

# The Culture Of Curating And The Curating Of Culture S

The Culture of Curating and the Curating of Culture(s) A Companion to Curation The Curatorial Conundrum The Curatorial Ways of Curating A Companion to Curation The Art of Curating Curationism Curating Curation The Curator's Handbook Curating and Politics Beyond the Curator Curating Art Now Curating the Complex and the Open Strike Curating Immateriality The Curating of Marine Geological Samples How Institutions Think On Curating The New Curator Curating Subjects The Philosophy of Curatorial Practice Paul O'Neill Brad Buckley Paul O'Neill Jean Paul Martinon Hans Ulrich Obrist Brad Buckley Sally Anne Duncan David Balzer Rachel Witham ADRIAN. GEORGE Andrea Phillips Lilian Cameron Terry Smith Joasia Krysa William Riedel Paul O'Neill Carolee Thea Natasha Hoare Søren Andreasen Sue Spaid

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how curating has changed art and how art has changed curating an examination of the emergence

contemporary curatorship once considered a mere caretaker for collections the curator is now widely viewed as a globally connected auteur over the last twenty five years as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis the curator has gone from being a behind the scenes organizer and selector to a visible centrally important cultural producer in the culture of curating and the curating of culture s paul o neill examines the emergence of independent curatorship and the discourse that helped to establish it o neill describes how by the 1980s curated group exhibitions large scale temporary projects with artworks cast as illustrative fragments came to be understood as the creative work of curator auteurs the proliferation of new biennials and other large international exhibitions in the 1990s created a cohort of high profile globally mobile curators moving from venice to paris to kassel in the 1990s curatorial and artistic practice converged blurring the distinction between artist and curator o neill argues that this change in the understanding of curatorship was shaped by a curator centered discourse that effectively advocated and authorized the new independent curatorial practice drawing on the extensive curatorial literature and his own interviews with leading curators critics art historians and artists o neill traces the development of the curator as artist model and the ways it has been contested the culture of curating and the curating of culture s documents the many ways in which our perception of art has been transformed by curating and the discourses surrounding it

the definitive reference text on curation both inside and outside the museum a companion to curation is the first collection of its kind assembling the knowledge and experience of prominent curators artists art historians scholars and theorists in one comprehensive volume part of the blackwell companion series this much needed book provides up to date information and valuable insights on the field of curatorial studies and curation in the visual arts accessible and engaging chapters cover diverse contemporary methods of

curation its origin and history current and emerging approaches within the profession and more this timely publication fills a significant gap in literature on the role of the curator the art and science of curating and the historical arc of the field from the 17th century to the present the companion explores topics such as global developments in contemporary indigenous art asian and chinese art since the 1980s feminist and queer feminist curatorial practices and new curatorial strategies beyond the museum this unique volume offers readers a wide range of perspectives on curating in both theory and practice includes coverage of curation outside of the eurocentric and anglosphere art worlds presents clear and comprehensible information valuable for specialists and novices alike discusses the movements models people and politics of curating provides guidance on curating in a globalized world broad in scope and detailed in content a companion to curation is an essential text for professionals engaged in varied forms of curation teachers and students of museum studies and readers interested in the workings of the art world museums benefactors and curators

the future of curatorial practice how education research and institutions can adapt to the expansion of the curatorial field today curators are sometimes more famous than the artists whose work they curate and curatorship involves more than choosing objects for an exhibition the expansion of the curatorial field in recent decades has raised questions about exhibition making itself and the politics of production display and distribution the curatorial conundrum looks at the burgeoning field of curatorship and tries to imagine its future indeed practitioners and theorists consider a variety of futures the future of curatorial education the future of curatorial research the future of curatorial and artistic practice and the institutions that will make these other futures possible the contributors examine the proliferation of graduate programs in curatorial studies over the last twenty years and consider what can be taught without giving up what is precisely curatorial within the ever expanding parameters of curatorial practice in recent times they discuss curating as collaborative research asking what happens when exhibition operates as a mode of research in its own right

they explore curatorial practice as an exercise in questioning the world around us and they speculate about what it will take to build new innovative and progressive curatorial research institutions contributors nancy adajania mélanie bouteloup nikita yingqian cai luis camnitzer eddie chambers zasha cerizza colah galit eilat liam gillick koyo kouoh miguel a lópez hans ulrich obris paul o neill tobias ostrander joão ribas sarah rifky sumesh sharma simon sheikh lucy steeds jeannine tang david the jelena vesić vladimir jerić vlidi what how for whom whw mick wilson vivian zihel copublished with the center for curatorial studies bard college luma foundation

stop curating and think what curating is all about this book starts from this simple premise thinking the activity of curating to do that it distinguishes between curating and the curatorial if curating is a gamut of professional practices for setting up exhibitions then the curatorial explores what takes place on the stage set up both intentionally and unintentionally by the curator it therefore refers not to the staging of an event but to the event of knowledge itself in order to start thinking about curating this book takes a new approach to the topic instead of relying on conventional art historical narratives for example identifying the moments when artistic and curatorial practices merged or when the global curator author was first identified this book puts forward a multiplicity of perspectives that go from the anecdotal to the theoretical and from the personal to the philosophical these perspectives allow for a fresh reflection on curating one in which suddenly curating becomes an activity that implicates us all artists curators and viewers not just as passive recipients but as active members as such the curatorial is a book without compromise it asks us to think again fight against sweeping art historical generalizations the sedimentation of ideas and the draw of the sound bite curating will not stop but at least with this book it can begin to allow itself to be challenged by some of the most complex and ethics driven thought of our times

drawing on his own experiences and inspirations from staging his first exhibition in his tiny zurich kitchen in 1986 to encounters and conversations with artists exhibition makers and thinkers alive and dead hans ulrich obris t s ways of curating looks to inspire all those engaged in the creation of culture moving from meetings with the artists who have inspired him including gerhard richter and gilbert and george to the creation of the first public museums in the 18th century recounting the practice of inspirational figures such as diaghilev and walter hopps skipping between exhibitions his own and others continents and centuries ways of curating argues that curation is far from a static practice driven by curiosity at its best it allows us to create the future

this book a companion to curation will fill a crucial and longstanding gap in the literature on the curator curating and the history of curating in its varied forms this collection of chapters aims to be a clear engaging and timely publication and the major reference text in the field the book is divided into four broad conceptual sections one an overview the origin and provenance of curating two movements models people and politics three curating in a globalised world four beyond the museum curating at the frontier this book which is part of the blackwell companion series provides a reference work for the field of curatorial studies and curating in the visual arts that is comprehensive in scope and context comprehensible to the non specialist and representative of the diversity of current approaches within the profession and beyond

from 1921 until 1948 paul j sachs 1878 1965 offered a yearlong program in art museum training museum work and museum problems through harvard university s fine arts department known simply as the museum course the program was responsible for shaping a professional field museum curatorship and management that in turn defined the organizational structure and values of an institution through which the american public came to know art conceived at a time of great museum expansion and public interest in the united states the museum course debated curatorial priorities and put theory into practice through the placement of

graduates in museums big and small across the land in this book authors sally anne duncan and andrew mcclellan examine the role that sachs and his program played in shaping the character of art museums in the united states in the formative decades of the twentieth century the art of curating is essential reading for museum studies scholars curators and historians

now that we curate even lunch what happens to the role of the connoisseur in contemporary culture curate is now a buzzword applied to everything from music festivals to artisanal cheese inside the art world the curator reigns supreme acting as the face of high profile group shows and biennials in a way that can eclipse and assimilate the contributions of individual artists at the same time curatorial studies programs continue to grow in popularity and businesses are increasingly adopting curation as a means of adding value to content and courting demographics everyone it seems is a now a curator but what is a curator exactly and what does the explosive popularity of curating say about our culture s relationship with taste labour and the avant garde in this incisive and original study critic david balzer travels through art history and around the globe to explore the cult of curation where it began how it came to dominate museums and galleries and how it was co opted at the turn of the millennium as the dominant mode of organizing and giving value to content at the centre of the book is a paradox curation is institutionalized and expertise driven like never before yet the first independent curators were not formally trained and any act of choosing has become curating is the professional curator an oxymoron has curation reached a sort of endgame where its widespread fetishization has led to its own demise david balzer has contributed to publications including the believer modern painters artforum com and the globe and mail and is the author of contrivances a short fiction collection he is currently associate editor at canadian art magazine balzer was born in winnipeg and currently resides in toronto where he makes a living as a critic editor and teacher

an updated edition of this essential practical handbook for all those involved in or studying the dynamic field of curating

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

an analysis of the contexts in which curating takes place why curate art these days and in the name of which interests if we ask where the curating of art occurs these days in which places which kinds of place and how apparent answers immediately appear everywhere expanding as if to ubiquity yet at the same time we sense with fragile purpose in this his newest book terry smith explores the contemporary contexts of curating looking for less apparent answers it will map the dimensions of the visual arts exhibitionary complex including its dialectical dance between institutionalization and deinstitutionalization the persistence of professional classifications of curatorship the given and changing categories of art exhibitions the increasing variety of curatorial styles the underthinking about publics and undistracted by curationism the changing roles of art making and exhibiting art within an exhibitory iconomy that is at once viral and consumptive a mapping of this kind might help us towards some answers to the more important questions why curate art these days and in the name of which interests

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

reflections on how institutions inform art curatorial educational and research practices while they shape the world around us contemporary art and curatorial work and the institutions that house them have often been centers of power hierarchy control value and discipline even the most progressive among them face the dilemma of existing as institutionalized anti institutions this anthology taking its title from mary douglas s 1986 book how institutions think reconsiders the practices habits models and rhetoric of the institution and the anti institution in contemporary art and curating contributors reflect upon how institutions inform art curatorial educational and research practices as much as they shape the world around us they consider the institution as an object of enquiry across many disciplines including political theory organizational science and sociology bringing together an international and multidisciplinary group of writers how institutions think addresses such questions as whether institution building is still possible feasible or desirable if there are emergent institutional models for progressive art and curatorial research practices and how we can establish ethical principles and build our institutions accordingly the first part thinking via institution moves from the particular to the general the second part thinking about institution considers broader questions about the nature of institutional frameworks contributors include nataša petrešin bachelez dave beech mélanie bouteloup nikita yingqian cai binna choi and annette kraus céline condorelli pip day clémentine deliss keller easterling and andrea phillips bassam el baroni charles esche patricia falguières patrick d flores marina gržinić stefano harney and fred moten alhena katsof emily pethick sarah pierce moses serubiri simon sheikh mick wilson

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

this book presents a snapshot of the most interesting curatorial practices in the art world today there is an emphasis on the now the introduction sketches in the development of curatorial practices since the 1980s but the shows under scrutiny in the following 25 case studies have all taken place in the last few years the selected exhibitions chosen by an expert panel of curators run the global gamut from europe and the us through africa and the middle east to china and illustrate the particular challenges for curators working in both the commercial and public sectors large scale shows and pop up exhibits permanent collection rehangs and art fairs all have a place here each highly illustrated case study is structured around an interview with the curator responsible for the show the text both tells the story of the show s making and fills in background information about the curator s work resulting in an accessible guide to contemporary curating

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

this book walks us through the process of how artworks eventually get their meaning using notions of belonging and membership and applying analytic perspectives it shows us how curated exhibitions invite audience members to infer an exhibition s narrative threads giving artworks their contents and discursive sense by drawing on a range of case studies from impressionism dada and surrealism to more contemporary exhibitions such as maurizio cattelan s all and damien hirst this is a new reading of exploration conceptualisation presentation and reception informing and illuminating current debates in curatorial practice

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