
When Attitudes Become Form Bern 1969 Venice 2013

Keith Sonnier
 What Comes After Farce?
 Harald Szeemann
 Live in Your Head
 Site Read: Seven Curators on Their Landmark Exhibitions
 Bas Jan Ader
 Voids
 Art for the Nation
 The Avant-garde in Exhibition
 Conceptualism and Materiality
 Live in your head
 Fondazione Prada, Ca' Corner Della Regina
 Conceptual Art
 Live in your head
 Harald Szeemann
 Micrographia
 Live in Your Head
 Countryside
 Art After Philosophy and After
 Wenn Attituden Form Werden: Werke, Konzepte, Vorgänge, Situationen, Informationen
 Live in Your Head
 Exhibiting the New Art
 The Artist as Curator
 Margaret Kilgallen: That's Where the Beauty Is.
 Thinking Contemporary Curating
 In Deed
 Arts & Foods
 Live in your head
 When Attitudes Become Form
 Cities on the Move
 Quando attitudini diventano forma
 Along Some Rivers
 Hans Ulrich Obrist
 Biennials and Beyond
 When Attitudes Become Form
 100 Artists' Manifestos
 Curating Live Arts
 Bern 1969
 Harald Szeemann
 Live in Your Head

*When Attitudes Become
 Form Bern 1969 Venice
 2013*

Downloaded from
archive.imba.com by guest

SWEENEY JAEDEN

Keith Sonnier Manchester University Press

"This is an anthology of essays that first appeared in *The Artist as Curator*, a series that occupied eleven issues of *Mousse* from no. 41 (December 2013/January 2014) to no. 51 (December 2015/January 2016). It set out to examine what was then a profoundly influential but still understudied phenomenon, a history that had yet to be written: the fundamental role artists have played as curators. Taking that ontologically ambiguous thing we call "the exhibition" as a critical medium, artists have often radically rethought conventional forms of exhibition making.

This anthology surveys seminal examples of such exhibitions from the postwar to the present, including rare documents and illustrations. It includes an introduction and the twenty essays that first appeared in *Mousse*, a newly commissioned afterword by Hans Ulrich Obrist, and two additional essays that appear here for the first time."

[What Comes After Farce?](#) BRILL

Published on the occasion of Kilgallen's first posthumous museum exhibition, and the largest presentation of her work in more than a decade, this edition examines Kilgallen's roots in histories of printmaking, American and non-Western folk history and folklore, and feminist strategies of representation, expanding the narrative around her work beyond her association with the Bay Area Mission School and the "Beautiful Losers" artists.

Harald Szeemann MIT Press

From animals to robotization, climate change to migration, Rem Koolhaas presents a new collaborative project exploring how countryside everywhere is transforming beyond recognition. The pocketbook gathers in-depth essays spanning from Fukushima to the Netherlands, Siberia to Uganda - an urgent dispatch from this long-neglected realm, revealing its radical potential for changing everything about how we live

Live in Your Head Penguin UK

A monograph on Keith Sonnier, the revolutionary pioneer of the Process Art movement, this book documents five decades of the artist's prolific and ever-evolving exploration of three-dimensional art. One of the first artists to use light, specifically neon, as a form of sculpture, Keith Sonnier changed our ideas of what

sculpture is and could be. From his early pieces such as Rat Tail Exercise and the Ba-O-Ba series to his most recent luminous neon-based series, this book explores the progression and influence of Sonnier's oeuvre. Essays in the book look at Sonnier's numerous public art projects, including a kilometer-long installation at the Munich airport, his relationship with his native Louisiana culture, and the architectural influences in his work. One of the art world's most productive figures, Sonnier continues to redefine the parameters of sculpture. This beautiful monograph celebrates an artist who has never ceased experimenting--and never stopped astonishing his audience. Published in association with the Parrish Art Museum

Site Read: Seven Curators on Their Landmark Exhibitions Hatje Cantz

Widely regarded as the most influential curator of the second half of the twentieth century, Harald Szeemann (1933-2005) is associated with some of the most important artistic developments of the postwar era. A passionate advocate for avant-garde movements like Conceptualism and Postminimalism, he collaborated with artists such as Joseph Beuys, Bruce Nauman, Richard Serra, and Cy Twombly, developing new ways of presenting art that reflected his sweeping vision of contemporary culture. Szeemann once stated that his goal as an exhibition maker was to create a "Museum of Obsessions." This richly illustrated volume is a virtual collection catalogue for that imaginary institution, tracing the evolution of his curatorial method through letters, drawings, personal datebooks, installation plans, artists' books, posters, photographs, and handwritten notes. This book documents all phases of Szeemann's career, from his early stint as director of the Kunsthalle Bern, where he organized the seminal *Live in Your Head: When Attitudes Become Form* (1969); to *documenta 5* (1972) and the intensely personal exhibition he staged in his own apartment using the belongings of his hairdresser grandfather (1974); to his reinvention as a freelance curator who realized projects on wide-ranging themes until his death in 2005. The book contains essays exploring Szeemann's curatorial approach as well as interviews with collaborators. Its more than 350 illustrations include previously unpublished installation photographs and documents as well as archival materials. This volume is published to accompany an exhibition on view at the Getty Research Institute at the Getty Center February 6 to May 6, 2018 (a satellite show will be at the

Institute of Contemporary Art in Los Angeles February 4 to April 22, 2018); at the Kunsthalle Bern in Bern, Switzerland, June to September 2018; at the Kunsthalle Düsseldorf in Düsseldorf, Germany October 2018 to January 2019; and at the Castello di Rivoli Museo d'Arte Contemporanea Rivoli in Turin, Italy, February to May 2019.

Bas Jan Ader Mit Press

A captivating book which sets out to investigate different languages of creativity associated with food: from painting to design, photography to fashion, architecture to cinema, and music to sculpture. An exceptional iconographic exhibition, curated by the famous art critic Germano Celant, which explores the intimate relationship between art and food over the past 150 years; this book has a huge quantity of images on food associated with classic and contemporary art, East and West. The internationally acclaimed art critic Germano Celant assembled a team of contributors from all over the world to describe the various aspects of the rituals of food in more than 60 interesting essays, accompanied by several precious images. The book was issued for the important exhibition at the Triennale di Milano during the Universal Exhibition, Expo 2015 in Milan.

Voids Progetto Prada Arte

"Scholarly, sympathetic, lucid--and filled with fascinating detail--The Avant-Garde in Exhibition is as valuable as a reference as it is exciting as a narrative."--Arthur Danto *Art for the Nation* Rizzoli Publications
The curators and creators of some of the most influential exhibitions in recent decades talk about their history-making shows In this anthology, seven exhibition makers, including Mary Jane Jacob, Alan W. Moore, Seth Siegelaub, Jennifer Winkworth and others lay out the motivations, conditions, logistics and consequences of shows they organized that now stand as icons of structural innovation in terms of site. These exhibitions treat the museum as a studio (with works realized on-site); appear outside the museum (in the landscape, in domestic spaces, in the street, in the sky); and take the form of publishing or broadcasting (in books, online, on television), dispersing or networking (as mail art, or simultaneous happenings in different cities), or interspersing (interventions in the public sphere). This book gets at the core of their innovations--how the shows came to be, and what they became--and brings out the story and character of exhibitions that have, in many cases, already been written about extensively, while mitigating hagiography and historicization.

The Avant-garde in Exhibition Walther König Verlag

The 'new art' of the late 1960s was shown in two landmark exhibitions in 1969: *Op Losse Schroeven* and *When Attitudes Become Form*. This book reveals how each brought together Arte Povera, Anti-Form, Conceptual and Land art, whilst challenging such categories and introducing innovative curatorial approaches. Christian Rattemeyer offers a rich comparative analysis of the two exhibitions, exploring the related but differing approaches of the two curators - Wim Beeren and Harald Szeemann - in two distinct institutional settings: the Stedelijk Museum in Amsterdam and the Kunsthalle Bern. Numerous installation photographs enable a virtual 'walk through' of each exhibition, while meticulous chronologies detail the negotiations that shaped them. Crucial texts from the time are complemented by new research and fascinating recent interviews with participating artists. Included are interviews with Marinus Boezem, Jan Dibbets, Ger van Elk, Piero Gilardi and Richard Serra. This book is Volume 1 in the *Exhibition Histories* series, which investigates shows that have shaped the way contemporary art is experienced, made and discussed. *Conceptualism and Materiality* Berghahn Books

Harald Szeemann (1933-2005) war einer der einflussreichsten Ausstellungsmacher der letzten Jahrzehnte. Eine ganze Generation von Kuratoren hat sich von seiner unabhängigen Ausstellungspraxis und seinen emphatischen Inszenierungen der Gegenwartskunst inspirieren lassen. Szeemanns unbeirrbares Interesse am künstlerischen Einzelweg, an starker Haltung und kraftvoller Persönlichkeit erscheint im Rückblick wie vehementer Widerspruch gegen einen Kunstbetrieb der Trends und Tendenzen. Der Band beschreibt das »Prinzip Szeemann«, die Visionen eines erklärten Ausstellungskünstlers und lässt die wichtigsten Stationen seiner singulären Karriere Revue passieren - von der legendären Berner Ausstellung »When Attitudes Become Form« über die *documenta 5*, die großen thematischen Untersuchungen wie »Junggesellenmaschinen« und »Der Hang zum Gesamtkunstwerk«, die Entdeckung der jungen osteuropäischen Szenen bis hin zu den Biennalen in Venedig, Lyon und Sevilla. (Englische Ausgabe ISBN 978-3-7757-1705-2) Zum Autor: Hans-Joachim Müller (*1947), Studium der Kunstgeschichte und Philosophie, in den 1980er Jahren Kunstkritiker im Feuilleton

der »Zeit«, zuletzt Feuilletonchef der »Basler Zeitung«. Lebt heute als freier Autor (unter anderem für die »Frankfurter Allgemeine Zeitung«, die »Zeit« und das »art«-Magazin) in Freiburg im Breisgau und in Südtalien. Autor des 1992 erschienenen Filmporträts »Harald Szeemann - Verzauberung auf Zeit«. Unterstützt von Pro Helvetia, Schweizer Kulturstiftung

Live in your head Afterall Books

Born in Bern, Switzerland, in 1933, Harald Szeemann was a crucial force in identifying, exhibiting, and writing about the important new movements in postwar contemporary art. This collection of seventy-four texts from the curator's vast body of written work—which includes essays, lectures, studio notes, reviews, interviews, correspondence, and transcripts—introduces the depth of his method, insight, and inclusive artistic interests. The pieces have been translated from German and French and collected in an informed, authoritative edition, making this the first time Szeemann's work is accessible in English. The first two sections of this volume republish Szeemann's anthologies *Museum der Obsessionen* (1981) and *Individuelle Mythologien* (1985). The final part assembles important writings from 1986 until his death in 2005 to represent the later years of his career and round out a record of his contribution to and dialogue with later twentieth-century art and artists. The book's publication coincides with the opening of the Getty Research Institute's exhibition *Harald Szeemann: Museum of Obsessions* and complements its catalogue, as well as a contemporaneous satellite show at the Institute of Contemporary Art, Los Angeles, that focuses on Szeemann's *Grandfather* exhibition (1974).

Fondazione Prada, Ca' Corner Della Regina
Jrp Ringier

Joseph Kosuth's writings, like his installations, assert that art begins where mere physicality ends. The articles, statements, and interviews collected here, produced over a period of 24 years, range over philosophy of language, anthropology, Marxism, and linguistics to discover the common principles that inform representation while negotiating the complex debates about art.

Conceptual Art MIT Press

Transcripts of interviews by Hans Ulrich Obrist with architects, artists, curators, film-makers, musicians, philosophers, social theorists and urbanists.

Live in your head Verso Books

"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.

Harald Szeemann Phaidon Press

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

Micrographia Getty Publications

Robert Adams, one of America's foremost living photographers, has spent decades considering and documenting the landscape of the American West and the ways it has been altered, disturbed, or destroyed by the hand of man. A professor of English before turning to photography, Adams is also a skilled writer and acute thinker on aesthetic questions. Aperture's previous bestselling collections of his essays, *Beauty in Photography* and *Why People Photograph*, assembled his thoughts on a range of subjects, including writing, teaching, photography's place in the arts and a host of fellow photographers. *Along Some Rivers* collects Adams's correspondence and conversations--some of which have never been published before--with writers and curators including William McEwan, Constance Sullivan and Thomas Weski. In so doing, it provides another point of entry, offering a portrait of the artist in debate and elucidating his thoughts on a number of his now legendary projects, including *Cottonwoods* and *What We Bought*. Adams also expounds on why, in his view, Marcel Duchamp has not been a helpful guide for art, and he discusses which filmmakers and painters have influenced him, which cameras he prefers and how he approaches printing his pictures. *Along Some Rivers* also includes a selection of 28 unpublished landscapes.

Live in Your Head Getty Publications

An illustrated investigation into the critical motives behind the last, unfinished work that has defined the romantic legacy of conceptual artist Bas Jan Ader. In 1975 Bas Jan Ader disappeared at sea while trying to sail from the East Coast of the United

States to Europe as part of a project titled *In Search of the Miraculous*. Ader's considerable influence on later conceptual artists stems from the way in which he used the cool analytic and antisubjective aesthetics of conceptual art to explore experiences that would seem definitively subjective—the emotional intensity of tragedy and the romantic quest for the sublime. *In Search of the Miraculous* was conceived as a three-part project: a lonely nighttime walk from the hills of Los Angeles down to the sea, documented in photographs; the Atlantic crossing; a night walk through Amsterdam, mirroring the LA photographs. The circumstances of his disappearance have led many interpreters to identify Ader (as a person) with the role of the tragic romantic hero. The cult status of the artist as a hero whose work is authenticated through his death, however, has obscured the fact that Ader's art was a critical investigation of precisely those romantic motives his persona has now come to be identified with. This book unpicks these ties in Ader's work in order to highlight the specific and unique way in which Ader explores the existential and emotional with an artistic approach that is as conceptual and analytic as it is poetic and personal. Afterall Books are distributed by The MIT Press.

Countryside Charta

Edited by Matthieu Copeland, Clive Phillpot, John Armleder, Mai-Thu Perret.

Art After Philosophy and After Prestel

"The Fondazione Prada presents between 1 June and 3 November 2013 at Ca' Corner della Regina in Venice an exhibition entitled "When Attitudes Become Form: Bern 1969/Venice 2013" curated by Germano Celant in dialogue with Thomas Demand and Rem Koolhaas. In a surprising and novel remaking, the project reconstructs "Live in Your Head. When Attitudes Become Form," a show curated by Harald Szeemann at the Bern Kunsthalle in 1969, which went down in history for the curator's radical approach to exhibition practice, conceived as a linguistic medium." - See more at: <http://moussmagazine.it/55vb-fondazione-prada/#sthash.PpxmEBXE.dpuf>.

Wenn Attituden Form Werden: Werke, Konzepte, Vorgänge, Situationen, Informationen Progetto Prada

Arte Conceptualism and Materiality. Matters of Art and Politics underscores the significance of materials and materiality within Conceptual art and conceptualism more broadly. It challenges the notion of conceptualism as an idea-centered, anti-materialist enterprise, and highlights the political implications thereof.

Related with When Attitudes Become Form Bern 1969 Venice 2013:

- Ntc A Covius Solution : [click here](#)