
Ten Fundamental Questions Of Curating

As Seen

Artificial Hells

András Szántó. The Future of the Museum

Contemporary Curating, Artistic Reference and Public Reception

Curating Human Remains

Curatorial Challenges

A Symposium on Architecture and Information Spelt in Atom-Letters

The Ideology of the Gallery Space, Expanded Edition

Imaginative Practice, Public Responsibility

28 Dialogues

The Artist as Curator

Thinking Contemporary Curating

The Future is All-Over

Resistance, Banditry & Vigilance Revisited on the Central Coast

The Culture Intercom

Sharing Historical Authority in a User-Generated World

Curating Live Arts

Play Among Books

A Companion to Curation

Art and the Public

Perspectives in a Global World

Ai Weiwei Speaks

Participatory Art and the Politics of Spectatorship

Post-Digital, Post-Internet Art and Education

Curating Immateriality

MUBI and the Curation Model of Video on Demand

Contemporary Practice in Studio Art Therapy
Stan VanDerBeek
From Dust to Digital
Curating As Ethics
Critical Perspectives, Essays, and Conversations on Theory and Practice
Curating Research Data
Show Time
Issues in Curating Contemporary Art and Performance
U+29DC aka Documento Continuo
Suzanne Lacy
Arvo Pärt's White Light
An Anthology
Reconsidering Inclusion, Transparency and Mediation in Exhibition Making Practice
Letting Go?

*Ten Fundamental
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SHERLYN MORA

As Seen Taylor & Francis

Data are becoming the proverbial coin of the digital realm: a research commodity that might purchase reputation credit in a disciplinary culture of data sharing, or buy transparency when faced with funding agency mandates or publisher scrutiny. Unlike most monetary systems, however, digital data can flow in all too great an abundance. Not only does this currency

actually grow on trees, but it comes from animals, books, thoughts, and each of us! And that is what makes data curation so essential. The abundance of digital research data challenges library and information science professionals to harness this flow of information streaming from research discovery and scholarly pursuit and preserve the unique evidence for future use. Volume One of Curating Research Data explores the variety of reasons, motivations, and drivers for why data curation services are needed in the context of academic and disciplinary data

repository efforts. Twelve chapters, divided into three parts, take an in-depth look at the complex practice of data curation as it emerges around us. Part I sets the stage for data curation by describing current policies, data sharing cultures, and collaborative efforts currently underway that impact potential services. Part II brings several key issues, such as cost recovery and marketing strategy, into focus for practitioners when considering how to put data curation services in action. Finally, Part III describes the full lifecycle of data by examining the

ethical and practical reuse issues that data curation practitioners must consider as we strive to prepare data for the future. Digital data is ubiquitous and rapidly reshaping how scholarship progresses now and into the future. The information expertise of librarians can help ensure the resiliency of digital data, and the information it represents, by addressing how the meaning, integrity, and provenance of digital data generated by researchers today will be captured and conveyed to future researchers.

Artificial Hells U of Minnesota Press Exhibitions have long played a crucial role in defining disciplinary histories. This fascinating volume examines the impact of eleven groundbreaking architecture and design exhibitions held between 1956 and 2006, revealing how they have shaped contemporary understanding and practice of these fields. Featuring written and photographic descriptions of the shows and illuminating essays from noted curators, scholars, critics, designers, and theorists, *As Seen: Exhibitions that Made Architecture and Design History* explores the multifaceted ways in which exhibitions have reflected on contemporary dilemmas

and opened up new processes and ways of working. Providing a fresh perspective on some of the most important exhibitions of the 20th century from America, Europe, and Japan, including *This Is Tomorrow*, *Expo '70*, and *Massive Change*, this book offers a new framework for thinking about how exhibitions can function as a transformative force in the field of architecture and design.

[András Szántó. The Future of the Museum](#)
Cambridge University Press

"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 exhibition 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.

[Contemporary Curating, Artistic Reference and Public Reception](#) Berghahn Books
Contemporary Practice in Studio Art

Therapy discovers where studio practice stands in the profession today and reflects on how changing social, political, and economic contexts have influenced its ethos and development. This is the first UK volume devoted to studio art therapy, and the writers explore what is meant by a studio approach and how they are adapting art-based practices in radical new ways and settings. It comprises three parts – Part I: Frames of reference explores how particular social, cultural, and political contexts have led to the discourses within practice; Part II: Models of practice gives accounts of current studio art therapy practice, describing rationale for working methods and providing a resource for practitioners; Part III: Curating, exhibiting and archiving considers how the display and disposal of artworks, particularly relevant to studio approaches, may be thought about and implemented. The book includes chapters from North American authors who illustrate a trajectory of practice that has the potential to point to future developments. The book will be essential reading for practitioners and students who are interested in taking a fresh

perspective on art therapy and will be encouraged by new ways of thinking about the studio approach in today's changing world.

Curating Human Remains Routledge

"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."

Curatorial Challenges Left Coast Press

The *Curators Handbook* is the essential practical handbook for curators and curatorial students, mapping out every stage of the exhibition-making process from initial idea to final installation. In his introduction, Adrian George traces the history of curating back to its origins in the 17th century and outlines the multifarious roles of the curator today, including as custodian, interpreter, educator, facilitator and organizer. Twelve chapters then chart the various stages of the exhibition process in invaluable detail and clear, informative language from initial concept to writing contracts and loan requests, putting together budgets and schedules, producing exhibition catalogues and interpretation materials, designing gallery spaces, working with artists, lenders and art handlers, organizing private views, and documenting and evaluating a show. A distinguished cast of international museum directors and curators offer advice and tips.

A Symposium on Architecture and

Information Spelt in Atom-Letters John

Wiley & Sons

Collaboration and interdisciplinary practice in the museum are on the rise. Academics,

Artists, and Museums examines twenty-first century partnerships between the museum and higher education sectors, with a focus on art museums and exhibits. The edited volume offers detailed analysis of how innovative curatorial relationships between museums and academia have sought to engage new, younger, audiences through the collaborative transformation of museums and exhibitions. Thematic topics explored include the forming and nature of interdisciplinary partnerships, the integration of museum learning into higher education, audience engagement, and digital technology. With a particular emphasis on practice in the US, the range of projects discussed includes those at both widely recognized and lesser known institutions, from The Met to the Tohono O'odham Nation Cultural Center in the US, to Ewha University Museum in South Korea, and Palazzo Strozzi in Italy. The role of art and the work of the artist are firmly positioned at the core of many of the relationships explored. Academics, Artists, and Museums advocates for the museum as an experimental 'laboratory' where academia, art and the museum profession

can combine to engage new audiences. It is a useful resource for museum professionals, artists, scholars, and students interested in collaboration and innovative practice.

The Ideology of the Gallery Space, Expanded Edition Yale University Press
The difficult and sensitive issue of how museums and other repositories should treat human remains in their possession is here addressed through a number of important case studies.

Imaginative Practice, Public Responsibility Univ of California Press

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 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.

28 Dialogues Ten Fundamental Questions of Curating

Tracing the history of Africa's relationship to film festivals and exploring the festivals' impact on the various types of people who attend festivals (the festival experts, the ordinary festival audiences, and the filmmakers), Dovey reveals what turns something called a "festival" into a "festival experience" for these groups.

The Artist as Curator MIT Press

'If artists betray the social conscience and the basic principles of being human, where does art stand then?' Ai Weiwei - artist, architect, curator, publisher, poet and urbanist - extended the notion of art and is one of the world's most significant creative and cultural figures. In this series of

interviews, conducted over several years with the curator Hans Ulrich Obrist, he discusses the many dimensions of his artistic life, ranging over subjects including ceramics, blogging, nature, philosophy and the myriad influences that have fed into his work. He also talks candidly about his father, his childhood spent in exile and his criticism of the Chinese state.

Together, these extraordinary discussions give a unique insight into the outstanding complexity of Ai Weiwei's thought and work, and are an essential reminder of the need for personal, political and artistic freedom.

Thinking Contemporary Curating
Birkhäuser

Between May 13 and June 28, in the year 1858, seven Californios were hung by vigilantes at the San Luis Obispo Mission. Another Californio was hunted down and shot by the same vigilante posse.

Previously citizens of Mexico, these men were all Americans when their necks were stretched. The official story is that the vigilantes rid the county of murderous bandits, the so-called Powers-Linares Gang. My story is a little different. I focus on three main players: Walter Murray, Pio

Linares, and Jack Powers. Was Walter Murray "The Good?" Jack Powers "The Bad?" and Pio Linares "The Ugly?" Let us dig deeper into that tumultuous time when California was taken from Mexico and bring those events into sharper focus.

The Future is All-Over Farrar, Straus and Giroux

One of the most frequently performed contemporary composers, Arvo Pärt has become a phenomenon whose unusual reach is felt well beyond the concert hall. This ground-breaking collection of essays investigates both the causes and the effects of this success. Beyond the rhetoric of 'holy minimalism' that has accompanied the composer's reception since the mid-1980s, each chapter takes a fresh approach toward understanding how Pärt's music has occupied social landscapes. The result is a dynamic conversation among filmgoers (who explore issues of empathy and resemblance), concertgoers (commerce and art), listeners (embodiment, healing and the role of technology), activists (legacies of resistance) and performers (performance practice). Collectively, these studies offer a bold and thoughtful engagement with Pärt

as a major cultural figure and reflect on the unprecedented impact of his music.

Resistance, Banditry & Vigilance Revisited on the Central Coast

University of the Arts Philadelphia

This book covers the history of intervention theory, initial research including interviews with thirty professional artists, curators, and administrators, working in Australia, New Zealand, and the United States with narratives that reflected both the prevalence of, and the inherent opacity within, curatorial intervention.

The Culture Intercom Intellect Books

This generously illustrated book sheds light on the groundbreaking career of Suzanne Lacy, an artist, writer, and educator whose participatory, socially engaged performances helped define social practice art and continue to resonate with many of the most pressing issues in American culture. Over the past five decades the genre-defying art of Suzanne Lacy has taken multiple forms, spanning performance, sculpture and video installations, and photography. Organizing public encounters that emphasize intensive community dialogue

and collaborative choreography, Lacy has explored many political and social contexts that remain deeply relevant-- including race, class, and gender equity; ageism; and violence against women. This record of Lacy's career is anchored by an extensively illustrated survey of selected works that groups related projects and illuminates their core themes and approaches. Featuring photographs, stills, ephemera, and other primary documentation, this section incorporates a selection of reprinted texts and newly commissioned first-person accounts by Lacy's collaborators, a group that includes critics and artists such as Judy Chicago, Allan Kaprow, Andrea Bowers, Moira Roth, and Lucy Lippard. Extensive, penetrating, and visually compelling, this long-awaited monograph documents the bold career of an artist whose profound attentiveness to social dynamics, politics, and context continues to provoke and inspire today. Copublished by the San Francisco Museum of Modern Art and DelMonico Books

Sharing Historical Authority in a User-Generated World Hatje Cantz Verlag

"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.

Curating Live Arts Boydell Press

As museums worldwide shuttered in 2020 because of the coronavirus, New York-based cultural strategist András Szántó conducted a series of interviews with an international group of museum leaders. In a moment when economic, political, and cultural shifts are signaling the start of a new era, the directors speak candidly about the historical limitations and untapped potential of art museums. Each

of the twenty-eight conversations in this book explores a particular topic of relevance to art institutions today and tomorrow. What emerges from the series of in-depth conversations is a composite portrait of a generation of museum leaders working to make institutions more open, democratic, inclusive, experimental and experiential, technologically savvy, culturally polyphonic, attuned to the needs of their visitors and communities, and concerned with addressing the defining issues of the societies around them. The dialogues offer glimpses of how museums around the globe are undergoing an accelerated phase of reappraisal and reinvention.

CONVERSATION PARTNERS

Marion Ackermann (Staatliche Kunstsammlungen Dresden), Cecilia Alemani (The High Line, New York), Anton Belov (Garage Museum of Contemporary Art, Moscow), Meriem Berrada (MACAAL, Marrakesh), Daniel Birnbaum (Acute Art, London), Thomas P. Campbell (Fine Arts Museums of San Francisco), Tania Coen-Uzzielli (Tel Aviv Museum of Art), Rhana Devenport (Art Gallery of South Australia, Adelaide), María Mercedes González (Museo de Arte Moderno de Medellín), Max

Hollein (The Metropolitan Museum of Art, New York), Sandra Jackson-Dumont (Lucas Museum of Narrative Art, Los Angeles), Mami Kataoka (Mori Art Museum, Tokyo), Brian Kennedy (Peabody Essex Museum, Salem), Koyo Kouoh (Zeitz Museum of Contemporary Art Africa, Cape Town), Sonia Lawson (Palais de Lomé), Adam Levine (Toledo Museum of Art), Victoria Noorthoorn (Museo de Arte Moderno de Buenos Aires), Hans Ulrich Obrist (Serpentine Galleries, London), Anne Pasternak (Brooklyn Museum), Adriano Pedrosa (MASP, São Paulo), Suhanya Raffel (M+ Museum, Hong Kong), Axel Rüger (Royal Academy of Arts, London), Katrina Sedgwick (Australian Center for the Moving Image, Melbourne), Franklin Sirmans (Pérez Art Museum Miami), Eugene Tan (National Gallery Singapore & Singapore Art Museum), Philip Tinari (UCCA Center for Contemporary Art, Beijing), Marc-Olivier Wahler (Musée d'Art et d'Histoire, Geneva), and Marie-Cécile Zinsou (Musée de la Fondation Zinsou, Ouidah) ANDRÁS SZÁNTÓ (*1964, Budapest), PhD, advises museums, cultural institutions, and leading brands on cultural strategy. An author and editor, his

writings have appeared in the New York Times, Artforum, the Art Newspaper, and many other publications. He has overseen the National Arts Journalism Program at Columbia University and the Global Museum Leaders Colloquium at the Metropolitan Museum of Art. Szántó, who lives in Brooklyn, has been conducting conversations with art-world leaders since the early 1990s, including as a frequent moderator of the Art Basel Conversations series.

Play Among Books Routledge

This open access edited volume provides theoretical, practical, and historical perspectives on art and education in a post-digital, post-internet era. Recently, these terms have been attached to artworks, artists, exhibitions, and educational practices that deal with the relationships between online and offline, digital and physical, and material and immaterial. By taking the current socio-technological conditions of the post-digital and the post-internet seriously, contributors challenge fixed narratives and field-specific ownership of these terms, as well as explore their potential and possible shortcomings when discussing art and

education. Chapters also recognize historical forebears of digital art and education while critically assessing art, media, and other realms of engagement. This book encourages readers to explore what kind of educational futures might a post-digital, post-internet era engender. [A Companion to Curation](#) Rowman & Littlefield

An authoritative guide to African cinema with contributions from a team of experts on the topic [A Companion to African Cinema](#) offers an overview of critical approaches to African cinema. With contributions from an international panel of experts, the Companion approaches the topic through the lens of cultural studies, contemporary transformations in the world order, the rise of globalization, film production, distribution, and exhibition. This volume represents a new approach to African cinema criticism that once stressed the sociological and sociopolitical aspects of a film. The text explores a wide range of broad topics including: cinematic economics, video movies, life in cinematic urban Africa, reframing human rights, as well as more targeted topics such as the linguistic domestication of Indian films in

the Hausa language and the importance of female African filmmakers and their successes in overcoming limitations caused by gender inequality. The book also highlights a comparative perspective of African videoscapes of Southern Nigeria, Ethiopia, and Côte d'Ivoire and explores the rise of Nairobi-based Female Filmmakers. This important resource: Puts the focus on critical analyses that take into account manifestations of the political changes brought by neocolonialism and the waning of the cold war Explores Examines the urgent questions raised by commercial video about globalization Addresses issues such as funding, the acquisition of adequate production technologies and apparatuses, and the development of adequately trained actors Written for film students and scholars, A Companion to African Cinema offers a look at new critical approaches to African

cinema.

Art and the Public Open Book Publishers 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 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 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. 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 curators of contemporary art with a research-based practice, should also find much to interest them within the pages of the book.

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