

Hans Ulrich Obrist Everything You Always Wanted To Know About Curating But Were Afraid To Ask

Everything You Always Wanted to Know About Curating*The Curator's HandbookEverything You Always Wanted to Know about Hans Ulrich Obrist*Collecting in the Twenty-first CenturyHans Ulrich Obrist IndexedBestiary of Corona AnimalsCurating ArtSituating Global ArtBrain Function in Old AgeThinking Contemporary CuratingTheatre RecordMirageBeverage WorldProceedings of Seminars YishuReports of Cases Decided in the Court of Appeals of the State of OregonCurating and Politics Beyond the CuratorProceedings of SeminarsArt and AsiaPacific Hans-Ulrich Obrist Adrian George Holly Crawford Johannes Endres Holly Crawford Niekolaas Johannes Lekkerkerk Janet Marstine Sarah Dornhof H. P. Krause Terry E. Smith Michael Serrian Duke University. Council on Aging and Human Development Oregon. Court of Appeals Andrea Phillips Duke University. Council on Gerontology

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everything you ever wanted to know about hans ulrich obrist but were afraid to ask has been asked by the sixteen practitioners in this book spanning the beginning of his career as a young curator in his zurich kitchen to his time most recently as the co director of exhibitions and programs and director of international projects at the serpentine gallery in london the book is a production of reality conversations it undertakes the impossible pinning down this peripatetic curator attempting to map his psychogeography so that silences may be transcribed in a sense it organizes a protest against forgetting and affirms the sagacity of an artist who told this dontstop curator don t go when he contemplated leaving the art world for other fields to go beyond the fear of pooling

knowledge in lieu of bringing other fields into the then hermetic art world contributors jean max colard robert fleck jefferson hack nav haq noah horowitz sophia krzys acord brendan mcgetrick markus miessen ingo niermann paul o neill philippe parreno alex poots juri steiner gavin wade enrique walker

from pitching your ideas and writing loan requests to working with artists lenders and art handlers to writing interpretation material installing and promoting your exhibition the curator's handbook is the most clear and complete guide yet to the art and practice of curating an introduction maps the history of curating from its origins in the 17th century to the multifarious roles of the curator today tastemaker custodian interpreter educator facilitator organizer adrian george then guides the reader across thirteen chapters through the process of curating an exhibition each step is described in valuable detail and clear informative language by this experienced curator whose text pinpoints the keys to success as well as which pitfalls to avoid with advice and tips from a renowned cast of international museum directors and curators including daniel birnbaum aric chen elizabeth ann macgregor hans ulrich obrist jennifer russell and nicholas serota this new edition updated to reflect current concerns in the art world and the latest recommended best practices remains the essential handbook for all students museum and gallery professionals as well as established or aspiring curators

indexes two were created of hans ulrich obrist's book everything you always wanted to know about curating but were afraid to ask as an aid to the readers and those interested in the workings of contemporary art the book does not have an index this little book is an aid to his curating process though an index of all the names of the people mentioned in that book hans ulrich obrist is a major contemporary curator the index also might just shed light on the question of why are there no great women artist one possible answer lies here

introduction collecting in the digital age christoph zeller collecting defining the subject johannes endres collector as curator collecting in the post internet age boris groys should libraries still be charged with collecting in a digital environment michael knoche museums and collecting as and media in the digital age peter m mcisaac quality storage collecting as a technique of reading nikolaus wegmann phenomenology of memory in an age of big data clifford b anderson collecting the cultural memory of palmyra erin l thompson conservation in the digital age jessica walther music and the limits of collectability rolf j goebel cat art and climate change collecting in the data anthropocene edward dawson doomed to collect dataveillance as inner logic of the internet roberto simonowski data collection in the age of surveillance capitalism douglas c schmidt

a list and index of the curatorial concepts of hans ulrich obrist that were derived from his book everything you always wanted to know about curating his book did not include an index it is a guide and tool that is provided to the reader it is provided as an educational scientific and artistic project

bestiary of corona animals is an essay that illuminates the causal relations between the human tendency to objectify the world the continuous expansion of extractive activity the trace effects of the current climate regime and the outbreak of the current coronavirus pandemic these seemingly distinct phenomena often analyzed and discussed separately in fact share the same roots the text introduces a cast of different animals both fictional and tangibly real whose personal opinions and experiences informed by animal rights and ethics biopower geopolitics and necropolitics give credence to the hypothesis that the human colonization of the natural territory of the virus enabled the pandemic to spread in the first place these animal voices seek for a type of worlding that provides an equal footing for humans and non humans starting by exchanging self interest for empathic non understanding and selfless reciprocity from the isolation of thinking and acting in a vacuum to a world continuum

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

in recent years the term global art has become a catchphrase in contemporary art discourses going beyond additive notions of canon expansion this volume encourages a differentiated inquiry into the complex aesthetic cultural historical political epistemological and socio economic implications of both the term global art itself and the practices it subsumes focusing on diverse examples of art curating historiography and criticism the contributions not only take into account new hegemonies and exclusions but also the shifting conditions of transcultural art production circulation and reception

experimental gerontopsychology attempts to test causal hypotheses about old age related behavioral changes by the manipulation of age differences an experimental treatment is introduced with the purpose of equating different age groups with respect to a potentially relevant function if the treatment results in an assimilation of the behavior of the different age groups age by treatment interaction differences in this function are considered as causal for the normally observed behavioral difference if it does not result in an assimilation of the behavior of the different age groups main effect of treatment differences in this function are considered as irrelevant for the normally observed behavioral difference the different interpretations of age by treatment

interactions and main effects of treatment in this kind of research are reasonable only if the experimental treatment actually results in an equalization of the age groups with respect to the function of interest as is shown such a functional equalization can neither be demonstrated nor assumed in many cases in such cases studies with either age group can be used to investigate hypotheses about potential causes for old age related behavioral changes studies with young subjects having important advantages over studies with old subjects a test of causal relationships by age by treatment interactions is possible in cases where the experimental treatment evidently results in an equalization of the age groups with respect to the function in question unfortunately the field of application for this kind of approach is rather limited

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

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

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