

The Culture Of Curating And The Curating Of Culture

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The Culture of Curating and the Curating of Culture(s) A Companion to Curation The Curatorial Conundrum The Curatorial Ways of Curating The Curating of Marine Geological Samples Curationism Curating Immateriality Curating After the Global The Culture of Curating and the Curating of Culture(s) Curating Art Curating and Politics Beyond the Curator Report of the Assistant Director and of the Curators of the U.S. National Museum Curating in a Time of Ecological Crisis The Curator's Handbook Curating Digital Art Curating the Complex and the Open Strike A Brief History of Curating A New English Dictionary on Historical Principles: part 1. C-Comm (1893) Curating Design Paul O'Neill Brad Buckley Paul O'Neill Jean Paul Martinon Hans Ulrich Obrist William Riedel David Balzer Joasia Krysa Paul O'Neill Paul O'Neill Janet Marstine Andrea Phillips United States National Museum Felicity Fenner Adrian George Annet Dekker Terry Smith Hans Ulrich Obrist James Augustus Henry Murray Donna Loveday

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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 m®lanie bouteloup nikita yingqian cai luis camnitzer eddie chambers zasha cerizza colah galit eilat liam gillick koyo kouoh miguel a l pez hans ulrich obrisit paul o neill tobias ostrander jo«o ribas sarah rifky sumesh sharma simon sheikh lucy steeds jeannine tang david the jelena vesi vladimir jeri vliidi what how for whom whw mick wilson vivian zihelr copublished with the center for curatorial studies

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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 obrist 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

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

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

what it means to be global or to be local in the context of artistic curatorial and theoretical knowledge and practice in this volume an international interdisciplinary group of writers discuss what it means to be global or to be local in the context of artistic curatorial and theoretical knowledge and practice continuing the discussion begun in the curatorial conundrum 2016 and how institutions think 2017 curating after the global considers curating and questions of locality geopolitical change the reassertion of nation states and the violent diminishing of citizen and denizen rights across the globe it has become commonplace to

talk of a globalized art world and even to speak of contemporary art as a driver of globalization this universalization of what art is or can be is often presumed to be at the cost of local traditions and any sense of locality and embeddedness but need this be the case the contributors to curating after the global explore among other things specific curatorial projects that may offer roadmaps for the globalized present new institutional approaches and ways of thinking vocabularies and strategies for moving forward contributors include lotte arndt marwa arsanios athena athanasiou and simon sheikh mar a berr os and jakob jakobsen qalandar bux memon ntone edjabe and david morris liam gillick alison greene yaiza mar a hern ndez vel zquez prem krishnamurthy and emily smith nkule mabaso morad montazami paul emmanuel odin vijay prashad kristin ross grace sambhosh sumesh sharma joshua simon hajnalka somogyi lucy steeds fran-oise verg s copublished with the center for curatorial studies bard college luma foundation

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

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

curating in a time of ecological crisis reaffirms the relevance and impactful role of art revealing how contemporary art exhibitions can capture the zeitgeist and advance new and collaborative approaches to a more sustainable inhabitation of earth the book is largely focused on biennales which it argues are the contemporary exhibition models with the greatest capacity to offer new perspectives and propose alternative ways of connecting with our social and natural environments felicity fenner demonstrates this by showing how curators of these high profile exhibitions are responding in creative and engaging ways to the issues that preoccupy artists and society more broadly of which the ecological crisis is paramount drawing on case studies from different parts of the world the author reveals how biennales can make a constructive contribution to debates and attitudes around climate change and how the role of the curator has evolved to re embrace a duty of care not just to art but to the natural world as well curating in a time of ecological crisis investigates how large scale exhibitions of contemporary international art can become agents of change as such the book will be essential reading for scholars students and practitioners with an interest in exhibitions curating contemporary art and environmental sustainability

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

what is the role of the curator when organizing digital art exhibitions in offline and online spaces analyzing the influence and impact of curating digital art the book focuses on how the experiments of curators artists and designers opened the possibility to reconfigure traditional models and methods for presenting and accessing digital art in the process it addresses how web based practices challenge certain established museological values and precipitate alternative ways of understanding art s stewardship curatorial responsibility public access and art history through more than twenty interviews with artists and curators in the course of the last ten years and flanked by an extensive timeline the reader of this publication is given an insight into the discourse on digital art and its curation today

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

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 hult 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

curators have become much more than just keepers of a collection with a remit to create narrative and experiential exhibitions as well as develop the museum's role as a space for learning donna loveday explores how design has come to the fore in curatorial practice with new design museums opening around the world as well as blockbusting exhibitions of fashion and popular culture featuring case studies and interviews with leading practitioners from international museums loveday examines the history of collecting and display of designed objects highlighting the changing role of the curator in addition to contemporary challenges and best practices

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