

Boris Mikhailov

Art in the Age of Anxiety
 Miss Cox
 Boris Mikhailov: Bücher Books
 Boris Mikhailov
 Boris Mikhailov
 Boris Mikhailov
 Boris Mikhailov
 Boris Mikhailov
 Boris Mikhailov
 German Portraits
 Diary
 Boris Mikhailov
 History Becomes Form
 The Hasselblad Award 2000
 Case History
 Joan Fontcuberta
 Another Kind of Life
 Boris Mikhailov: Temptation of Life
 The Big Archive
 The Wedding
 Boris Mikhailov - Serie Von Vier / Boris Mikhailov - Series of Four
 Tokyo Love
 Boris Mikhailov
 Boris Mikhailov: Salt Lake
 From Japan
 Auto Focus
 Boris Michailov Tacita Dean
 Boris Mikhailov
 Alexander Kosolapov
 Boris Mikhailov
 Boris Mikhailov
 Unfinished Dissertation
 Juergen Teller: the Master IV
 The Bikeriders
 Made in Mind
 Ostalgia
 Boris Mikhailov
 Yesterday's Sandwich
 Yesterday's sandwich
 Boris Mikhailov

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CRAWFORD FLORES

Art in the Age of Anxiety Phaidon Press Limited

Filled with compelling images from revered photographers of the past and present, this book sheds light on marginalized communities who have traditionally shied away from the camera. At a time when individual rights are being contested and when those on the fringes of society feel deeply threatened, this powerful photographic compilation delivers a message of humanity and inclusiveness that transcends geopolitical and cultural boundaries. Works by critically acclaimed photographers including Bruce Davidson, Paz Errazuriz, Jim Goldberg, Danny Lyon, Mary Ellen Mark, Boris Mikhailov, Daido Moriyama, and Dayanita Singh cast a compassionate, unflinching eye on the worlds inhabited by transsexuals, hookers, hustlers, bikers, junkies, circus performers, gang members, survivalists, petty criminals, and others who live in the shadows, on the streets, and out of the public eye. Grouped by photographer and ranging in genre from portraiture to photojournalism, these images were selected for their authentic and humane perspective, as well as for their artistic brilliance. An important testament to photography's power to both expose injustice and provide affirmation for those outside the norm, this collection bears witness to the ways social attitudes change across time and space, and how visual representation can promote understanding and dialogue.

Miss Cox National Geographic Books

From Japan is Boris Mikhailov's photographic statement from and on Japan. Best known for images of his native Ukraine, Mikhailov is concerned with ignored social realities and depicts his subjects with tragicomic compassion. By turning his attention to Japan, Mikhailov has joined other contemporary colour photographers such as Nan Goldin and Juergen Teller who have been fascinated by the country. Mikhailov's Japan displays sexual desire as an often repressed but underlying social factor. Boris Mikhailov was born in 1938 in Kharkov, Ukraine, and today lives and works in the Ukraine and Berlin. His work has been important in documenting the effects of the break-up of the Soviet Union on social structures and the human condition. Mikhailov has exhibited extensively, at institutions including the Kunsthalle Zurich and the Museum of Modern Art in New York. In 2000 he received the Hasselblad Award.

Boris Mikhailov: Bücher Books M'Orel Books

Item chiefly consists of photographs of the homeless in the artist's hometown of Kharkov in the Ukraine.

Boris Mikhailov Walther Konig Verlag

Artists and writers examine the bombardment of information, misinformation, emotion, deception, and secrecy in online and offline life in the post-digital age. Every day we are bombarded by information, misinformation, emotion, deception, and secrecy in our online and offline lives. How does the never-ending flow of data affect our powers of perception and decision making? This richly illustrated and boldly designed collection of essays and artworks investigates visual culture in the post-digital age. The essays, by such leading cultural thinkers as Douglas Coupland and W. J. T. Mitchell, consider topics that range from the future of money to the role of art in a post-COVID-19 world; from mental health in the digital age to online grieving; and from the mediation of visual culture to the thickening of the digital sphere. Accompanying an ambitious exhibition conceived by the Sharjah Art Foundation and volume editor and curator Omar Kholeif, the book is a work of art and a labor of love, emulating the labyrinthine corridors of the exhibition itself. Created by a group of writers, artists, designers, photographers, and publishers, *Art in the Age of Anxiety* calls upon us to consider what our collective future will be and how humanity will adapt to it.

[Boris Mikhailov](#) Scalo Publishers

This season sees the release of the newest book in Juergen Teller's original and beloved "Masters" series. Teller made his first Master in 2005 as an homage to everything he believes is a master or masterful--be it a chef like Fergus Henderson, an artist like David Hamilton, his own grandmother, Kurt Cobain, or a landscape--as well as a tongue-in-cheek recognition of himself as a master of his own photographic identity. The concept was simple: to produce an ongoing series of humble books, each at the same small size, with no text and as little design as possible--an antithesis to the standard overblown coffee-table book. Like past volumes in the series, *The Master IV* features an unpredictable mix of Teller's eclectic photography: be it his unorthodox fashion work, still lifes and landscapes, celebrity and self-portraits, or images that slip between these genres. These books are dedicated to four of Teller's most important masters who have influenced both his work and outlook on life--Nobuyoshi Araki, William Eggleston, Boris Mikhailov and Charlotte Rampling--and feature new portraits of them. I don't like taking a sly picture on the side. I like the direct approach. I want to be as honest to myself and the subject as possible. And I'm depending on their humanness to come through. Juergen Teller

Boris Mikhailov Distanz Editions

Ukrainian documentary photographer Boris Mikhailov (born 1938) is internationally admired for his intense, clear-eyed depictions of his homeland, the Ukraine--most famously, his portrayals of the everyday struggles of the bomzhes, the homeless, a class that dramatically enlarged after the collapse of the Soviet Union in 1991. Using this raw and emotive material, Mikhailov touches on themes ranging from the living conditions in post-communist Eastern Europe and the fallen ideals of the Soviet Union to the harsher trials of human existence. Although deeply rooted in a specific historical context, his work also narrates more accessible, personal threads of humor, lust, vulnerability, aging and death. This publication presents, in facsimile, Mikhailov's well-known artist's books *Krymskaja Fotomanija* (Crimean Photomania) and *Mountains*, each of which is 128 pages and which are here supplemented by 80 pages of informative, illustrated text.

Boris Mikhailov Phaidon Press

A signed, limited edition of Boris Mikhailov's portrait of contemporary Eastern and Western Europe In this hefty photobook, published in an edition of 500 copies, the celebrated Ukrainian photographer Boris Mikhailov (born 1938) mixes earlier pictures with photographs from 2017 that were taken in a Soviet-era crematorium in Kyiv. Other settings featured here include the crumbling corners of East and West European cities, private bedrooms and public hospitals, gardens and bars. Across more than 200 photographic diptychs, Mikhailov draws connections between histories and technologies, while playfully stressing formal correlations between motifs. Where earlier artist's books by Mikhailov, such as *Case History* and *Unfinished Dissertation*, explored life on Ukrainian streets or under Soviet rule, now, with *Temptation of Life*, he offers a more philosophical account of the everyday, of the perishability of all flesh, on sex, life and death.

Boris Mikhailov Phaidon Press

Maquette Braunschweig is Boris Mikhailov's analysis of Germany's political and demographic development. In 2008 he closely followed the production of Aeschylus' *The Persians* in Braunschweig. The public took part, forming the typical ancient Greek chorus and the production was a symbolic play about war and the documentation of a young democracy. Mikhailov was also a part of the production process and he developed an oeuvre in four acts: "German Portraits", "Shooting", "Bus Stop" and "Home T(h)eatre". In a city where the number of young people and children is constantly decreasing, Mikhailov takes a close look at the weak points and the margins of this community and paints a unique and clairvoyant picture of Germany's future.

Boris Mikhailov Walther Konig Verlag

Item consists of images taken at Salt Lake, near Slavjansk in the Ukraine in 1986.

German Portraits Phaidon

"I, Mikhaylov Boris Andreevich, born 1938, Ukrainian. Father Mikhaylov Andrey Nikolaevich, Ukrainian, born 1909. Mother Mikhaylova Khaya Markovna, Jewish, born 1911. Brother, Mikhaylov Anatoliy Andreevich. The only foreign country I have been to is Poland. I have no criminal record. Now I am employed as a photographer at the House of Political Education (in actual fact I am in charge of cleaning the floors)". In 1985, when the Soviet Union still existed, Mikhaylov created a wonderful series of handcolored and toned photographic prints, integrating philosophical, lyrical or enigmatic statements with pictures of every day life situations. Now that Mikhaylov has become a secret star of the Western art scene -- a "brother" of Ilya Kabakov -- this book shows the poetic power of an artist switching in a staggering way between reality and the artificial. This artist's book is a compelling album of sharp humour, deep sadness and unexpected ruptures that characterize our contemporary lives and our selves.

Diary Hirmer Verlag GmbH

The archive as a crucible of twentieth-century modernism and key for understanding contemporary art. The typewriter, the card index, and the filing cabinet: these are technologies and modalities of the archive. To the bureaucrat, archives contain little more than garbage, paperwork no longer needed; to the historian, on the other hand, the archive's content stands as a quasi-objective correlative of the "living" past. Twentieth-century art made use of the archive in a variety of ways—from what Spieker calls Marcel Duchamp's "anemic archive" of readymades and El Lissitzky's Demonstration Rooms to the compilations of photographs made by such postwar artists as Susan Hiller and Gerhard Richter. In *The Big Archive*, Sven Spieker investigates the archive—as both bureaucratic institution and index of evolving attitudes toward contingent time in science and art—and finds it to be a crucible of twentieth-century modernism. Dadaists, constructivists, and Surrealists favored discontinuous, nonlinear archives that resisted hermeneutic reading and ordered presentation. Spieker argues that the use of archives by such contemporary artists as Hiller, Richter, Hans-Peter Feldmann, Walid Raad, and Boris Mikhailov responds to and continues this attack on the nineteenth-century archive and its objectification of the historical process. Spieker considers archivally driven art in relation to changing media technologies—the typewriter, the telephone, the telegraph, film. And he connects the archive to a particularly modern visuality, showing that the avant-garde used the archive as something of a laboratory for experimental inquiries into the nature of vision and its relation to time. *The Big Archive* offers us the first critical monograph on an overarching motif in twentieth-century art.

Boris Mikhailov Walther Konig Verlag

An insider's account of the art and artists of the most interesting Russian artistic phenomenon since the Russian Avant-Garde. In the 1970s and 1980s, a group of "unofficial" artists in Moscow—artists not recognized by the state, not covered by state-controlled media, and cut off from wider audiences—created artworks that gave artistic form to a certain historical moment: the experience of Soviet socialism. The Moscow conceptualists not only reflected and analyzed by artistic means a spectacle of Soviet life but also preserved its memory for a future that turned out to be different from the officially predicted one. They captured both the shabby austerity of everyday Soviet life and the utopian energy of Soviet culture. In *History Becomes Form*, Boris Groys offers a contemporary's account of what he calls the most interesting Russian artistic phenomenon since the Russian avant-garde. The book collects Groys's essays on Moscow conceptualism, most of them written after his emigration to the West in 1981. The individual artists of the group—including Ilya Kabakov, Lev Rubinstein, and Ivan Chuikov—became known in the West after perestroika, but until now the artistic movement as a whole has received little attention. Groys's account sheds light not only on the Moscow Conceptualists and their work but also on the dilemmas of Soviet artists during the cold war.

History Becomes Form Scalo Publishers

Morel Books is a London based independent publisher specializing in affordable limited edition art books and zines. Challenging and provocative, Mikhailov's photographs document human casualties living in post communist Eastern Europe after the demise of the Soviet Union. They are unflinching and ruthless depictions of poverty and the homeless (also known as Bomzhes) living in the margins

of Russia's new economic regime without social support or care. This series presents a simulated wedding between two homeless people often naked and in sexual poses, set amongst their own surroundings."

The Hasselblad Award 2000 Kerber Verlag

These photographs are dedicated to the Blaue Horse group. This group or movement of young people, many of whom were students in my home city at the end of the 1950s, deep in Soviet times, loved the Beatles, danced to rock and roll, and dreamt about the freedom of the West. They came and went to jail.... for pornography (convicting someone for madness or pornography was one of the ways used to crack down on any opposition). As one of the main proofs, the court was presented with photographs of these young people on the beach, in swimwear striking, 'Western' poses....I started with my photography about five years later; it was the time when it was forbidden to shoot many - or almost all - things, but no one kills for it already....-- Boris Mikhailov

Case History Steidl

For the acclaimed photographer Boris Mikhailov (born 1938), a society's most significant paradigm shifts are often most clearly perceived in the smallest of everyday transactions. For example, in a café or restaurant in the Soviet-era Ukraine, a waiter would have offered you 'tea or coffee?'. Today, two decades after the fall of the Soviet bloc and the ascent of western capitalism, it's 'tea, coffee, cappuccino?'. In his latest body of work, Mikhailov addresses this shift by focusing on his hometown of Charkow, in the north east of the Ukraine. Here, the consumerist invasion of western capitalism is everywhere apparent in huge, colourful advertising banners and billboards, but the promises of the so-called Orange Revolution seem to have been fulfilled for only a few. Mikhailov writes that 'only when one sees misery in a picture, does one begin to notice it in the street', and throughout the 200-plus photographs in this volume, he takes pains to neither dramatize nor ameliorate the conditions of life in Charkow; and so his tough-minded pictures present a bleak but rigorously honest portrait of the Ukraine and its inhabitants.

Joan Fontcuberta Scalo Publishers

This volume - investigating the work of a particular photographer, in this case, Boris Mikhailov - comprises a 4000-word essay by an expert in the field, 5 photographs presented chronologically, each with a commentary, and a biography of the featured photographer.

Another Kind of Life MIT Press

Genius, bohemian, social rebel, moral provocateur, charismatic visionary. The artist has always been surrounded by enchanting myths. Today many aspects of artistic practice are shifting and, as a result, creating new relationships between the artist and art institutions, collectors, and the art market. Briefly but inspiringly, Marta Gnyp analyzes the phenomena that have influenced and shaped the context in which contemporary artists produce their artworks and present them to the public and collectors.

Boris Mikhailov: Temptation of Life Scalo Publishers

This project by Dutch photographer Mariken Wessels (1963) is a multifaceted artistic translation of her fascination with an anonymous woman who posed for Eadweard Muybridge's camera in 1885. In the 24-image sequence 'Arising from the Ground?', the obese woman, who was supposedly named Miss Cox, can be observed as she moves from lying down to a fully upright position. Wessels was inspired by this woman to start making large clay sculptures and photographing obese female models swimming underwater. In these images she focuses on the landscapes the human body assumes when immersed in water. The book also presents studio views, sketches, and other research.

The Big Archive MIT Press

Presents works by more than thirty artists from twenty countries across Eastern Europe and the former Soviet republics, interspersed with pieces by Westerners grappling with the facts and the fictions of life under Communism.

The Wedding Scalo Publishers

An extraordinary project by one of the most influential contemporary photographers working today.

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