation Surveying more than 100 years of toys clothing playgrounds schools children's hospitals nurseries furniture posters animation and books this richly illustrated catalogue illuminates how progressive design has enhanced the physical intellectual and emotional development of children and conversely how models of children's play have informed experimental aesthetics and imaginative design thinking      The Pictures Generation, 1974-1984 Douglas Eklund, 2009 Image art after Conceptualism CalArts Hallwalls and Artists Space The jump appropriation and its discontents His gesture moved us to tears pictures art in a reinvigorated market      **Gillian Wearing** Russell

Ferguson, Donna M. De Salvo, John Slyce, 1999-04-19 The most comprehensive book on the British artist's frank affecting work **New Glass Review**, 1999 **Parkett Collaborations & Editions Since 1984** Deborah Wye, Susan Tallman, 2001 For nearly two decades Parkett has been the leading international journal on contemporary art Its in depth presentations on artists have become the standard for criticism and analysis and being selected to be in Parkett is considered an honor for contemporary artists worldwide More than 100 artists have collaborated with Parkett on both the journal's content and the production of special art editions made available to the readers of Parkett In this new catalogue raisonne each of the 120 artists editions are fully documented and reproduced in full color Along with the editions this volume also pays tribute to the many authors who have written texts for Parkett by providing a complete index of their contributions and it reproduces each Parkett cover now more than 60 in full color Deborah Wye a curator at the Museum of Modern Art writes an essay looking at the various methods of collaboration between Parkett and the artists including the editions inserts spines covers and design of the publication Susan Tallman explores the diversity and richness of the artists editions through the years This book coincides with the exhibition Collaborations with Parkett 1984 to Now at the Museum of Modern Art New York in the spring of 2001 **David Hammons** Elena Filipovic, 2017-09-08 Drawing on unpublished documents and oral histories an illustrated examination of an iconic artwork of an artist who has made a lifework of tactical evasion One wintry day in 1983 alongside other street sellers in the East Village David Hammons peddled snowballs of various sizes He had neatly laid them out in graduated rows and spent the day acting as obliging salesman He called the evanescent and unannounced street action Bliz aard Ball Sale thus inscribing it into a body of work that from the late 1960s to the present has used a lexicon of ephemeral actions and self consciously black materials to comment on the nature of the artwork the art world and race in America And although Bliz aard Ball Sale has been frequently cited and is increasingly influential it has long been known only through a mix of eyewitness rumors and a handful of photographs Its details were as elusive as the artist himself even its exact date was unrecorded Like so much of the artist's work it was conceived it seems to slip between our fingers to trouble the grasp of the market as much as of history and knowability In this engaging study Elena Filipovic collects a vast oral history of the ephemeral action uncovering rare images and documents and giving us singular insight into an artist who made an art of making himself difficult to find And through it she reveals Bliz aard Ball Sale to be the backbone of a radical artistic oeuvre that transforms such notions as art commodity performance and even race into categories that shift and dissolve much like slowly melting snowballs Zero Built a Nest in My Navel Ugo Rondinone, Whitechapel Art Gallery, 2006 Ugo Rondinone Zero Built a Nest in My Navel ISBN 3 905701 52 9 978 3 905701 52 4 Hardcover 9 75 x 12 25 in 320 pgs 600 color U S 55 00 CDN 66 00 August Art Guided by Voices Ugo Rondinone, Kunsthaus Glarus, 1999 Echoing Rimbaud's Je suis un autre Swiss artist Ugo Rondinone uses the question of identity as a main theme in his multimedia creations His works are a balancing act of ambiguities from art to commerce the fashionably hip to melancholic withdrawal seduction to rejection

Exemplifying these undercurrents are his photomontages in which he superimposes his face onto the bodies of famous models in sometimes elegant sometimes lascivious poses This book documents Rondinone s activity over the past six years presenting a variety of works diary entries in the style of underground comics videos capturing the banality of everyday life hypnotizing circle pictures clowns hermetic spatial installations and monumental brush and ink landscape pictures Life, Death, Love, Hate, Pleasure, Pain Elizabeth A. T. Smith, Alison Pearlman, Julie Rodrigues Widholm, Museum of Contemporary Art (Chicago, Ill.), 2002 With its title taken from a signature work by Bruce Nauman Life Death Love Hate Pleasure Pain presents a selection of approximately 190 works from the collection of the Museum of Contemporary Art Chicago A wide ranging insightful survey arranged in roughly chronological order it features work by such artists as Vito Acconci Magdalena Abakanowicz Francis Bacon Matthew Barney Joseph Beuys Christo Iigo Manglano Ovalle Kerry James Marshall Mariko Mori Martin Puryear Richard Serra Yinka Shonibare and H C Westermann In an introductory essay chief curator Elizabeth Smith discusses key trends in art from World War II to the present and provides a brief history of the MCA and its collection Additional accessible short texts by the curatorial staff of the MCA focus on individual works **The Great Parade** Pierre Théberge, Galeries Nationales du Grand Palais (Parijs), National Gallery of Canada, 2004-01-01 A beautiful book that showcases how circus figures and artifacts have been portrayed in art over the past two centuries The circus is a dazzling world filled with acrobats and harlequins tumblers and riders monsters and celestial creatures Now this engaging book sets that world in a new light examining how painters sculptors and photographers from the eighteenth century to the present have used the circus as a springboard for their imaginative expression and have envisioned the clown as a metaphor for the modern artist The book presents more than 175 works by such artists as Degas Toulouse Lautrec Rouault Picasso Chagall and L ger Some of these are masterful works shown for the first time these range from the 18 meter stage curtain Picasso designed in 1917 for Erik Satie s ballet Parade to more intimate works such as Nadar and Tournachon s photographs of Pierrot as played by celebrated mime Charles Debureau *Introjection* Tony Oursler, Deborah Menaker Rothschild, 1999 Introjection marks the first mid career survey of the internationally recognized video artist Tony Oursler Plumbing popular and punk culture for the twisted icons that structure our collective unconscious Oursler creates fragmentary images and scenes that might belong to the hallucinations of a delinquent adolescent on a bad trip The viewer is left to imagine what ungodly narrative was frozen in time to create such surreal but somehow uncomfortably familiar mayhem Though darkly humorous his work known to most for his use of sculptural rag dolls onto which he projects the video image of a human face delves deeply into the question of how the twinned forces of sex and violence gender and power function in our culture This catalogue traces the evolution of Oursler s career from early single channel videos through his current mixed media installations and experiments in digital media Combining sculpture video performance and text Oursler s work addresses complex contemporary issues with empathy insight and wit Also included are four critical essays two interviews an essay by

the artist as well as a comprehensive exhibition history and bibliography     Remote Viewing Elisabeth Sussman, Caroline A. Jones, Katy Siegel, Whitney Museum of American Art, 2005 New painting and drawing is the subject of Remote Viewing which accompanies an exhibition at the Whitney Museum The book brings together eight artists some well known others emerging all of whom create new worlds that exist somewhere between abstraction and representation Each of the featured artists Franz Ackermann Steve DiBenedetto Carroll Dunham Ati Maier Julie Mehretu Matthew Ritchie Alexander Ross and Terry Winters is part of a revitalization that has been seen in recent years in contemporary painting and drawing Their work grapples with the overwhelming abundance of information now present in our lives information that is historical scientific technological geographical visual literary hallucinogenic mass media or otherwise and shares a fascination with assertive color invented form and the construction of dynamic spaces The book includes color illustrations of works in the exhibition as well as studio photography of each artist

## Unveiling the Magic of Words: A Overview of "**Parkett Number 52 May 1998**"

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typ 1 diabetes und typ 2 diabetes ist anhand zur verfügung stehender daten aus deutschland nicht möglich ein anstieg des anteils an schwangeren mit typ 2 diabetes muss bei

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schwangerschaftsdiabetes ist eine form der zuckerkrankheit die meist verläuft symptomlos aber auch ernste komplikationen bei mutter und kind verursacht erfahren sie mehr über

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die statistik zeigt dass dennoch jede zweite frau ungeplant schwanger wird wenn sie als frau mit diabetes dazu gehören ist das kein grund zur panik sobald die schwangerschaft

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30 01 2022 6 minuten lesedauer schwangerschaftshormone schwächen die wirkung des insulins wodurch die blutzuckerwerte zeitweise ansteigen bei betroffenen mit einer vor der

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diabetes und schwangerschaft frauen die diabetes mellitus haben und schwanger werden müssen sorgfältig fachärztlich



betreut werden dann haben sie gute chancen auf eine

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der schwangerschaftsdiabetes auch als gestationsdiabetes gestationsdiabetes mellitus gdm oder typ 4 diabetes bezeichnet ist gekennzeichnet durch einen hohen blutzuckerspiegel

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diabetes in der schwangerschaft welche risikofaktoren gibt es es gibt mütter die mit größerer wahrscheinlichkeit an schwangerschaftsdiabetes erkranken als andere frauen die

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die globale prävalenz einer hyperglykämie in der schwangerschaft wurde von der international diabetes federation idf für das jahr 2021 auf der basis von 58 studien aus 47 ländern

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bei den meisten frauen mit schwangerschaftsdiabetes ist die krankheit auf eine unzureichende produktion von insulin zurückzuführen das insulin hilft dabei den zuckerspiegel

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bei den allermeisten frauen mit schwangerschaftsdiabetes verläuft die schwangerschaft ansonsten normal sie bringen ein gesundes kind zur welt ein schwangerschaftsdiabetes

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apr 20 2023 eine schwangerschaft bei frauen mit manifestem diabetes betrifft immer noch hauptsächlich frauen mit typ 1 diabetes mellitus t1dm rezente erhebungen zeigen aber

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erhöhte blutzuckerwerte in der schwangerschaft treten häufiger bei frauen mit starkem Übergewicht auf daneben zählt eine genetische veranlagung zu den haupttrisikofaktoren

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terminnah ereignete sich 1 3 der totgeburten 7 1000 in der 38 ssw bei typ 1 diabetes und 9 3 1000 in der 39 ssw bei typ 2 diabetes zusammenfassend sind eine schlechte

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diabetesrisiken während der schwangerschaft diabetes während der schwangerschaft erhöht die fetale und mütterliche morbidität und mortalität neugeborene haben ein erhöhtes

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viele frauen mit kinderwunsch und einer chronischen erkrankung wie diabetes typ 1 oder typ 2 befürchten jedoch komplikationen in der schwangerschaft bei stabilen glukosewerten und regelmäßigen ärztlichen kontrollterminen steht einem unbeschwerten

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die ag diabetes und schwangerschaft befasst sich mit allen aspekten von diabetes und schwangerschaft dies schließt sowohl den gestationsdiabetes gdm als auch den