

Rethinking Curating Art After New Media

Rethinking Curating Art Now Curating Immateriality The 'Do-it-Yourself' Artwork Curating Thinking Contemporary Curating Curating Now Curating and Politics Beyond the Curator New Art Examiner Careers in Art On Curating New Collecting: Exhibiting and Audiences after New Media Art Curating Subjects A Prior After the Spring Curating Art A Brief History of Curating Flash Art International 06 Curating New Media Beryl Graham Lilian Cameron Joasia Krysa Anna Dezeuze Anna Harding Terry E. Smith Paula Marincola Andrea Phillips Blythe Camenson Carolee Thea Beryl Graham Søren Andreasen Marian Dzurik Janet Marstine Hans Ulrich Obrist Liverpool Biennial of Contemporary Art Tamas Banovich Rethinking Curating Curating Art Now Curating Immateriality The 'Do-it-Yourself' Artwork Curating Thinking Contemporary Curating Curating Now Curating and Politics Beyond the Curator New Art Examiner Careers in Art On Curating New Collecting: Exhibiting and Audiences after New Media Art Curating Subjects A Prior After the Spring Curating Art A Brief History of Curating Flash Art International 06 Curating New Media *Beryl Graham Lilian Cameron Joasia Krysa Anna Dezeuze Anna Harding Terry E. Smith Paula Marincola Andrea Phillips Blythe Camenson Carolee Thea Beryl Graham Søren Andreasen Marian Dzurik Janet Marstine Hans Ulrich Obrist Liverpool Biennial of Contemporary Art Tamas Banovich*

redefining curatorial practice for those working with new kinds of art as curator steve dietz has observed new media art is like contemporary art but different new media art involves interactivity networks and computation and is often about process rather than objects new media artworks are difficult to classify according to the traditional art museum categories determined by medium geography and chronology and present the curator with novel challenges involving interpretation exhibition and dissemination this book views these challenges as opportunities to rethink curatorial practice it helps curators of new media art develop a set of flexible tools for working in this fast moving field and it offers useful lessons from curators and artists for those working in such other areas of art as distributive and participatory systems the authors both of whom have extensive experience as curators offer numerous examples of artworks and exhibitions to illustrate how the roles of curators and audiences can be redefined in light of new media art s characteristics rethinking curating offers curators a route through the hype around platforms and autonomous zones by following the lead of current artists practice

the site of curatorial production has been expanded to include the space of the internet and the focus of curatorial attention has been extended from the object to dynamic network systems part of the data browser series this book explores the role of the curator in the face of these changes

viewers of contemporary art are often invited to involve themselves actively in artworks by entering installations touching objects performing instructions or clicking on interactive websites why have artists sought to engage spectators in these new forms of participation in what ways does active participation affect the viewer s experience and the status of the artwork spanning a range of practices including kinetic art happenings environments performance installations relational and new media art from the 1950s to the present this critical

anthology sheds light on the history and specificity of artworks that only come to life when the viewer is invited to do it yourself rather than a specialist topic in the history of twentieth and twenty first century art the do it yourself artwork raises broader issues concerning the role of the viewer in art the status of the artwork and the socio political relations between art and its contexts

this handbook is a reference book for the paging industry it aims to provide depth of theoretical understanding mathematics has been used sparingly and restricted to certain technical sections permitting the non mathematical reader to skip these without losing over comprehension

thinking contemporary curating is the first publication to comprehensively explore what is distinctive about contemporary curatorial thought in five essays art historian critic and theorist terry smith surveys the international landscape of current discourse explores a number of exhibitions that show contemporaneity in present recent and post art describes the enormous growth world wide of exhibitionary infrastructure and the instability that haunts it re examines the phenomenon of artist curators and curator artists and assesses a number of key tendencies in curating such as the reimagined museum the expanded exhibition historicization and recuration infrastructural activism and engaged spectatorship as responses to contemporary conditions book cover

in a time which one critic characterized recently as the era of the curator it is not only relevant but absolutely necessary to thoroughly question the current state of curatorial practice its professional values and the assumptions implicit in them curating now gathers together the thoughts of a diverse group of internationally recognized influential curators comments presented for the benefit and examination of their peers at a weekend long symposium held in october 2000 questions regarding curatorial power and authorship as well as how external pressures and challenges shape exhibitions were addressed by participants including robert storr senior curator the museum of modern art new york thelma golden deputy director of exhibitions the studio museum in harlem new york hans ulrich obrist curator musee d art moderne de la ville de paris and nicholas serota director tate gallery london

ever since the nineteen nineties curatorial discourse has revolved around the figure of the professional curator consequently curatorial politics is usually considered the direct result of a curator's deliberate acts and intentions now however new institutional models and modes of exhibition practice together with key shifts in funding and collecting strategies have revealed aspects of curatorial politics over which the exhibition maker has little or no control the present volume presents a series of essays by noted art theorists and cultural scientists that go beyond the perspective of the individual curator to reveal these previously unexplored levels of curatorial politics

the independent voice of the visual arts

provides descriptions of careers in art and discusses training and educational requirements salary ranges future job potential and employment trends

carolee thea s interviewees are joseph backstein carolyn christov bakargiev okwui enwezor charles esche massimiliano gioni roselee goldberg mary jane jacob pi li virginia perez ratton and rirkrit tiravanija

the collections of museums galleries and online art organisations are increasingly broadening to include more new media art because new media is used as a means of documenting archiving and distributing art and because new media art might be interactive with its audiences this highlights the new kinds of relationships that might occur between audiences as viewers participants selectors taggers or taxonomisers new media art presents many challenges to the curator and collector but there is very little published analytical material available to help meet those challenges this book fills that gap drawing from the editor s extensive research and the authors expertise in the field the book provides clear navigation through a disparate arena the authors offer examples from a wide geographical reach including the uk north america and asia and integrate the consideration of audience response into all aspects of their work the book will be essential reading for those studying or practicing in new media curating or museums and galleries

edited by paul o neill introduction by paul o neill annie fletcher

curating art provides insight into some of the most socially and politically impactful curating of historical and contemporary art since the late 1990s it offers up a museological framework for understanding watershed developments of curating in art museums representing the plurality of theory and practice around the expanded field of relational curating the book focuses on curating that prioritises the quality of relationships between people and objects between institutions and people and among people it has wide international breadth with particularly strong representation in east and southeast asia including four papers never before translated into english this asian cluster illuminates the globalisation of the field and challenges dichotomies of east and west while acknowledging distinctions within specific but often transnational cultural spheres the compelling philosophical perspectives and case studies included within curating art will be of interest to students and researchers studying curating exhibition development and art museums the book will also inspire current and emerging curators to pose challenging but important questions about their own practice and the relationships that this work sustains

this bestseller is now available in its 6th reprinted edition this publication now in its 6th reprinted edition is dedicated to pioneering curators and presents a unique collection of interviews by hans ulrich obrist anne d harnoncourt werner hofman jean leering franz meyer seth siegelaub walter zanini johannes cladders lucy lippard walter hopps pontus hultén and harald szeemann are gathered together in this volume the contributions map the development of the curatorial field from early independent curating in the 1960s and 1970s and the experimental institutional programs developed in europe and in the usa at this time through documenta and the development of biennales this book is part of the documents series co published with les presses du réel and dedicated to critical writings

the intention of the international 06 exhibition as with its predecessors is to recognise the specific cultural context in which it is shown liverpool is unique in its people history and built environment and yet it is also representative of many post industrial cities the exhibition will be sensitive to the context of the city made and seen in liverpool

julian stallabrass discusses the exhibition he curated for tate britain art and money online matthew gansallo discusses his work commissioning and curating artists for tate website

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Introduction

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