

Wolfgang Tillmans Neue Welt

Wolfgang Tillmans Bilder-Plural Der Vulkanismus: Spezieller Teil: T.1. Die neue Welt (Pazifische Erdhälfte); T.2. Die alte Welt. 1. Lfg. Der Atlantische Ozean Neue Welt Digital Image Systems Neue Welten Kunsthalle Bremen: Meisterwerke Gemälde, Skulpturen und neue Medien Die Abendschule Du Zitty Neuigkeits-Welt-Blatt Berliner Börsen-Courier Profil Zeitschrift für angewandte Chemie Mutter Kind Vater Chemiker-Zeitung Puck Encyclopedia of Twentieth-century Photography Kunstforum international Schriften Wolfgang Tillmans Bettina Dunker Ferdinand von Wolff Wolfgang Tillmans Claus Gunti Michael Kraus Kunsthalle Bremen Johannes Bilstein Lynne Warren Bibliothek für Zeitgeschichte (Germany)

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insbesondere seit Aufkommen der digitalen Fotografie scheint die Menge der Bilder auch im künstlerischen Bereich stetig anzuwachsen. Bettina Dunkers Buch bietet einen ersten systematischen Überblick über den Bilderschrank. Der Bilderschrank als Bildform der Bilderschrank basiert auf den Sinnzusammenhängen, die durch die Beziehungen mehrerer Bilder zueinander entstehen. Dabei verschiebt sich der Schwerpunkt von der Produktion auf den Umgang mit Bildern: Auswahl, Kombination und Anordnung werden zur eigentlichen kreativen Tätigkeit. Die zentrale Frage des Buchs ist die nach dem Potential des Bilderschrank. Dazu werden zwei Herangehensweisen verknüpft: Zum einen wird eine Pluraltypologie entworfen und Charakteristika des Bilderschrank herausgearbeitet; zum anderen wird die gegenwärtige Konjunktur multipler Bildformen mit Blick auf das zeitgenössische Kunstsystem und das Medium der Fotografie analysiert.

Tillmans' latest project sets its sights on the world over the period of more than two decades. Wolfgang Tillmans has explored the medium of photo imaging with greater range than any other artist of his generation. From snapshots of his friends to abstract images made in a darkroom without a camera or works made with a photocopier, he has pushed the photographic process to its outer limits in myriad ways. For this collection of photos, his fourth book with Taschen, Tillmans turned away from the self-reflexive exploration of the photography medium that had occupied him for several years by focusing his lens on the outside world: from London and Nottingham to Tierra del Fuego, Tasmania, Saudi Arabia and Papua New Guinea. He describes this new phase simply as trying out what the camera can do for me: what I can do for it. The result is a powerful and singular view of life today in diverse parts of the world, seen from many angles. Says Tillmans: My

travels are aimless as such not looking for predetermined results but hoping to find subject matter that in some way or other speaks about the time i m in the book features a fascinating conversation between the artist and beatrix ruf director of kunsthalle zürich limited edition of 500 numbered and signed copies

in digital image systems claus gunti examines the antagonizing reactions to digital technologies in photography while thomas ruff andreas gursky and jörg sasse have gradually adopted digital imaging tools in the early 1990s other photographers from the düsseldorf school have remained faithful to film based technologies by evaluating the aesthetic and discursive preconditions of this situation and by extensively analyzing the digital work of these three photographers this book shows that the digital turn in photography was anticipated by the conceptualization of images within systems and thus offers new perspectives for understanding the digital revolution

eine ausstellung des deutschen historischen museums berlin in zusammenarbeit mit dem instituto camoes lissabon und der botschaft von portugal in berlin 24 oktober 2007 bis 10 februar 2008

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