

Biennials And Beyond Exhibitions That Made Art History: 1962 2002 Ediz Illustrata

Manifesta, the first itinerant European Biennial for Contemporary Art, emerged in a post-wall, globalizing Europe. Founded in 1993, it organized traveling exhibitions aimed at providing a new framework for cultural exchange and collaboration between artists and curators from across the continent. The Manifesta Decade marks Manifesta's ten years of exhibits with original essays, unpublished images, and texts that not only document the different Manifesta exhibits but also examine the cultural, curatorial, and political terrain of the Europe from which they sprang.Including contributions from philosophers, historians, and anthropologists, interviews with architect Rem Koolhaas and historian Jacques Le Goff, and essays by such curators and writers as Okwui Enwezor, Boris Groys, Maria Hlavajova, and Hans Ulrich Obrist, the collection traces the cultural and political developments of Europe in the 1990s. It reflects the debates incited by exhibitions such as Magiciens de la Terre, Documenta, and After the Wall and explores the changing roles of curators and artists in the new geo-political context. The issues discussed include the effect of communism's collapse on Eastern Europe, the role of Biennials in the context of globalization, and the ephemerality of exhibitions versus the permanence of the museum. The book's second section traces the history of Manifesta, from its conceptual foundations and contributions to artistic practices of the 1990s to the relationship of a roving Biennial to themes of multiculturalism, migration and diaspora. At a moment when biennials continue to proliferate worldwide, The Manifesta Decade takes Manifesta as a case study to look critically at the landscape for which new exhibition paradigms have emerged. The book's 100 images, both color and black and white, include unpublished installation shots of each Manifesta exhibition.Copublished with Roomade, Brussels, in collaboration with the International Foundation Manifesta, Amsterdam.

Made in L.A. 2020: a version brings together an intergenerational and interdisciplinary mix of artists, each of whom is contributing to L.A.'s vibrant art scene. Since its inception in 2012, the Hammer Museum's Made in L.A. biennial has brought together local artists from a wide range of discipline. Under the direction of co-curators Myriam Ben Salah and Lauren Mackler, the 2020 iteration will be no exception. The Hammer's Ikechukwu Nyenyuenyi, who has previously served with Performa and The Kitchen in New York, will assist in the organization of the 2020 biennial in the role of assistant curator for performance. Drawing inspiration from historical artist magazines, this book is not documentation of the artists' work, but rather serves as an additional venue for the exhibition. It includes images of the artists' studios, art projects, and specifically for the pages of the book, as well as essays and conversations between artists and curators that weave together the conceptual through-lines of the show. This book is published in two different covers. Published with the Hammer Museum This book presents and analyzes artistic interactions both within the Soviet bloc and with the West between 1945 and 1989. During the Cold War the exchange of artistic ideas and products united Europe?s avant-garde in a most remarkable way. Despite the Iron Curtain and national and political borders there existed a constant flow of artists, artworks, artistic ideas and practices. The geographic borders of these exchanges have yet to be clearly defined. How were networks, centers, peripheries (local, national and international), scales, and distances constructed? How did (neo)avant-garde tendencies relate with officially sanctioned socialist realism? The literature on the art of Eastern Europe provides a great deal of factual knowledge about a vast cultural space, but mostly through the prism of stereotypes and national preoccupations. By discussing artworks, studying the writings on art, observing artistic evolution and artists? strategies, as well as the influence of political authorities, art dealers and art critics, the essays in Art beyond Borders compose a transnational history of arts in the Soviet satellite countries in the post war period. y

Documents significant and pioneering exhibitions that took place between 1962 and 2002.

Art + Archive

Biennials, Triennials, and Documenta

Thinking Contemporary Curating

Art's Biggest Stage

Curating in a Time of Ecological Crisis

Beyond the Box

Postcolonial Transitions in Europe

In just half a century of growth, the art fair industry has transformed the art market. Now, for the first time, art market journalist Melanie Gerlis tells the story of art fairs' rapid ascent and reflects on their uncertain future. From the first post-war European art fairs built on the imperial 19th-century model of the International Exhibitions, to the global art fairs of the 21st century and their new online manifestations, it's a tale of many twists and turns. The book brings to life the people, places and philosophies that enabled art fairs to take root, examines the pivotal market periods when they flourished, and maps where they might go in a much-changed world.

Presenting the latest iteration of this crucial exhibition, always a barometer of contemporary American art The 2022 Whitney Biennial is accompanied by this landmark volume. Each of the Biennial's participants is represented by a selected exhibition history, a bibliography, and imagery complemented by a personal statement or interview that foregrounds the artist's own voice. Essays by the curators and other contributors elucidate themes of the exhibition and discuss the participants. The 2022 Biennial's two curators, David Breslin and Adrienne Edwards, are known for their close collaboration with living artists. Coming after several years of seismic upheaval in and beyond the cultural, social, and political landscapes, this catalogue will offer a new take on the storied institution of the Biennial while continuing to serve--as previous editions have--as an invaluable resource on present-day trends in contemporary art in the United States.

In this new artist's book, Valentin Carron presents a series of collages mixing recent sculptures, details of backgrounds, and PhotoShop effects, all specially realized to be printed in this volume.If Carron's sculptures mark a renewal of appropriation through the re-employment of vernacular forms that are not part of the dominant culture, the artist develops a project confusing genres: neither authentic nor kitsch, neither readymade nor really craft, his objects play with ambiguity (fake wood, fake concrete, fake bronze, etc.) and with an iconography of power and authority (public sculptures or commemorative monuments, traditional forms, etc.).This book reflects his sculptural practice in the two-dimensionality of the page and the space of printed matter. Designed by Gavillet & Rust, it includes a contribution by the writer Julien Maret and is published on the occasion of Valentin Carron's Swiss Pavilion at the 55th Venice Biennale 2013.English and French text.

Blockbuster exhibitions are ubiquitous fixtures in the cultural calendars of major museums and galleries worldwide. The Rise of the Must-See Exhibition charts their ascent across a diverse array of museums and galleries. The book positions these exhibits in the Australian cultural context, demonstrating how policy developments and historical precedents have created a space for their current domination. Drawing on historical evidence, policy documents and contemporary debates, the book offers a complex analysis of the aims and motivations of blockbuster exhibitions. Its chronological approach reveals a genealogy of exhibits from the mid-nineteenth century onward to identify precursors to current practice. This provides a foundation upon which to examine the unprecedented growth of blockbusters in the latter half of the twentieth century. The examples discussed offer a unique opportunity to study how institutional growth, political support, individual champions and audience interest have influenced the development of large-scale temporary exhibitions. The Rise of the Must-See Exhibition considers blockbusters as an international phenomenon and, as such, is highly relevant to practitioners working across the cultural sector around the world. The book will also appeal to academics and students engaged in the study of museums and galleries, arts management and curating, as well as those interested in the history of exhibitions and cultural policy.

Whitney Biennial 2019

How Curating Took Over the Art World and Everything Else

Black Book

Valentin Carron

Re-envisioning the Contemporary Art Canon

How to Write About Contemporary Art

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.

"With an impressively global scope, this book explores approaches to the study of exhibitions within and beyond the disciplinary boundaries of art and design history. After World War II, exhibition spaces such as museums and fairs and festivals were increasingly used as locations for the exercise of 'soft power', for displays of cultural diplomacy between nations and for addressing social and political contestation. Featured case studies include explorations of the life and work of Misha Black, Belgo-American exchanges during the Cold War, Israel's appearance at the 1948-1952 Venice Biennale and the Vatican Pavilion at the 1964-1965 New York World's Fair"---

00 Throughout this century the visual avant-garde has met the public through provocative exhibitions, where partisans confronted anger and derision in reaction to the new art. Bruce Altshuler provides an account of more than twenty key exhibitions in Europe, America, and Asia from 1905 through the 60s, presenting a new perspective on advanced art through a focus on critical moments of interaction among artists, dealers, collectors, critics and public. Throughout this century the visual avant-garde has met the public through provocative exhibitions, where partisans confronted anger and derision in reaction to the new art. Bruce Altshuler provides an account of more than twenty key exhibitions in Europe, America, and Asia from 1905 through the 60s, presenting a new perspective on advanced art through a focus on critical moments of interaction among artists, dealers, collectors, critics and public.

The Exhibitionist: Journal on Exhibition Making' is an anthology of the first 12 issues of the journal about contemporary curating that bears the same name. Established in 2009 as a forum for critical reflection on exhibition-making and curatorial practice, 'The Exhibitionist' has always defined itself as ?by curators, for curators.? Modeled after the iconic French film journal 'Cahiers du cinéma', 'The Exhibitionist' has served a critical role in examining current curatorial practices by focusing specifically on the exhibition format as a site of experimentation and inquiry. 'The Exhibitionist' has historicized, analyzed and critiqued a phenomenon it is itself symptomatic of?the rise of the curator since the 1960s, the ensuing explosion of curatorial creativity and the growing fascination with the discipline of curating.

New Art in the 20th Century

The Third Havana Biennial 1989. (Part 1)

Curationism

Perspectives in a Global World

Artistic Exchange in Communist Europe (1945?1989

Dak'Art

The 50 Most Influential Exhibitions of Contemporary Art

Presents a clear and comprehensive introduction to the evolving discipline of global art studies This volume examines how art historians, critics, and artists revisit art from ancient times through to the early modern period as well as the ways in which contemporary objects are approached through the lens of global contact, exchange, networks, and trade routes. It assists students who actively seek to understand "global art history" and the discipline beyond the founding Western canons. The first section of Art History in a Global Context: Methods, Themes and Approaches explores how themes related to globalization are framing the creation, circulation, reception, and study of art today. The second section examines how curators, scholars, artists, and critics have challenged the Eurocentric canon through works of art, writings, exhibitions, biennials, large-scale conferences, and the formation of global networks. The third section is designed to help students look forward by exploring how art history in a global context is beginning to extend beyond the contemporary condition to understand the meaning, conditions, and impacts of exchange across borders and among artists in earlier periods. Presents a historiography of global art histories in academic, museological, and exhibition projects Written by a collection of authors from different linguistic, cultural, geographic, generational, and disciplinary perspectives Aids students in understanding "global art history" and the discipline beyond the founding Western canons Provides a set of case studies to bring to life methodologies being employed in the field Features contributors from the program of the Gety Foundation and the College Art Association International Committee's project Art History in a Global Context is an ideal choice for upper-level undergraduate and entry level graduate art students. It can also be used as a teaching tool, or as models for case studies in different formats.

Biennials: The Exhibitions we Love to Hate examines one of the most significant recent transitions in the contemporary art world: the proliferation of large-scale international recurrent survey shows of contemporary art, commonly referred to as contemporary biennials. Since the mid-1980s biennials have been instrumental in shaping curating as an autonomous practice. These exhibitions are also said to have provided increased visibility for certain types of new art practices, notably those that are socially and politically committed, research-based and site-specific, and to have undermined some of the more traditional art media, such as painting, drawing or sculpture. They have been responsible for substantially reshaping the contemporary art world and disrupting the existing value chain of the art market, which now relies on biennials as much as it does on major museums' acquisitions and exhibitions. Rafal Niemojewski, Director of the Biennial Foundation, deftly unpicks the critical discussion and controversy surrounding contemporary biennials. Branded by some critics as showcases of neo-liberalism run amok, in which culture has become synonymous with the dollar-generating leisure industry, biennials have also been associated with the production of monumental artworks which are both highly consumable and photogenic (Instagrammable). The exhibitions we love to hate? This engaging publication makes an essential contribution to a fascinating cultural debate.

The acclaimed portrait photographer presents a photographic study celebrating the contemporary Black male

"This book explores the recent history of exhibition-making, looking at the radical shifts that have taken place in the practice of curating contemporary art over the last 20 years. Through its most innovative shows, renowned curator Jens Hoffmann selects the 50 key exhibitions that have most significantly shaped the practice of both artists and curators. Each exhibitiin reviewed here has triggered profound changes in curatorial practice, and reanimated the potential of contemporary art. An international roster of curators, and exhibition venues that span the globe, from the USA, Mexico, Brazil and South Africa to France, Germany, the Netherlands, Turkey and Spain. Nine themed sections, including: "New Lands" (on shows such as Magiciens de la Terre, The Short Century and After the Wall); "Biennial Years" (which documents influential biennials such as the Documentas [10, 11, 13] and the Berlin and São Paulo Biennials); "New Forms" (including experiments in exhibition-making such as Do It and NowHere); "Others Everywhere" (on 'identity politics' shows such as In a Different Light, Phantom Sightings and the 1993 Whitney Biennial); "Tomorrow's Talents Today" (on influential group exhibitions of emerging artists such as Helter Skelter and Sensation); and "History" (on historical surveys such as Inside the Visible, Global Conceptualism and WACK!). A bold proposition for the future of exhibition culture as well as a means of making the recent past accessible, for any student of curating or museum studies, for professional curators and for all those interested in one of today's most dynamic forms of cultural production"--Provided by publisher.

Quiet As It's Kept

Methods, Themes, and Approaches

Censorship Now!!

Contemporary Drawing

storie e politiche delle biennali

The Rise of the Must-See Exhibition

Biennales as Agents of Change

Re-envisioning the Contemporary Art Canon: Perspectives in a Global World seeks to dissect and interrogate the nature of the present-day art field, which has experienced dramatic shifts in the past 50 years. In discussions of the canon of art history, the notion of 'inclusiveness', both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of 'exclusion', which dominated critiques of the canon up until two decades ago. The art field has dramatically, if insufficiently, changed in the half-century since the first protests and critiques of the exclusion of 'others' from the art canon. With increased globalization and shifting geopolitics, the art field is expanding beyond its Euro-American focus, as is particularly evident in the large-scale international biennales now held all over the globe. Are canons and counter-canons still relevant? Can they be re-envisioned rather than merely revised? Following an introduction that discusses these issues, thirteen newly commissioned essays present case studies of consecration in the contemporary art field, and three commissioned discussions present diverse positions on issues of the canon and consecration processes today. This volume will be of interest to instructors and students of contemporary art, art history, and museum and curatorial studies.

"The Clark Library has a collection of publications and ephemera relating to the Venice Biennale that dates back to the event's beginning in 1895. Art's Biggest Stage: Collecting the Venice Biennale, 2007-2019 is the first deep dive into the library's various holdings related to the event. Drawing primarily from our collection of publications and ephemera, this book emphasizes notions of nationhood while at the same time evoking the spectacle of the Biennale itself"--

Art + Archive provides an in-depth analysis of the connection between art and the archive at the turn of the twenty-first century. The book examines how the archive emerged in art writing in the mid-1990s and how its subsequent ubiquity can be understood in light of wider social, technological, philosophical and art-historical conditions and concerns. Deftly combining writing on archives from different disciplines with artistic practices, the book clarifies the function and meaning of one of the most persistent artworld buzzwords of recent years, shedding light on the conceptual and historical implications of the so-called archival turn in contemporary art.

In English for the first time, a wild and darkly funny book that combines Surrealist painter Leonora Carrington's fantastical writing and illustrations for children The maverick surrealist Leonora Carrington was an extraordinary painter and storyteller who loved to make up stories and draw pictures for her children. She lived much of her life in Mexico, and her sons remember sitting in a big room whose walls were covered with images of wondrous creatures, towering mountains, and ferocious vegetation while she told fabulous and funny tales. That room was later whitewashed, but some of its wonders were preserved in the little notebook that Carrington called The Milk of Dreams. John, who has wings for ears, Humbert the Beautiful, an insufferable kid who befriends a crocodile and grows more insufferable yet, and the awesome Janzamajoria are all to be encountered in The Milk of Dreams, a book that is as unlikely, outrageous, and dreamy as dreams themselves.

The Manifesta Decade

On the 'Biennialization' of Art Fairs and the 'Fairization' of Biennials

The Milk of Dreams

World's Fairs, Biennials, and the Aesthetics of Experience

Art beyond Borders

Key Concepts and Techniques

The Exhibitionist

"While putting a copy of this book on your nightstand would be a sign of good taste, who cares about good taste? Are you willing to be seen reading a book titled Censorship Now!! in public? If so, your skin might burn with funny glances from squares, scolds and looky-loos. But on the inside, you ' ll feel your brain throbbing as it swells to accommodate some hilarious, absurd and radical new strategies on how to live in our ridiculous world." --Washington Post "Svenonius' new book is Censorship Now!!, and the title alone shows just how provocative the author can be. A collection of essays previously published by Vice, Jacobin, and others, it sets up numerous enemies--both real and straw--for Svenonius to knock down....It's all couched in a style that ' s part anarchist tirade, part postmodern critique, and part punk-rock snottiness--yet it's addictively ridiculous." --NPR "Censor it all. Film, TV, music, politics, books, news, art--censor all of it. That ' s the guiding principle of local radical punk Ian Svenonius ' latest essay collection, Censorship Now!!" --Washington City Paper, Critics' Pick Named a Favorite Book of 2015 by Jason Diamond at Vol. 1 Brooklyn "Gonzo ecstasy for those who have come to know Svenonius's self-aware political meditations....And though the essays Svenonius writes are not themselves unclear, the process of talking about what he's written involves discussions that some might find uncomfortable. His books make more sense the more you dissect them. So keep them in your back pocket and read them, one word at a time." --Los Angeles Review of Books "A new collection of essays by everyone's favorite supercilious rock theorist...Svenonius has always been the smartest kid in the room....In print, Svenonius is like that curmudgeonly pal that you adore because, even while his insight quivers between humor, paranoia, and antisocial ire, he never dispels your fascination in how he gets there." --SF Weekly "Ian Svenonius is best known as the frontman of bands like the Make-Up and Nation of Ulysses, but he's also a brilliant cultural critic with a talent for coming up with the hottest takes you'll ever read. In this collection, Svenonius makes compelling arguments in favor of censorship and hoarding books and records, amid polemics against Apple and Ikea, the yuppification of indie rock, and the shaving of pubic hair." --Buzzfeed "The essays in Censorship Now!! are equally packed with modest proposals and mock-revolutionary rhetoric, but there are grains of truth in pieces like 'The Historic Role Of Sugar In Empire Building' and 'Heathers Revisited: The Nerd's Fight For Niceness'--they're just buried somewhere between tongue and cheek." --The A.V. Club "Censorship Now!! simultaneously deals in the heated rhetoric of insurgent calls to action, the seductive broad strokes of propaganda, and the clever winking of surrealist humor. Often when I'm really convinced Svenonius has gone off a paranoid deep end, the next sentence hits back with knowingly-hilarious exaggeration or profoundly spot-on analysis, realigning my perspective and making me wonder again....It's fitting that a book whose intentions are ambiguous begins with a call to censor art and ends by letting art do the talking." --Pitchfork Ian F. Svenonius's new collection of sixteen essays and stories, entitled Censorship Now!!, is reorganizing people's ideas about censorship, Ikea, documentary filmmaking, the Berlin Wall, the film Heathers, the twist, the frug, the mashed potato, shaving one's body, Apple, Inc., Nordic functionalism, the supposed benevolence of the Wikipedia, hoarding, college rock, the origins of the Internet, and more. It's an underground smash which has been met with a horrified gasp in all respectable quarters and gog-eyed enthusiasm in artist garrets the world over.

« Beyond the box : diverging curatorial practices is a collection of essays by leading canadian and international curators and artists that explores regions of art outside the gallery or museum. Delving into four main topics : publications, biennials, art museums today, and new media. The book documents contemporary curatorial work beyond the boundaries of traditional curatorial practice. » --

This innovative new history examines in-depth how the growing popularity of large-scale international survey exhibitions, or 'biennials', has influenced global contemporary art since the 1950s. Provides a comprehensive global history of biennialization from the rise of the European star-curator in the 1970s to the emergence of mega-exhibitions in Asia in the 1990s Introduces a global array of case studies to illustrate the trajectory of biennials and their growing influence on artistic

expression, from the Biennale de la M é diterrané e in Alexandria, Egypt in 1955, the second Havana Biennial of 1986, New York ' s Whitney Biennial in 1993, and the 2002 Documenta11 in Kassel, to the Gwangju Biennale of 2014 Explores the evolving curatorial approaches to biennials, including analysis of the roles of sponsors, philanthropists and biennial directors and their re-shaping of the contemporary art scene Uses the history of biennials as a means of illustrating and inciting further discussions of globalization in contemporary art

Global biennials have proliferated in the contemporary art world, but artists ' engagement with large-scale international exhibitions has a much longer history that has influenced the present in important ways. Going back to the earliest world ' s fairs in the nineteenth century, this book argues that " globalism " was incubated in a century of international art contests and today constitutes an important tactic for artists. As world ' s fairs brought millions of attendees into contact with foreign cultures, products, and processes, artworks became juxtaposed in a " theater of nations, " which challenged artists and critics to think outside their local academies. From Gustave Courbet ' s rebel pavilion near the official art exhibit at the 1855 French World ' s Fair to curator Beryl Madra ' s choice of London-based Cypriot Hussein Chalayan for the off-site Turkish pavilion at the 2006 Venice Biennale, artists have used these exhibitions to reflect on contemporary art, speak to their own governments back home, and challenge the wider geopolitical realm—changing art and art history along the way. Ultimately, Caroline A. Jones argues, the modern appetite for experience and event structures, which were cultivated around the art at these earlier expositions, have now come to constitute contemporary art itself, producing encounters that transform the public and force us to reflect critically on the global condition.

Biennials and Beyond

The Avant-garde in Exhibition

Art Fair Story

Exhibitions that Made Art History

Sharjah Biennial 14: Leaving the Echo Chamber

Debates on Contemporary Art Exhibitions and Biennials in Post-wall Europe

Focus On World Festivals

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.

Drawing is experiencing an unparalleled surge in the art world. Pass é notions that once defined drawing as being a preparatory stage for painting or sculpture have long since been cast aside. Drawing is now fully recognized as its own art form—in the biennials, art fairs, museum exhibitions, and beyond. Drawing has come of age. Contemporary artists are increasingly discovering that drawing is something unique and different from painting. It is an intense, sensitive, compelling, personal, and utterly direct art form, one with its own concepts, characteristics, and techniques. In addition, contemporary drawing is not governed by any particular imagery, but rather encompasses a variety of approaches, including realist, abstract, modernist, and post-modernist. Contemporary Drawing delves into the essential and far-reaching concepts of this medium, exploring surface, mark, space, composition, scale, materials, and intentionality in turn. Key techniques, such as using nature to induce marks and working with a checklist to determine a drawing's problems, are introduced throughout. Plus, an in-depth chapter examines a number of artists, such as William Kentridge and Gego, who are breaking traditional boundaries that separate one artistic discipline from another. Lushly illustrated by a wide range of highly accomplished contemporary artists, Contemporary Drawing offers a broad perspective on this expansive and energized field of art.

A contemporary overview of festival activity based on over 30 international case studies. It demonstrates how the nature of festivals crosses borders, how they are a recognisable and growing part of societal and cultural delivery around the globe and that their impacts, economic, social and cultural are a major driver in their development.

To stay relevant, art curators must keep up with the rapid pace of technological innovation as well as the aesthetic tastes of fickle critics and an ever-expanding circle of cultural arbiters. Issues in Curating Contemporary Art and Performance argues that, despite these daily pressures, good curating work also requires more theoretical attention. In four thematic sections, a distinguished group of contributors consider curation in light of interdisciplinary and emerging practices, examine conceptions of curation as intervention and contestation, and explore curation's potential to act as a reconsideration of conventional museum spaces. Against the backdrop of cutting-edge developments in electronic art, art/science collaboration, nongallery spaces, and virtual fields, contributors propose new approaches to curating and new ways of fostering critical inquiry. Now in paperback, this volume is an essential read for scholars, curators, and art enthusiasts alike.

Collecting the Venice Biennale, 2007-2019

The Biennale of Dakar and the Making of Contemporary African Art

The Work of Art in the Complex City

Transnational Exchanges Through Art, Architecture, and Design from 1945-1985

Blockbusters in Australian Museums and Galleries

Art in the Age of Anxiety

Whitney Biennial 2022

"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 reuration, infrastructural activism, and engaged spectatorship - as responses to contemporary conditions." -- book cover.

Biennials and BeyondExhibitions that Made Art History: 1962-2002Phaidon Press

Accompanying Sharjah Biennial 14, this volume examines the tools and technologies that have enabled human movement. This book accompanies Journey Beyond the Arrow, one of the three sections of Sharjah Biennial 14. It brings together commissions from artists, academics, thinkers, and poets who explore the nature and occurrence of human mobility from the Global South—with an emphasis on trans-regionalism around the Indian Ocean, decolonization, and interrogations of political authority. Essays included in the book propose differing points from which to analyze cause and effect in the writing and dissemination of myth and history. Copublished by the Sharjah Art Foundation From Roman Feria to Global Art Fair, From Olympia Festival to Neo-liberal Biennial: On the 'Biennialization' of Art Fairs and the 'Fairization' of Biennials constitutes an essential and much needed book with relevant historical, social, economic and art historical information about the genealogy of art fairs and biennials from ancient Greece and Rome to contemporaneity. Paco Barragán's ambitious and profound research sheds new light on the origins and typologies of both art fairs and biennials and the contradictory phenomena of the 'biennialization' of art fairs and the 'fairization' of biennials in the twenty-first century. The book is further complemented with a series of charts and timelines that provide clear, easy access to the information and Pablo Helguera's artoons function as a kind of poignant and witty 'New Institutionalism.' With a humoristic, down to earth style, Paco Barragán challenges the reader, offering a wide array of sources and proposing an essential historical perspective on two of today's most relevant and most polemic art platforms.

Exhibitions that Made Art History: 1962-2002

Contemporary case studies and perspectives

Journal on Exhibition Making, the First Six Years

Just another exhibition

The Global Work of Art

Journey Beyond the Arrow

Art History in a Global Context

Through its examination of five quite different art events in cities across Europe, Contemporary Art Biennials in Europe offers a compelling exploration of how public art takes place in the modern city. Roughly tracing a central horizontal trajectory from the western to the eastern edges of the continent, Nicolas Whybrow considers the Folkestone Triennial in the UK, Sculpture Projects Münster in Germany, the Venice Biennale in Italy, Belgrade's Mikser Festival in Serbia and the Istanbul Biennial in Turkey. Writing within the context of a thirty-year international 'biennial boom', Whybrow interrogates the extent to which biennial events and their artworks seek to engage with the socio-cultural and political complexity of cities, in particular the work that is involved in this relationship. With its focus on Europe, he also tells a composite story of continental difference at a moment of high tension, centering on issues of migration, political populism and uncertainty around the future form of the European Union.

An essential handbook for students and professionals on writing eloquently, accurately, and originally about contemporary art How to Write About Contemporary Art is the definitive guide to writing engagingly about the art of our time. Invaluable for students, arts professionals and other aspiring writers, the book first navigates readers through the key elements of style and content, from the aims and structure of a piece to its tone and language. Brimming with practical tips that range across the complete spectrum of art-writing, the second part of the book is organized around its specific forms, including academic essays; press releases and news articles; texts for auction and exhibition catalogues, gallery guides and wall labels; op-ed journalism and exhibition reviews; and writing for websites and blogs. In counseling the reader against common pitfalls—such as jargon and poor structure—Gilda Williams points instead to the power of close looking and research, showing how to deploy language effectively; how to develop new ideas; and how to construct compelling texts. More than 30 illustrations throughout support closely analysed case studies of the best writing, in Source Texts by 64 authors, including Claire Bishop, Thomas Crow, T.J. Demos, Okwui Enwezor, Dave Hickey, John Kelsey, Chris Kraus, Rosalind Krauss, Stuart Morgan, Hito Steyerl, and Adam Szymczyk. Supplemented by a general bibliography, advice on the use and misuse of grammar, and tips on how to construct your own contemporary art library, How to Write About Contemporary Art is the essential handbook for all those interested in communicating about the art of today.

What can an art biennale in Dakar, Senegal, tell us about current discourses surrounding the place of art in the world, and in the academic study of anthropology? This volume investigates the Dak'Art biennale, ranked among the world's top 20 biennials, drawing upon fieldwork, archival research, and the experiences of those involved. In so doing, the chapters make a statement about the impact of globally-acting art biennials, contributing to current scholarship both on biennales and the anthropology of art scene more widely. Part I opens with the history of its foundation and considers it in conjunction with the rise of contemporary art in Senegal. Part II deals with the biennale's various objectives, selection strategies, exhibition spaces, platforms for debate, and discourses between the State, the secretariat and local artists and art world professionals. Part III examines the cyclical creation of contemporary African art, and questions if the Biennial creates local canonical practices. The Epilogue uses the Dak'art biennale to question assumptions around practice in general biennale scholarship and work. Featuring a dialogic structure between practitioners of art and anthropologists, this unique volume will be of interest to students of anthropology, art history and practice, African studies and curatorial practice.

"The third edition of the Bional de La Habana, which took place in 1989, extended the global territory of contemporary art and redefined the biennial model. This book examines the project in its historical and international contexts ... Making art global (part 2) will focus on the Paris exhibition 'Magiciens de la Terre' of 1989."--P. [4] of cover.

Contexts, Practices and Politics

Making Art Global

Contemporary Art Biennials in Europe

Biennials: The Exhibitions We Love to Hate

A Rollercoaster Ride

Understanding the archival turn in contemporary art

Diverging Curatorial Practices

Showcasing the work of an exciting group of contemporary artists, this book reflects the trends shaping art in the United States today.

A comparative and multidisciplinary exploration of Europe's colonial past in relation to present multicultural, cosmopolitan and/or neocolonial experiences, assessing political, cultural and mediatized transitions

Now that we 'curate' even lunch, what happens to the role of the connoisseur in contemporary culture?

Show Time

The Exhibitions that Created Contemporary Art

A Version

Exhibitions Beyond Boundaries

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