

Design Production Manager Whitechapel Gallery

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~~Design Production Manager Whitechapel Gallery~~

About. Head of Exhibition Design and Production for the Whitechapel Gallery. I bridge project concept to exhibition delivery negotiating the many related design, research, technical and...

~~Christopher Aldgate - Head of Exhibition Design and ...~~

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About James Sutton. James Sutton is the Design and Production Manager at the Whitechapel gallery, joining the Communications team in 2017 overseeing all design for the Gallery's Marketing and signage.

~~How to Create a Communications Campaign - Whitechapel Gallery~~

Role By 2017, the Whitechapel Gallery is set to become one of the best connected galleries in London. The Marketing Manager joins a growing and influential Communications team to play a vital strategic role in reaching new audiences and delivering campaigns that will take the Gallery into this exciting new chapter. Passionate and pro-active about promoting all aspects of the Gallery and what ...

~~Marketing Manager job at Whitechapel Gallery | London ...~~

The Whitechapel Gallery has 65 permanent staffing posts across the organisation, offering an exciting range of careers in the arts. Positions are advertised on this jobs page as they become available. Current opportunities: Senior Development Manager, Individual Giving & Major Gifts

~~Recruitment - Whitechapel Gallery~~

Christopher Aldgate is Head of Exhibition Design and Production at Whitechapel Gallery. Working closely with exhibiting artists and curators, Chris's role is to plan, design, implement and manage the delivery of the Gallery's exhibitions programme across the Gallery's nine spaces.

~~How to Handle and Install Art: Courses at Whitechapel Gallery~~

Download Ebook Design Production Manager Whitechapel Gallery

Project Manager Sandra graduated from University Paris 1 Pantheon-Sorbonne (MA Research in History of Arts) and IMPGT (MA in Cultural Organisations Management) before joining Praline in 2015. Previously Sandra worked for a number of cultural organisations including Festival d'Aix, RMN Grand Palais and within the cultural engineering ...

~~About | Praline – Creative Design Agency~~

Whitechapel Gallery is temporarily closing from Tue 15 Dec, 6pm. Eileen Agar: Angel of Anarchy. Opening in February 2021, pre-book your tickets now. What's Online . Take a look at the current Autumn 2020 Programme. Highlights. Nalini Malani: Can You Hear Me? 23 Sep - 6 Jun 2021.

~~Whitechapel Gallery – the artists' gallery for everyone.~~

Design and Production Manager Whitechapel Gallery. März 2015 – Apr. 2017 2 Jahre 2 Monate. London, United Kingdom. Freelance Graphic Designer University of East London. ... Design Manager, Expansion at Inter IKEA Group. Helsingborg und Umgebung. Isabel Serbeto. Isabel Serbeto Ausstellungsorganisatorin bei Vitra Design Museum.

~~Judith Bruggler – Senior Media Designer – Vitra Design ...~~

Chantal Joffe brings a combination of insight and integrity, as well as psychological and emotional force, to the genre of figurative art. Defined by its clarity, honesty and empathetic warmth her work is attuned to our awareness as both observers and observed beings, apparently simple yet always questioning, complex and emotionally rich.

~~Chantal Joffe: Story | Victoria Miro~~

Visitor Services Manager Whitechapel Gallery. May 2014 – Dec 2014 8 months. ... Whitechapel Gallery. May 2013 – May 2014 1 year 1 month. Visitor Services Officer Whitechapel Gallery. Sep 2011 – May 2013 1 year 9 months. ... Design and Interactivity - Production, Management and Sustainability Thesis project: 'Participation 2.0: Redefining ...

~~Quay Hoang – Partnerships Production Manager – Frieze ...~~

Patrons Manager at Whitechapel Gallery London, Greater London, United Kingdom 500+ connections. ... Updating social media and gallery blog, content research and production. ... Exhibitions Project Manager at The Design Museum. London, England Metropolitan Area.

~~Natalia Gomolka – Patrons Manager – Whitechapel Gallery ...~~

Steinbach&Syer makes art accessible, exciting and interesting by providing different platforms that move the buyer from the gallery space and instead into the world of the artist. We provide art studio tours, one-to-one art chats, curated art introduction events and corporate consultancy.

~~Adam Goodwin – Audio Editor / Voice over Artist – Self ...~~

29 April – 21 June 2015, Galleries 1, 8 & Victor Petitgas Gallery (Gallery 9) Media view: Tuesday 28 April, 10am – 12pm. The Whitechapel Gallery presents the first UK retrospective of American artist Christopher Williams, one of the most influential artists working with photography and the production and display of images. Christopher Williams' recent photographs reveal the unexpected ...

~~Christopher Williams: The Production ... – Whitechapel Gallery~~

Richard Hollis was the graphic designer for London's Whitechapel Art Gallery in the years 1969–73 and 1978–85. In this second period, under the directorship of Nicholas Serota, the gallery came to the forefront of the London art scene, with pioneering exhibitions of work by Georg Baselitz, Anselm Kiefer, Joseph Cornell, Philip Guston, Frida Kahlo and Tina Modotti, among others.

~~Richard Hollis designs for the Whitechapel: | Books ...~~

The Production Line of Happiness brings norm-flouting exhibition design to arts institutions (the academic Art Institute of Chicago, the high-gloss MoMA, and the public Whitechapel Gallery) in an effort to draw attention to the naturalised codes of the white cube.

~~Review of Christopher Williams: The Production Line of ...~~

Panelists William Whitaker, curator and collections manager of the Architectural Archives of the University of Pennsylvania, Yukie Kamiya, gallery director at Japan Society, and Cynthia Altman, former Kykuit curator and specialist in Asian art, discuss the intersections of Japanese garden design and the Japanese and American craft and ...

~~Virtual Fall Forum: Modern Japanese Architecture and ...~~

Whitechapel Gallery Art direction and design for a series of posters and marketing communications for a contemporary surreal art show. By using reproduced images of two of my own sculptures I conceptualised a series of posters using a common theme.

An engaging exploration of the use of language in a complex and colorful series of paintings Mel Bochner (b. 1940) is celebrated as a key Conceptual artist of the 1960s. Less well-known are his paintings

made after that period: complex works based on an exploration of language, often crowded with typography in lush, contrasting hues that both embrace and challenge the painterly tradition. Mel Bochner: Strong Language focuses on this important body of work, in which Bochner investigates the lines between text and image. Ranging from bold admonishments and witty emoticons to provocative floods of words, these works demonstrate conceptual seriousness, as well as delight in the playful potential of language. Norman L. Kleeblatt discusses the evolution of Bochner's art from his early word experiments through his return to painting, while Bochner offers a personal perspective. Both Kleeblatt and Bochner address the question of Jewishness in Bochner's work, particularly the ways in which the Jewish intellectual tradition embraces language as a visual expressive form.

"Chronologically examining the nature of his art within the context of mass media and photojournalism, this handsome volume charts the thirty-year career of the artist and photographer Christopher Williams (b. 1956). Featuring 100 color illustrations, the book also includes a trio of essays by authors Mark Godfrey, Roxana Marcoci, and Matthew S. Witkovsky that demonstrate how Williams, with high craft and a critical eye, deliberately engages yet reinterprets the conventions of photojournalism, picture archives, and commercial imagery through uncanny mimicry. Committed to the history of photography as a medium of art and intellectual inquiry, Williams's current series tackles the interplay of photography and cinema, upending viewer expectations and the role of spectacle"--

Part of the acclaimed series of anthologies which document major themes and ideas in contemporary art. A timely collection of texts, interviews and documentation reflecting the complex interrelationship between the urban, the rural and contemporary cultural production. What, and where, is 'the Rural'? From the rocks that break a farmer's plough on a field in Japan, to digital infrastructures which organise geographically dispersed interests and ambitions, vast parts of our lives are still connected and dependent on resources, production and infrastructures located within rural geographies, and the rural remains a shared and common cultural space. This anthology offers an urgent and diverse cross-section of rural art, thinking and practice, and considers how artists respond to the socio-economic divides between the rural and the urban, from re-imagined farming practices and food systems to architecture, community projects and transnational local networks. Edited by three artists who have been working within rural situations and communities for the last twenty years, this anthology is formed as a document, tool and navigation device for future artistic practice, where 'the Rural' is filtered through a lens sharpened by an audiencebased model of art which practices from within the culture it addresses. Artists, practitioners and organisations surveyed include Lina Bo Bardi, Futurefarmers, Fernando García-Dory, Grizedale Arts, Hagiwara Farm, Sigrid Holmwood, Freeyad Ibrahim, Brian Jungen, Renzo Martens, M12 Group, Hélio Oiticica, Robert Smithson, Bedwyr Williams. Writers include Kenneth Anders, Homi K. Bhabha, Ivan Illich, Julia Kristeva, Henri Lefebvre, Maria Lind, Marco Marcon, Georgy Nikich, Vandana Shiva, Paul O'Neill, Doina Petrescu, Natalie Robertson, David Teh, Reinhardt Vanhoe, Colin Ward.

Twenty Over Eighty is a collection of insightful, intimate, and often irreverent interviews with twenty architecture and design luminaries over the age of eighty. Revealing conversations with leaders from a variety of fields—including graphic designers Seymour Chwast, Milton Glaser, Lora Lamm, and Deborah Sussman; architects Michael Graves, Denise Scott Brown, and Stanley Tigerman; urbanist Jane Thompson; industrial designer Charles Harrison; furniture designer Jens Risom; and critic Ralph Caplan—spotlight creators, thinkers, and pioneers whose lifelong dedication to experimentation and innovation continues to shape their disciplines well into their ninth decade. Twenty Over Eighty is not only a record of the remarkable histories and experiences of design's most influential figures but also a source of knowledge and inspiration for contemporary creatives and generations to come.

In Unfolded—Paper in Design, Art, Architecture and Industry paper conquers the third dimension and demonstrates the undreamed-of possibilities it holds today for lightweight construction, product design, fashion and art. From "Paper", the collection of bags by Stefan Diez, to Konstantin Grcic's paper models and the scented paper garments of Issey Miyake, this book presents paper as a high-quality contemporary and ecological material. An enormous selection of projects, the lavish design and numerous illustrations provide designers with invaluable inspiration for their work. The content core of the book is a comprehensive list of state-of-the-art paper products and innovative paper technologies, supporting designers in their everyday work with detailed information on the "high-tech" material paper. From Japanese washi paper and paper foam, to ceramic paper and carbon fiber paper, Unfolded presents the latest in research and development, as well as the most important methods and technologies in handcrafts and industry.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Charting the rise of the immersive theatre phenomenon, this is the first survey of immersive theories and practices for students, scholars and practitioners of contemporary performance. It includes original interviews with immersive artists and examines key topics such as site-specific performance and immersive technologies.

This book examines artists' engagements with design and architecture since the 1980s, and asks what they reveal about contemporary capitalist production and social life. Setting recent practices in historical relief, and exploring the work of Dan Graham, Rita McBride, Tobias Rehberger and Liam Gillick, Bill Roberts argues that design is a singularly valuable lens through which artists evoke, trace and critique the forces and relations of production that underpin everyday experience in advanced capitalist economies.

Met lit. opg. Met reg. The author argues that the rupture of post-modernism with the critical culture of modernism, realism and Marxism is in the light of the still determining power of many of the aims and concerns of the modernist and realist projects. Also included is a description of the production, distribution and criticism of the visual arts in Britain since the late 1970s and the rise of Thatcherism.