

# Avish Khebrehzadeh

Art in America

Avish Khebrehzadeh. Catalogo della mostra (Roma, 16 novembre 2007-3 febbraio 2008). Ediz. italiana e inglese

MAXXI, Museo nazionale delle arti del XXI secolo

Atlante dell'Arte Contemporanea a Napoli e in Campania

The Visual Arts in Washington, D.C.

Conversations with Ben Okri

New York

Bienal

Avish Khebrehzadeh

Espaces de l'oeuvre, espaces de l'exposition

The & -files

He Ridiculed, He Mocked, He Transformed. Avish Khebrehzadeh

Bienal

ARCO, Feria Internacional de Arte Contemporáneo

The Washington Post Index

Different Sames

Art in America

Art Now Gallery Guide

A.i.20

Art Papers

Frieze Art Fair Yearbook

Flash Art

Art AsiaPacific Almanac

Opere d'arte a parole

Avish Khebrehzadeh

Kunst und Gender

Catalogo

Art Nexus

Bollettino dei Musei Comunali di Roma N.S. XXI 2007

MACRO

Contemporary

Austria and the Venice Biennale 1895-2013

AVISH KHEBREHZADEH.

Frieze

The History of the Venice Biennale

Contemporary Iranian Art

Made Up!

Artforum International

Bidoun

Idea

Avish Khebrehzadeh

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## BRYNN SINGLETON

**Art in America** Whale & Star

"Modeled after the famed TV sci-fi series, *The &-Files* gathers a covert body of documents following the long and often controversial career of Art & Text, one of the landmark contemporary art magazines of the 1980s and 1990s."--Back cover.

Avish Khebrehzadeh. *Catalogo della mostra (Roma, 16 novembre 2007-3 febbraio 2008)*. Ediz. italiana e inglese Gangemi Editore spa

In the first comprehensive look at Iranian art and visual culture since the 1979 revolution, Talinn Grigor investigates the official art sponsored by the Islamic Republic, the culture of avant-garde art created in the studio and its display in

galleries and museums, and the art of the Iranian diaspora within Western art scenes. Divided into three parts—street, studio, and exile—the book argues that these different areas of artistic production cannot be understood independently, revealing how this art offers a mirror of the sociopolitical turmoil that has marked Iran's recent history. Exploring the world of galleries, museums, curators, and art critics, Grigor moves between subversive and daring art produced in private to propaganda art, martyrdom paraphernalia, and museum interiors. She examines the cross-pollination of kitsch and avant-garde, the art market, state censorship, the public-private domain, the political implications of art, and artistic identity in exile. Providing an astute analysis of the workings of artistic production in relation to the institutions of power in the Islamic

Republic, this beautifully illustrated book is essential reading for anyone interested in Iranian history and contemporary art.

**MAXXI, Museo nazionale delle arti del XXI secolo** Meltemi Editore srl

« Les mots ne sont pas innocents ; selon le contexte, ils peuvent jouer des rôles bien différents. Espace et Lieu, par exemple, peuvent parfois se comprendre comme des synonymes, même si l'un n'est que l'alter ego de l'autre, et vice versa. » Leur rapport avec les concepts d'œuvre et d'exposition s'est modifié au fur et à mesure des changements statutaires respectifs. Cet ouvrage vise ainsi à interroger le statut de l'espace d'exposition face aux propositions artistiques contemporaines. Il se développe autour des notions principales d'architecture muséale, d'œuvre et d'exposition, à partir des années 1960 et

jusqu'à nos jours. Les études de cas (MAXXI, MAMCO, Fondation Trussardi, Nuit Blanche) illustrent, par la suite, la polyvalence de l'espace contemporain. L'espace, ainsi, décomposé, fragmenté, réorganisé, ouvert, façonnable, bidimensionnel, critique, virtuel, fluide, plié, emboîté, nomade, a été étudié et restructuré à partir de ses paramètres fondamentaux ; cela permet d'insister sur la présence d'un processus évolutif en chaîne (sorte de syllogisme) où, d'abord, l'œuvre se fait exposition, ensuite, l'espace se fait œuvre et, enfin, l'espace se fait exposition. C'est pourquoi, derrière un espace façonnable qui évolue par rapport à l'art qu'il accueille, apparaît aussi un espace multifonctionnel, un « hyperespace », qui réclame un art spécifique et de nouvelles exigences expographiques.

*Atlante dell'Arte Contemporanea a Napoli e in Campania* Mondadori Electa  
*Art, Modern; 20th century; exhibitions. The Visual Arts in Washington, D.C.* Mondadori Electa

Avish Khebrehzadeh (Born in Tehran, Iran, 1969) studied painting at the Academy of Fine Arts in Rome and has lived and worked in Tehran and Rome, before moving to Washington DC where she is currently based. Her work explores the power of figures and their multifaceted narrative aspect in multitude of mediums including painting, drawing, sculpture, animation, film, as well as video projections onto drawings and paintings. A series of her hand drawn video animations projected onto large sheets of drawings titled 'Distant Memory?' were featured in the 50th Venice Biennale in 2003, where she received the Golden Lion Award for the best Young Italian Artist. Exhibition: Albion Barn, Oxford, UK (20.05.-26.06.2017).

*Conversations with Ben Okri* Editions Publibook

Established in 1998, the Liverpool Biennial of Contemporary Art is one of the world's largest celebrations of contemporary art, involving eight major art spaces packed with over 500,000 visitors. Made Up! celebrates 10 years of commissioning ambitious and challenging new work in public projects, as well as the exhibition's broad-ranging exploration of "making things up"—dystopias, utopias, narrative fiction, fantasy, myths, lies, subversions, and spectacle—in order to better inform the viewer of art's capacity to transport us and generate alternative realities. Instead of a traditional catalog, Made Up! instead features ten essays exploring imaginative themes and articulating artists' installations through full-color images and

extensive illustration.

*New York* Silvana Editoriale

The first comprehensive book about the Washington, D.C., art world, this study features humorous and unique stories about the artists and art districts of one of the U.S.'s most visited cities. The city's many firsts include the first modern art museum, the first African-American gallery, and the first art fair. Important in the feminist art movement, it hosted the opening of the National Museum of Women in the Arts. Chapters are arranged by decade beginning with 1900, and highlight trends in portraits and landscapes, galleries and museums, nonprofits, cooperatives, art fairs, family stories and the Artomatic experience.

*Bienal* Mondadori Electa

In questo numero: ROSELLA CARLONI, Maestranze specializzate nella Roma del Settecento: i Cartoni, storia di una famiglia di scalpellini LAURA BIANCINI, Ritratto di famiglia: i Raffaelli FRANCESCA DI CASTRO, Via del Babuino 93: dalla Locanda delle Tre Chiavi a Casa Raffaelli CHRISTIAN OMODEO, Vincenzo Camuccini, Pietro Herzog e due ritratti inediti del marchese Tommaso Gargallo di Castel Lentini CARLA BENOCCI, Due progetti di Andrea Busiri Vici per la Villa Celimontana, 1857-1859 LUCIA PIRZIO BIROLI STEFANELLI - GIOVANNA CURIALE, Una raccolta di "impronte" Cades nel Museo di Roma Donazioni MARIA ELISA TITTONI, Un dipinto di Virginio Monti per la chiesa di San Gioacchino ai Prati di Castello ANGELA MARIA D'AMELIO, Le carte da gioco nell'arte contemporanea: la Collezione Paola Masino al Museo di Roma Musei LUCREZIA UNGARO, Il Museo dei Fori Imperiali nei Mercati di Traiano ALBERTA CAMPITELLI, I musei di Villa Torlonia Mostre ANITA MARGIOTTA, San Pietro. Fotografie dal 1850 ad oggi Attività associative ENZO SCOTTO LAVINA - ELENA DI MAJO, L'Italia vista dal cielo di Folco Quilici. Una proposta degli Amici dei Musei di Roma Pubblicazioni Notiziario dei Musei 2007: nuove acquisizioni, restauri, mostre e prestiti a mostre Attività degli "Amici dei Musei di Roma" 2007 Organi sociali 2005-2007 Soci 2007 Direttore responsabile e di redazione: Lucia STEFANELLI PIRZIO BIROLI Redazione: Manlio Barberito, Liliana Barroero, Piero Becchetti, Antonio Giuliano, Barbara Pettinau, Maria Elisa Tittoni Monti, Alessandra Caravale, Marco Fortini *Avish Khebrehzadeh* McFarland Quantitative Perspektiven spielen in dem seit den 1970er Jahren intensivierten Diskurs um Kunst und Gender eine marginale Rolle. In besonderem Maße trifft dies für Positionen im Spitzensegment des

internationalen Felds zu. Katrin Hassler greift diese Leerstelle auf und liefert konkrete Zahlen zur Einnahme professioneller Positionen in diesem oft als feminisiert deklarierten Universum. Verschränkungen von Geschlecht, geografischer Herkunft und Bildungskapital sowie diachrone Entwicklungen stehen im Fokus und werden mittels des Ansatzes einer Gender-Kunstheld-Theorie feldspezifisch analysiert, ohne dabei gesellschaftliche Machtverhältnisse aus dem Blick zu verlieren.

*Espaces de l'oeuvre, espaces de*

*l'exposition* Moderne Kunst Verlag Fur

La Regione Campania ha voluto finanziare e promuovere questa importante pubblicazione, a cura di Vincenzo Trione, per creare il primo "archivio" di un enorme patrimonio culturale e umano, che possa essere consultabile non solo per motivi di studio e interesse specifico ma anche per conoscere attraverso l'arte i suoi protagonisti e i cambiamenti e le trasformazioni di questo territorio.

*The & -files* Univ. Press of Mississippi

*Conversations with Ben Okri* collects twenty-six interviews that range from 1986 to 2023 and reflect the international resonance of Nigerian writer Ben Okri's work. The reader is given access to the various phases of Okri's life and career, beginning with his childhood (b. 1959) and upbringing in Nigeria and the publication of his early short stories and novels. The interviews also explore the tremendous success of *The Famished Road* (for which Okri became the first Black African writer to receive the Booker Prize in 1991) and the dazzling creativity of his subsequent work in a multiplicity of literary genres. The volume offers insight into the writer's creative process and his unique views on literature, history, memory, politics, freedom, spirituality, and environmental issues. The conversations often veer into fascinating philosophical discussions about the nature of art and reality, the value of myth, and the dynamics of storytelling. Since the publication of his first novel in 1980, Okri has encouraged his readers to open their minds and eyes to new modes of perceiving reality. Convinced of the universality of art, he has been intent on reimagining the world from a variety of perspectives in poems, essays, short stories, novels, and plays written over a period of more than forty years. Throughout his career, Ben Okri has never stopped experimenting with new forms, creating the *stoku* (a mixture of short story and haiku), endowing his fictional and nonfictional creations with poetic undertones, and collaborating with visual

artists, musicians, and dancers.

*He Ridiculed, He Mocked, He Transformed.*

Avish Khebrehzadeh Reaktion Books

Over a hundred years of the story behind the Biennale of Venice, the oldest and most prestigious artistic and cultural institution in the world, from the first edition in 1895 to the 52nd one in 2007.

*Bienal* transcript Verlag

Exploration of Iranian art and artists over the past 100 years.

ARCO, Feria Internacional de Arte

Contemporáneo

To accompany the exhibition in the Austrian Pavilion for the 55th Biennale di Venezia, a landmark publication titled "Austria and the Venice Biennale 1895-2013" will be launched in May 2013. This scholarly, 400-page publication will present, for the first time, a comprehensive overview of each individual exhibition, with the help of previously unpublished photographs, plans and correspondence drawn from public and private archives in several different countries. The list of artists presented by

Austria at the Venice Biennale over the last 120 years includes most, if not all, of the leading figures of its cultural avantgarde: from Gustav Klimt, Egon Schiele and Oskar Kokoschka, Hermann Nitsch and Arnulf Rainer to VALIE EXPORT, Maria Lassnig and Franz West.

*The Washington Post Index*

*Different Sames*

Art in America

*Art Now Gallery Guide*

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**Art Papers**