



Thomas Demand

National Gallery of Art (U.S.)



Thomas Demand:

Thomas Demand , *Thomas Demand, Hans-Ulrich Obrist* Thomas Demand, Hans Ulrich Obrist, 2007 Volume number 10 in the Conversation Series with the influential museum director curator writer and conversationalist Hans Ulrich Obrist is given over to an intensive talk with the important German conceptual artist Thomas Demand who constructs precise environments out of paper maquettes which are then photographed to haunting effect Topics include concepts and rules of operation the reconstruction and reverberation of history work processes studio realities and significant exhibitions of recent years This wide ranging conversation modestly illustrated with black and white images is as intelligent as it is revealing giving the reader an unprecedented glimpse into the minds of two of the most brilliant players on the international art scene Demand lives between Berlin and New York where a retrospective of his work was shown at The Museum of Modern Art in 2005 Hans Ulrich Obrist is the Co Director of the Musée d'Art Moderne de la Ville de Paris as well as the Serpentine Gallery London where he lives and works **Thomas Demand** Beatriz Colomina, Alexander Kluge, Serpentine Gallery, 2006-01-01 Thomas Demand is one of the most celebrated contemporary photo artists At first sight Demands pictures say of a kitchen an elevator or a car park seem like depictions of everyday places Yet on closer inspection they turn out to be reconstructions of reality Demand creates life size environments made of paper and cardboard and accurate down to the smallest details photographs these re creations and then destroys them The pictures that arise in this way put their finger squarely on the drab aesthetics of the modern office world and architecture Demands sculptural and somehow filmic simulations completely devoid of people lead us into a world of models in which a faked reality blends with the memory of a real reality to generate vividly cool images and to investigate the concept of virtual reality that plays such a key role in our technological multimedia age **Model** Ladislav Kesner, 2015-08-04 **Thomas Demand** Roxana Marcoci, Thomas Demand, Jeffrey Eugenides, 2005 **Thomas Demand Catalogue and Exhibition** Dean Sobel, Lars Lerup, Aspen Art Museum (Aspen, Colo.), 2001 Ce catalogue présente les photographies de 1998 2000 de l'artiste allemand Thomas Demand Il photographie des lieux de travail des bureaux des photocopieuses des lieux de passage un escalier roulant Photography Reinvented National Gallery of Art (U.S.), 2016-10-04 Exhibition held at the National Gallery U S Washington D C September 30 2016 March 5 2017 of a private collection of thirty five works gathered by Meyerhoff and Becker produced by nineteen artists *The Complete Papers* Christy Lange, 2018 An edited version of a conversation that took place in 10 instalments over one year between April 2017 and May 2018 in the artist's studio in Los Angeles Page 035 **Thomas Demand** Thomas Demand, Francesco Bonami, François Quintin, Régis Durand, 2000 Originally trained as a sculptor Thomas Demand approaches photography as a means of preserving ephemeral paper constructions but inevitably the camera becomes central to his creative process At first glance Demand's works seem to present fragments of a hyperreal and familiar place but before long they reveal their true identity a wholly artificial world reduced to generic forms Large immaculate photographs of interiors and architectural

exteriors a world peopled with inanimate objects and bathed in uniform lighting are mounted on Plexiglas which underscores the materiality of the photographic object For each of his reproductions Demand constructs life size models using paper and cardboard and these forms always allow signs of their true nature to show through 50 color illustrations **Photography** Mary Warner Marien, 2006 Each of the eight chapters takes a period of up to forty years and examines the medium through the lenses of art science social science travel war fashion the mass media and individual practitioners Back Cover

Archive and Memory in German Literature and Visual Culture Dora Osborne, 2015 Explores the changing relationship between memory and the archive in German language literature and culture since 1945 *Doubting Thomas* Glenn W. Most, 2007-09-30 About the disciple known as Doubting Thomas everyone knows at least this much he stuck his finger into the risen Jesus wounds Or did he A fresh look at the Gospel of John reveals how little we may really understand about this most perplexing of biblical figures and how much we might learn from the strange twists and turns Thomas's story has taken over time From the New Testament Glenn W Most traces Thomas's permutations through the centuries as Gnostic saint missionary to India paragon of Christian orthodoxy hero of skepticism and negative example of doubt blasphemy stupidity and violence Rife with paradoxes and tensions these creative transformations at the hands of storytellers theologians and artists tell us a great deal about the complex relations between texts and their interpretations and about faith love personal identity the body and twins among other matters *Doubting Thomas* begins with a close reading of chapter 20 of the Gospel of John set against the conclusions of the other Gospels and ends with a detailed analysis of the painting of this subject by Caravaggio setting it within the pictorial traditions of late antiquity the Middle Ages and the Renaissance Along the way Most considers narrative reactions to John's account by storytellers of various religious persuasions and Christian theologians interpretations of John 20 from the second century ad until the Counter Reformation His work shows how Thomas's story in its many guises touches upon central questions of religion philosophy hermeneutics and not least life

Thomas Demand ; March 4-May 30, 2005, The Museum of Modern Art Thomas Demand, Museum of Modern Art (New York, N.Y.), 2005 Thomas Demand Thomas Demand, Roxana Marcoci, Jeffrey Eugenides, Museum of Modern Art (New York, N.Y.), 2005 The German artist Thomas Demand occupies a singular position in the world of photography Initially a sculptor he took up photography to record the ephemeral constructions he made out of paper In 1993 he turned the tables henceforth making constructions only in order to photograph them Demand begins by translating a preexisting image usually culled from the media into a life size model he makes out of colored paper and cardboard He re creates a room a parking lot a staircase or a fluorescent light fixture then he photographs the model and destroys it Demand's photographs look at once compellingly real and strangely artificial Since their subjects handcrafted facsimiles of both architectural spaces and natural environments are themselves built in the image of other images the photographs are three times removed from the scenes they seem to depict Combining craftsmanship and conceptualism in equal parts Demand pushes the medium of photography

toward uncharted frontiers Given the cinematic quality of many of his photographs it is not surprising that he has set some of them in motion producing five 35mm films This comprehensive publication presents all of Demand s major works from 1993 to the present It includes previously unpublished archival documentation offering unprecedented insight into his working process and the stories behind his pictures **Thomas Demand** Thomas Demand,Nationalgalerie,2009 Thomas Demands work lures the viewer into a reality that is not what it appears to be His images present scenes of political and social events which the artist recreates out of paper and cardboard in a scale that is true to the original size of the setting Demand then photographs these sculptures creating images in which specific traces of the events and the protagonists are removed leaving possible evidence of a crime scene one which appears familiar but yet out of reach The exhibition and book Nationalgalerie brings together Demands work of the last 15 years which is rooted in German imagery Demand examines the Deutschlandbild the German image in photographs from a variety of scenarios in the post war period From a selection both known and new of key images of decisive political events and private moments Demand offers a kaleidoscopic vision of a society Meditations Upon the Liturgical Gospels for the Minor Festivals of Christ Edward Meyrick Goulburn,1886

Photography, Trace, and Trauma Margaret Iversen,2017-02-27 Iversen turns her critical gaze toward the photographic trace and its psychic resonances A remarkable book Jo Applin author of *Eccentric Objects* Photography is often associated with the psychic effects of trauma the automatic nature of the process wide open camera lens and light sensitive film record chance details unnoticed by the photographer similar to what happens when a traumatic event bypasses consciousness and lodges deeply in the unconscious mind Photography Trace and Trauma takes a groundbreaking look at photographic art and works in other media that explore this important analogy Examining photography and film molds rubbings and more Margaret Iversen considers how these artistic processes can be understood as presenting or simulating a residue trace or index of a traumatic event These approaches which involve close physical contact or the short circuiting of artistic agency are favored by artists who wish to convey the disorienting effect and elusive character of trauma Informing the work of a number of contemporary artists including Tacita Dean Jasper Johns Mary Kelly Gabriel Orozco and Gerhard Richter the concept of the trace is shown to be vital for any account of the aesthetics of trauma it has left an indelible mark on the history of photography and art as a whole Elegant and thought provoking Photography Trace and Trauma takes an approach to the photographic that is simultaneously expansive and fine grained Through case studies across a range of media Iversen develops a compelling aesthetics of trauma according to which the artwork models an openness to being marked by time and contingency Tamara Trodd author of *The Art of Mechanical Reproduction* Thomas Demand: Yellowcake Thomas Demand,2007 *Thomas Demand* Thomas Demand,2022 This comprehensive catalogue accompanies a worldwide touring retrospective exhibition of Thomas Demand s work focussing on four important areas of his oeuvre Thomas Demand has spent the last two and a half decades bringing together his talents as both a sculptor and a photographer to capture the

feedback loop between the world we inhabit and the photographic documents of it which lie at the root of our contemporary image culture Bringing together a wide ranging survey of photographs that span the arc of his career The Stutter of History will provide both an overview of the artist s way of seeing the world and lesson in how we might approach the onslaught of historical events that we consume through the world of images This extensive book displays the breadth and depth of Demand s artistic accomplishment demonstrating in one volume why he is considered one of the world s foremost contemporary artists Includes a new short story by award winning author Ali Smith written in response to a work by Demand as well as an illuminating essay by Douglas Fogle curator of the exhibition and an essay by Margaret Iversen Mack Books website viewed on May 18 2022 **Thomas Demand, Phototrophy** Thomas Demand,Ralph Rugoff,Julia Franck,Kunsthaus Bregenz,2004

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