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Curating And The Curating Of
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'Arts in the Margins of World Encounters' presents original contributions that deal with artworks of differently marginalized people—such as ethnic minorities, refugees, immigrants, disabled people, and descendants of slaves—, a wide variety of art forms—like clay figures, textile, paintings, poems, museum exhibits and theatre

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performances—, and original data based on committed, long-term fieldwork and/or archival research in Brazil, Martinique, Rwanda, India, Indonesia, Japan, Australia, and New Zealand. The volume develops theoretical approaches inspired by innovative theorists and is based on currently debated analytical categories including the ethnographic turn in contemporary art, polycentric aesthetics, and aesthetic cannibalization, among

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others. This collection also incorporates fascinating and intriguing contemporary cases, but with solid theoretical arguments and grounds. 'Arts in the Margins of World Encounters' will appeal to students at all levels, scholars, and practitioners in arts, aesthetics, anthropology, social inequality, and discrimination, as well as researchers in other fields, including post-colonialism and cultural organizations. Stop curating! And think what curating is all

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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

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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,

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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

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most complex and ethics-driven thought of our times.

In recent years, the museum and gallery have increasingly become self-reflexive spaces, in which the relationship between art, its display, its creators, and its audience is subverted and democratized. One effect of this has been a growing place for artists as curators, and in *The Artist as Curator* Celina Jeffery brings together a group of scholars and artists to explore the many ways that artists

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have introduced new curatorial ways of thinking and talking about artistic culture.

A curatorial situation is always one of hospitality. It implies invitations to artists, artworks, curators, audiences, and institutions; people and objects are received, welcomed, and temporarily brought together. It offers resources for material and physical support while also responding to a need for recognition, respect, or attention. Finally, and very importantly, a

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curatorial situation operates in the space between an unconditional acceptance of the other and exclusions legitimized through various rules and regulations. This publication analyzes, from the perspective of hospitality, the curatorial within the current sociopolitical context through key topics concerning immigration, conditions along borders, and accommodations for refugees. The contributions in this volume, by international curators, artists,

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critics, and
theoreticians, deal with
conditions of
decontextualization and
displacement, encounters
between the local and the
foreign, as well as the
satisfaction of basic
human needs. Hospitality:
Hosting Relations in
Exhibitions is the third
volume in the Cultures of
the Curatorial book
series. Copublished with
Kulturen des
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für Grafik und Buchkunst
Leipzig Contributors
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Nanne Buurman, Maja ?iri?,

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Siekmann, Ruth Sonderegger
Curating Contemporary
Music Festivals
Culture Strike
The Curatorial Condition
Issues in Curating
Contemporary Art and
Performance
Between Contemporary Art
and Curatorial Discourse
The Artist as Culture
Producer

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The Curatorial

Contemporary music, like other arts, is dealing with the rise of » curators « laying claim to everything from festivals to playlists - but what are they and what do they do anyway? Drawing from backgrounds ranging from curatorial studies to festival studies and musicology, Brandon Farnsworth lays out a theory for understanding curatorial practices in contemporary music, and how they could be a solution to the field's diminishing social relevance. The volume focuses on two case studies, the Munich Biennale for New Music Theatre, and the Maerzmusik Festival at the Berliner Festspiele, putting them in a transdisciplinary history of curatorial practice, and showing what music curatorial practice can be.

The definitive reference text on curation both inside and outside the museum *A Companion to Curation* is the first

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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

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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.

An analyses of the relations created by the curatorial—relations that also constitute it. In spite of the heightened interest in the

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curatorial since the late twentieth century, the structural conditions and potentials underpinning its special sociocultural status have yet to be defined. Taking this as a starting point, in this book, Beatrice von Bismarck outlines the curatorial—that field of cultural activity and knowledge which relates to the becoming-public of art and culture—as a domain of practice and meaning with its own structures, conditions, rules, and procedures. Von Bismarck focuses on the relations created by the curatorial—relations that also constitute it. By concentrating on the dynamic fabric of relations between human and nonhuman participants, she carries out a shift within the discourse on the curatorial: rather than foregrounding partial definitions of the activity of curating, the subjectivization of the curator, and the presentation format of the exhibition, she emphasizes the interplay of

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all these factors. She proposes a conceptual framework geared toward highlighting the activity, the subject position, and the resulting product as always already dynamically interrelated in its genesis, articulation, and function. Not least, this situates the curatorial condition in the context of key parameters of societal developments over the last half century. 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

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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

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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.

How Institutions Think

Towards an Ethics of Curating

The Culture of Curating and the Curating
of Culture(s)

Curating and the Educational Turn

Across Anthropology

For the Love of Books

A Companion to Curation

***Using examples of
indigenous models from
Indonesia, the Pacific,***

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Africa and native North America, Christina Kreps illustrates how the growing recognition of indigenous curation and concepts of cultural heritage preservation is transforming conventional museum practice. Liberating Culture explores the similarities and differences between Western and non-Western approaches to objects, museums, and curation, revealing how what is culturally appropriate in one context may not

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be in another. For those studying museum culture across the world, this book is essential reading.

"'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

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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

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

*Curating Dramaturgies
investigates the
transformation of art
and performance and its
impact on dramaturgy and
curatorship. Addressing
contexts and processes
of the performing arts
as interconnecting with
visual arts, this book
features interviews with
leading curators,
dramaturgs and*

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programmers who are at the forefront of working in, with, and negotiating the daily practice of interdisciplinary live arts. The book offers a view of praxis that combines perspectives on theory and practice and looks at the way that various arts institutions, practitioners and cultural agents have been working to change the way that art and performance have developed and

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*experienced by
spectators in the last
decade. Curating
Dramaturgies argues that
cultural producers and
scholars are becoming
more cognizant of this
overlapping and
transforming field. The
introductory essay by
the editors explores the
rise of
interdisciplinary live
arts and its
ramifications in
cultural and political
terms. This is further
elaborated in the
interviews with 15*

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diversely placed arts professionals who are at the forefront of rethinking and consolidating the ever-evolving field of the visual arts and performance.

The Artist as Culture Producer: Living and Sustaining a Creative Life is a collection of essays by 40 visual artists. Edited by artist and educator Sharon Loudon, the book describes how artists extend their practices outside of their

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studios. All of these contributors have impactful, artistic activities as change agents in their communities. Their first-hand stories show the general public how contemporary artists of the twenty-first century add to creative economies through their 'out-of-the-box' thinking while also generously contributing to the well-being of others. Although there is a misconception that artists are invisible

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*and hidden, the truth is
that they furnish
measurable and
innovative outcomes at
the front lines of
education, the non-
profit sector, and
corporate environments.
Critical Perspectives,
Essays, and
Conversations on Theory
and Practice
Living and Sustaining a
Creative Life
The Work of the Curator
in the Age of Network
Systems
Curating Lively Objects
How Dramaturgy and*

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*Curatorial Practices are
Intersecting in the
Contemporary Arts
The Artist as Curator
Culture as Weapon*

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

How can we rethink
anthropology beyond itself? In
this book, twenty-one artists,
anthropologists, and curators
grapple with how anthropology
has been formulated, thought,
and practised 'elsewhere' and
'otherwise'. They do so by
unfolding ethnographic case
studies from Belgium, France,

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Germany, Italy, the Netherlands, and Poland – and through conversations that expand these geographies and genealogies of contemporary exhibition-making. This collection considers where and how anthropology is troubled, mobilised, and rendered meaningful. Across Anthropology charts new ground by analysing the convergences of museums, curatorial practice, and Europe's reckoning with its colonial legacies. Situated amid resurgent debates on nationalism and identity politics, this book addresses scholars and practitioners in fields spanning the arts, social

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sciences, humanities, and curatorial studies. Preface by Arjun Appadurai. Afterword by Roger Sansi Contributors: Arjun Appadurai (New York University), Annette Bhagwati (Museum Rietberg, Zurich), Cl é mentine Deliss (Berlin), Sarah Demart (Saint-Louis University, Brussels), Natasha Ginwala (Gropius Bau, Berlin), Emmanuel Grimaud (CNRS, Paris), Aliocha Imhoff and Kantuta Quir ó s (Paris), Erica Lehrer (Concordia University, Montreal), Toma Muteba Luntumbue (Ecole de Recherche Graphique, Brussels), Sharon Macdonald (Humboldt-

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available in Open Access. This publication is GPRC-labeled (Guaranteed Peer-Reviewed Content).

The Culture of Curating and the Curating of Culture(s) MIT Press

This book introduces the emerging practice of inclusive curatorship and offer readers practical guidance in how to put into this idea into action.

Curating the Contemporary
Troubling Colonial Legacies,
Museums, and the Curatorial
Curating Immateriality

Curating Opera

The Development of

Contemporary Curatorial

Discourse in Europe and North

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America Since 1987

Liberating Culture

Curating Revolution

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

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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 inquiry 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

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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 Gržini , Stefano Harney and Fred Moten, Alhena

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Katsof, Emily Pethick, Sarah Pierce,
Moses Serubiri, Simon Sheikh,
Mick Wilson

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

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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

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important questions about their own practice and the relationships that this work sustains.

Debating the practices of museums, galleries, and festivals, *Exhibiting Cultures* probes the often politically charged relationships among aesthetics, contexts, and implicit assumptions that govern how art and artifacts are displayed and understood. The contributors—museum directors, curators, and scholars in art history, folklore, history, and anthropology—represent a variety of stances on the role of museums and their function as intermediaries between the makers of art or artifacts and the eventual viewers.

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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

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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.

The Art of Influence in Everyday
Life

Museums, Infinity and the Culture
of Protocols

How Curating Took Over the Art
World and Everything Else

Exhibiting Cultures

Designing and Curating a Home
Library

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Curating Dramaturgies
Ethnographic Collections and
Source Communities

Why do contemporary art curators define their work as ethnography? How can curation illuminate the practice of contemporary anthropology? Does anthropology risk disappearing as a specific discipline within the general model of the curatorial? The Anthropologist as Curator collects together the research of international scholars working at the intersection of anthropology and contemporary art in order to explore these questions. The

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essays in the book challenge what it means to do ethnographic work, as well as the very definition of the discipline of anthropology in confrontation with the model of the curatorial. The contributors examine these ideas from a variety of angles, and the book includes perspectives from anthropologists who have set up their own exhibitions; those who have conducted fieldwork on the arts, including participatory practices, digital images and sound; and contributors who are currently working in a curatorial capacity at a museum. With

case studies from the USA, Canada, Germany, Brazil, Mexico, India and Japan, the book represents an international perspective and is relevant to students and scholars of anthropology, contemporary art, museum studies, curatorial studies and heritage studies.

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

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research institutions.

**Contributors Nancy Adajania,
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Whom/WHW, Mick Wilson,
Vivian Ziherl Copublished with
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Foundation**

A leading activist museum

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director explains why museums are at the center of a political storm In an age of protest, cultural institutions have come under fire.

Protestors have mobilized against sources of museum funding, as happened at the Metropolitan Museum, and against board appointments, forcing tear gas manufacturer Warren Kandors to resign at the Whitney. That is to say nothing of demonstrations against exhibitions and artworks. Protests have roiled institutions across the world, from the Abu Dhabi Guggenheim to the Akron Art Museum. A popular

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expectation has grown that galleries and museums should work for social change. As Director of the Queens Museum, Laura Raicovich helped turn that New York municipal institution into a public commons for art and activism, organizing high-powered exhibitions that doubled as political protests. Then in January 2018, she resigned, after a dispute with the Queens Museum board and city officials. This public controversy followed the museum's responses to Donald Trump's election, including her objections to the Israeli government using the museum

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for an event featuring Vice President Mike Pence. In this lucid and accessible book, Raicovich examines some of the key museum flashpoints and provides historical context for the current controversies. She shows how art museums arose as colonial institutions bearing an ideology of neutrality that masks their role in upholding conservative, capitalist values. And she suggests ways museums can be reinvented to serve better, public ends. How curating has changed art and how art has changed curating: an examination of the emergence contemporary

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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

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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

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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

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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.

Curating After the Global Museums, Communities and Climate Change

Thinking Contemporary Curating

Ways of Curating

What to Study? What to Research? What to Practice?

Curatorial Activism

The Poetics and Politics of Museum Display

Curating the Future: Museums, Communities and Climate Change explores the way museums tackle the

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broad global issue of climate change. It explores the power of real objects and collections to stir hearts and minds, to engage communities affected by change. Museums work through exhibitions, events, and specific collection projects to reach different communities in different ways. The book emphasises the moral responsibilities of museums to address climate change, not just by communicating science but also by enabling people already affected by changes to find their own ways of living with global warming. There are museums of natural history, of art and of social history. The focus of this book is the museum communities, like those in the Pacific, who have to find new ways to express their culture in a

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new place. The book considers how collections in museums might help future generations stay in touch with their culture, even where they have left their place. It asks what should the people of the present be collecting for museums in a climate-changed future? The book is rich with practical museum experience and detailed projects, as well as critical and philosophical analyses about where a museum can intervene to speak to this great conundrum of our times. *Curating the Future* is essential reading for all those working in museums and grappling with how to talk about climate change. It also has academic applications in courses of museology and museum studies, cultural studies, heritage studies, digital humanities, design,

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anthropology, and environmental humanities.

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

"Following on the success of *How Institutions Think* (LUMA Arles, 2016) and *The Future Curatorial What Not and Study What? Conundrum* (CCS Bard, 2014), this third symposium in the series extends our questioning of the dynamic relations between curatorial education, research, practice, and their institutions. *Curating the Global: Roadmaps for the Present* aims

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to address curating with respect to questions of locality, geopolitical change, the reassertion of nation states, and the violent diminishing of citizen and denizen rights across the globe"--Page 3.

One of the country's leading activist curators explores how corporations and governments have used art and culture to mystify and manipulate us. The production of culture was once the domain of artists, but beginning in the early 1900s, the emerging fields of public relations, advertising and marketing transformed the way the powerful communicate with the rest of us. A century later, the tools are more sophisticated than ever, the onslaught more relentless. In *Culture as Weapon*, acclaimed curator and critic Nato

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Thompson reveals how institutions use art and culture to ensure profits and constrain dissent--and shows us that there are alternatives. An eye-opening account of the way advertising, media, and politics work today, *Culture as Weapon* offers a radically new way of looking at our world.

Reinventing the Past Through

Museums of Opera and Art

Curating Live Arts

The Anthropologist as Curator

Cultures of the Curatorial 3

Politics on Display in Mao's China

Curating the Future

A handbook of new curatorial strategies based on pioneering examples of curators working to offset racial and gender

***disparities in the art world
Situating at the crossroads of
performance practice,
museology, and cultural studies,
live arts curation has grown in
recent years to become a vibrant
interdisciplinary project and a
genuine global phenomenon.
Curating Live Arts brings
together bold and innovative
essays from an international
group of theorist-practitioners to
pose vital questions, propose
future visions, and survey the
landscape of this rapidly
evolving discipline. Reflecting
the field's characteristic
eclecticism, the writings
assembled here offer practical
and insightful investigations into***

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the curation of theatre, dance, sound art, music, and other performance forms—not only in museums, but in community, site-specific, and time-based contexts, placing it at the forefront of contemporary dialogue and discourse.

Curating Revolution examines how Mao-era exhibitions shaped popular understandings of, and participation in, the political campaigns of China's Communist revolution.

Curating Lively Objects explores the role of things as catalysts in imagining futures beyond disciplines for museums and exhibitions. Authors describe how their curatorial

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collaborations with diverse objects, from rocks to robots, generate new ways of organising and sharing knowledge. Bringing together leading artists and curators from Australia and Canada, this volume addresses object liveliness from a range of entwined perspectives, including new materialism, decolonial thinking, Indigenous epistemologies, environmentalism, feminist critique and digital aesthetics. Foregrounding practice-based curatorial scholarship, the book focuses on rigorous reflexive accounts of how curating is done. It contributes to global topics in curatorial research,

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***including time and memory
beyond and before disciplinarity;
the relationship between human
and non-human across different
ontologies; and the interaction
between Indigenous knowledge
and disciplinary expertise in
interpreting museum collections.
Curating Lively Objects will be of
interest to scholars and students
in the fields of curatorial studies,
museum studies, cultural
heritage, art history, Indigenous
studies, material culture and
anthropology. It also provides a
vital resource for professionals
working in museums and
galleries around the world who
are seeking to respond
creatively, ethically and***

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***inclusively to the challenge of
changing disciplinary
boundaries.***

***Arts in the Margins of World
Encounters***

The Curatorial Conundrum

***The Culture and Context of the
21st Century Curator***

***Art and Museums in an Age of
Protest***

***A New Perspective on Music's
Mediation***

Cdh_french-Inclusive

A Philosophy of Curating

The New Curator:

*Exhibiting Architecture
and Design examines the
challenges inherent in
exhibiting design ideas.*

Traditionally,

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exhibitions of architecture and design have predominantly focused on displaying finished outcomes or communicating a work through representation. In this ground-breaking new book, Fleur Watson unveils the emergence of the 'new curator'. Instead of exhibiting finished works or artefacts, the rise of 'performative curation' provides a space where experimental methods for encountering design ideas are being tested.

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Here, the role of the curator is not that of 'custodian' or 'expert' but with the intent to create a shared space of encounter with audiences. To illustrate this phenomenon, the book explores a diverse, international range of exhibitions. Divided into six themes, a series of project profiles are contextualized through conversations with influential curators and cultural producers such as Paola Antonelli,

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*Kayoko Ota, Mimi Zeiger,
Catherine Ince, Aric
Chen, Zoë Ryan, Beatrice
Leanza, Prem
Krishnamurthy, Marina
Otero Verzier, Brook
Andrew, Carroll Go-Sam,
Rory Hyde, Eva Franch i
Gilabert, Patti Anahory
and Paula Nascimento.
Featuring over 100 color
illustrations, this
highly designed,
beautiful book offers an
innovative contribution
to the field. An
essential read for
students and
professionals in*

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*architecture, design,
art, visual culture,
museum studies,
curatorial studies and
cultural theory. The
book also features a
foreword by Deyan Sudjic
and an afterword by Leon
van Schaik AO.*

*Contemporary Curating,
Artistic Reference and
Public Reception
undertakes a unique
critical survey and
analysis of prevailing
group exhibition-making
practices in Europe, the
UK and North America.
Drawing on curatorial*

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literature and two in-depth case studies of group exhibitions, Bertrand advocates for a mode of curatorial practice that secures the content of artworks, in contrast to prevailing open-ended, indeterminate approaches. Proposing a third exhibition type beyond the current binary exhibition ontology that opposes art historical narratives to curatorial installations or Gesamtkunstwerk, the

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book directly tackles the enduring critique of curating as a mediating activity that produces sameness in group-exhibition contexts by establishing artistic equivalences. The book relies on the principles of analytical philosophy to assess how different exhibition-making approaches fix reference and determine artistic reception, reintroducing a standard to evaluate exhibitions beyond personal taste and thematic coherence.

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Bertrand ultimately proposes an alternative conception of practice that affirms the renewed relevance of the institutional group show in the present context. Contemporary Curating, Artistic Reference and Public Reception will be of interest to academics, researchers and students working in museum and curatorial studies, visual cultures, art theory and art history programmes. Art theorists and critics, as well as

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curators of contemporary art with a research-based practice, should also find much to interest them within the pages of the book.

A celebration of the meaning and comfort printed books bring to our homes and lives, from the curation and design experts at Juniper Books. Explore the significance of the home library, embellished with alluring photography and illustrations, in a keepsake worthy of any

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bibliophile's collection. For the Love of Books shares the vision of Juniper Books, a business that embraces the roles that books fulfill in our lives and their staying power. It recounts the history of books and private libraries, and champions the resilience of books in the digital era. Dive into the nuances that define books for reading, books for decoration, and books for inspiration. Instructive chapters

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provide useful details for creating and curating one's own home library, whether it be a single shelf or multiple rooms each with their own collection. You will never look at your bookshelves the same way again. For the Love of Books is about storytelling beyond the pages of our favorite books. Our books—the ones we choose to keep—tell the story of who we are. They remind us who we once were and who we aspire to be.

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Thatcher Wine founded Juniper Books in 2001. The company creates custom libraries and has perfected the art of turning books inside out to allow for books to tell stories not just to us, but about us. Working with booklovers, homeowners, and designers, Juniper Books has provided the world with a fresh new approach to the printed book. Thatcher grew up in New York City where his parents owned and operated The Quilted

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Giraffe, one of the most innovative restaurants in America. Thatcher graduated from Dartmouth College with a degree in history and art history and lives in Boulder, Colorado. Elizabeth Lane is the founder of Quarterlane, a quarterly subscription book service which merged with Juniper Books in 2018. She is also the book buyer for her local independent bookstore, Partners Village Store and Kitchen in Westport, Massachusetts. Prior to

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working in books, Elizabeth worked in contemporary visual art—in galleries, nonprofit initiatives and museums in New York, Austin, and Chicago. Elizabeth graduated from Davidson College with a degree in art history and received her masters degree from the School of the Art Institute of Chicago. Curation as a concept and a catchword in modern parlance has, over recent decades, become deeply ingrained

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in modern culture. The purpose of this study is to explore the curatorial forces at work within the modern opera house and to examine the functionaries and processes that guide them. In turn, comparisons are made with the workings of the traditional art museum, where artworks are studied, preserved, restored, displayed and contextualised - processes which are also present in the opera

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house. Curatorial roles in each institution are identified and described, and the role of the celebrity art curator is compared with that of the modern stage director, who has acquired previously undreamt-of licence to interrogate operatic works, overlaying them with new concepts and levels of meaning in order to reinvent and redefine the operatic repertoire for contemporary needs. A point of coalescence

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between the opera house and the art museum is identified, with the transformation, towards the end of the nineteenth century, of the opera house into the operatic museum.

Curatorial practices in the opera house are examined, and further communalities and synergies in the way that 'works' are defined in each institution are explored. This study also considers the so-called 'birth' of opera around the start of the

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seventeenth century, with reference to the near-contemporary rise of the modern art museum, outlining operatic practice and performance history over the last 400 years in order to identify the curatorial practices that have historically been employed in the maintenance and development of the repertoire. This examination of the forces of curation within the modern opera house will highlight

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*aspects of authenticity,
authorial intent,
preservation,
restoration and
historically informed
performance practice.*

Curating Art

*Roadmaps for the Present
Exhibitions Beyond
Disciplines*

*The New Curator:
Exhibiting Architecture
and Design*

*Contemporary Curating,
Artistic Reference and
Public Reception*

*Reconsidering Inclusion,
Transparency and
Mediation in Exhibition*

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Making Practice

Cross-Cultural

Perspectives on Museums,

Curation and Heritage

Preservation

In recent years, there has been increased debate about the incorporation of pedagogy into art and curatorial practice- about what has been termed the 'educational turn'. In this companion volume to the critically acclaimed Curating Subjects, artists, curators, critics and academics respond to this widely recognised sense of art's paradigmatic re-orientation towards the educational. Consisting primarily of newly commissioned texts, from interviews and position statements to performative texts and dialogues, Curating and the Educational Turn also includes a small number of previously

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published writings that have proved pivotal in the debate so far This anthology presents an essential enquiry for anyone interested in the cultural politics of production at the intersections of art teaching and learning Curating and the Educational Turn is indispensable reading for anyone interested in curating, art practice and pedagogy as creative, engaged and potentially transformative activities. This timely and important collection provides a forum for what has been described as the 'educational turn' in curating and its more broad-based manifestations in art, education and culture.

Museums, Infinity and the Culture of Protocols enters a dialogue about museums' responsibility for the curation of their collections into an infinite future while also tackling contentious issues of repatriation and digital access to

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collections. Bringing into focus a number of key debates centred on ethnographic collections and their relationship with source communities, Morphy considers the value material objects have to different 'local' communities – the museum and the source community – and the value-creation processes with which they are entangled. The focus on values and value brings the issue of repatriation and access into a dialogue between the two locals, questioning who has access to collections and whose values are taken into consideration. Placing the museum itself firmly at the centre of the debate, Morphy posits that museums constitute a kind of 'local' embedded in a trajectory of value. Museums, Infinity and the Culture of Protocols challenges aspects of postcolonial theory that position museums in the past by presenting an argument that places relationships with

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communities as central to the future of museums. This makes the book essential reading for academics and students working in the fields of museum and heritage studies, anthropology, archaeology, Indigenous studies, cultural studies, and history.

Hans Ulrich Obrist curated his first exhibit in his kitchen when he was twenty-three years old. Since then he has staged more than 250 shows internationally, many of them among the most influential exhibits of our age. Ways of Curating is a compendium of the insights Obrist has gained from his years of extraordinary work in the art world. It skips between centuries and continents, flitting from meetings with the artists who have inspired him (including Gerhard Richter, Louise Bourgeois, and Gilbert and George) to biographies of influential figures such as Diaghilev and Walter

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Hopps. It describes some of the greatest exhibitions in history, as well as some of the greatest exhibitions never realized. It traces the evolution of the collections from Athanasius Kircher's 17th-century Wunderkammer to modern museums, and points the way for projects yet to come. Hans Ulrich Obrist has rescued the word "curate" from wine stores and playlists to remind us of the power inherent in looking at art—and at the world—in a new way.

Hospitality: Hosting Relations in Exhibitions
Curationism