

Ten Fundamental Questions of Curating



Edited by Jens Hoffmann

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Ten Fundamental Questions Of Curating

**Gerd Elise Mørland, Heidi Bale
Amundsen**



Ten Fundamental Questions Of Curating:

Ten Fundamental Questions of Curating Jens Hoffmann (curator), 2013 It has become almost obligatory to introduce a book on curating by noting the plethora of recent publications on the subject How in just a few short years did we reach this point of saturation What questions exactly do all these books address Many attempt to offer an overview of the curatorial field as it exists today or attempt to map its historical trajectory Others propose a series of case studies under a common curatorial theme All are hoping to contribute to this relatively new discipline and its accompanying canon Edited by Jens Hoffmann *Ten Fundamental Questions of Curating* offers a real critique of existing publications and modes of thinking by explicitly asking the questions that others have missed ignored or deemed already answered What is a curator What is the public What is art What about collecting What is an exhibition Why mediate art What to do with the contemporary What about responsibility What is the process How about pleasure Here Peter Eleey Elena Filipovic Juan A Gait n Sof a Hern ndez Chong Cuy Maria Lind Chus Mart nez Jessica Morgan Adriano Pedrosa Jo o Ribas and Dieter Roelstraete each propose and then address one question *Ten Fundamental Questions of Curating* takes a back to basics approach a return to a kind of zero degree state at a time when a recalibration of what a curator is and does seems both necessary and urgent *Ten Fundamental Questions of Curating* Jens Hoffmann, *Ten Fundamental Questions of Curating* (Project), Mousse Publishing, Fiorucci Art Trust, 2010 *Contemporary Curating, Artistic Reference and Public Reception* Stéphanie Bertrand, 2021-07-31 *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 *Decolonial Aesthetics of Blackness in Contemporary Art* Nkosinkulu, Zingisa, 2024-09-13 *Decolonial aesthetics of Blackness in contemporary art* challenge and redefine traditional narratives offering a profound critique of historical and

ongoing injustices This approach emphasizes the reclamation and celebration of Black cultural identities through innovative artistic expressions that resist colonialist frameworks and oppressive stereotypes By emphasizing the experiences and perspectives of Black artists decolonial aesthetics challenge the power structures presented in art history and highlight the significance of autonomy representation and authenticity To advance this dialogue it is crucial to support and engage with Black artists and their work ensuring that their voices are amplified and their contributions are recognized within art discourse Decolonial Aesthetics of Blackness in Contemporary Art focuses on the generative audio and visual inscription of blackness as an offering of life and beauty in contemporary art It discusses the concept of blackness related to modernity decolonial aesthetics and ontology of black life and beauty This book covers topics such as decolonization visual art and sociology and is a useful resource for art historians visual artists sociologists academicians scientists and researchers

Curating and Politics Gerd Elise Mørland, Heidi Bale Amundsen, 2025-02-07 Discover the Hidden Layers of Exhibition Politics Since the 1990s the discourse on curating has often centered around the figure of the professional curator viewing exhibition politics as a direct result of curatorial intent However contemporary shifts in institutional models funding policies and collection strategies have unveiled realms of curatorial practice that lie beyond the curator's control This groundbreaking volume brings together essays by renowned art theorists and cultural scholars moving beyond the traditional focus on the curator It delves into the often overlooked dimensions of exhibition politics uncovering uncharted territories of influence and decision making Perfect for professionals students and anyone interested in the evolving landscape of art exhibitions this book challenges conventional perspectives and offers invaluable insights into the complex interplay of curation institutions and external forces shaping the art world today Key Features In depth essays from leading experts in art theory and cultural studies A fresh perspective on curatorial practices and exhibition politics A must read for anyone exploring the dynamics of art institutions and curation

Curating Africa in the Age of Film Festivals L.

Dovey, 2015-03-11 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

Marketing the Arts Finola Kerrigan, Chloe Preece, 2022-12-20 With contributions from international scholars of marketing and consumer studies this renowned text engages directly with a range of contemporary themes including The importance of arts consumption and its socio cultural political and economic dimensions The impact of new technologies platforms and alternative artforms on the art market The importance of the aesthetic experience itself and how to research it The value of arts based methods The art versus commerce debate The artist as entrepreneur The role of the arts marketer as market maker This fully updated new edition covers digital trends in the arts and emerging technologies including virtual reality streaming services and branded entertainment It also broadens the scope of investigation beyond the West looking to film in emerging markets such as China

music in Sub Saharan Africa and indigenous art in Australia Alongside in depth theoretical analysis this edition of Marketing the Arts takes inspiration from the creativity inherent in current artistic practice to demonstrate a plurality of approaches and methodologies Marketing the Arts Breaking Boundaries is core reading for advanced undergraduate and postgraduate students studying arts marketing and management Online resources include chapter by chapter PowerPoint slides and questions for class discussion

Thinking Contemporary Curating Terry E. Smith,2012 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 Crafting Exhibitions Glenn Adamson,Maria Lind,Marianne Zamecznik,Anne Britt Ylvisåker,2015 Discussions on the making of exhibitions and models of curating the integration of new presentation places and examination of curatorial models and the coexistence of different contexts

Damrong wichākān ,2014 Compilation of academic articles on archaeology

Annual Catalogue of the University of Kansas University of Kansas,1976 *Artbibliographies Modern* ,1996 Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971

A Companion to Curation Brad Buckley,John Conomos,2020-01-29 The definitive reference text on curation both inside and outside the museum A Companion to Curation is the first collection of its kind assembling the knowledge and experience of prominent curators artists art historians scholars and theorists in one comprehensive volume Part of the Blackwell Companion series this much needed book provides up to date information and valuable insights on the field of curatorial studies and curation in the visual arts Accessible and engaging chapters cover diverse contemporary methods of curation its origin and history current and emerging approaches within the profession and more This timely publication fills a significant gap in literature on the role of the curator the art and science of curating and the historical arc of the field from the 17th century to the present The Companion explores topics such as global developments in contemporary indigenous art Asian and Chinese art since the 1980s feminist and queer feminist curatorial practices and new curatorial strategies beyond the museum This unique volume Offers readers a wide range of perspectives on curating in both theory and practice Includes coverage of

curation outside of the Eurocentric and Anglosphere art worlds Presents clear and comprehensible information valuable for specialists and novices alike Discusses the movements models people and politics of curating Provides guidance on curating in a globalized world Broad in scope and detailed in content A Companion to Curation is an essential text for professionals engaged in varied forms of curation teachers and students of museum studies and readers interested in the workings of the art world museums benefactors and curators On Curating Carolee Thea, Thomas Michelli, 2009 Carolee Thea's interviewees are Joseph Backstein Carolyn Christov Bakargiev Okwui Enwezor Charles Esche Massimiliano Gioni RoseLee Goldberg Mary Jane Jacob Pi Li Virginia Perez Ratton and Rirkrit Tiravanija Thinking Contemporary Curating Terry Smith, 2012-09-25 What is contemporary curatorial thought Current discourse on the topic is heating up with a new cocktail of bold ideas and ethical imperatives these include cooperative curating especially with artists the reimagination of museums curating as knowledge production the historicization of exhibitionmaking and commitment to extra artworld participatory activism Less obvious but increasingly of concern are issues such as rethinking spectatorship engaging viewers as co curators and the challenge of curating contemporaneity itself In these five essays art historian and theorist Terry Smith surveys the international landscape of current thinking by curators explores a number of exhibitions that show contemporaneity in recent present and past art describes the enormous growth world wide of exhibition infrastructure and the instability that haunts it re examines the contribution of artist curators and questions the rise of curators utilizing artistic strategies and finally assesses a number of key tendencies in curating as responses to contemporary conditions Thinking Contemporary Curating is the first book to comprehensively chart the variety of practices of curating undertaken today and to think through systematically what is distinctive about contemporary curatorial thought This is the eBook edition of Thinking Contemporary Curating print form to be published in September 2012 **Curatorial Intervention** Brett M. Levine, 2021-05-18 Curatorial Intervention History and Current Practice is a critical analysis of the dynamic roles curators play in shaping mediating and at times redefining the artist audience exchange Focusing on contemporary curatorial practice this work critically examines the ways in which curators impact artists intentionality and how this alters audiences experiences of reception Through discussions with leading artists curators and arts administrators Brett Levine posits a new paradigm for defining and contextualizing curatorial practice while exploring how the former dialectic of intention and reception is today defined by the triad intention intervention reception After situating the more traditional artist audience relationship he explores how extant theories of the art experience fail to either provide for curatorial practice or contextualize its operations while also overlooking questions of transparency agency and power Offering a new professional and operational model Curatorial Intervention highlights how the artist curator and curator audience relations displace and at times redefine the experience of works of art In response to the disenfranchisement of curatorial practice and the emergence of every act of discernment being transformed into curating as little more than a fashionable pastime the author

reasserts the dynamic roles that exist between artist curator and audience and between object operation and experience

Curatorial Challenges Malene Vest Hansen, Anne Folke Henningsen, Anne Gregersen, 2019-03-04 *Curatorial Challenges* investigates the challenges faced by curators in contemporary society and explores which practices ways of thinking and types of knowledge production curating exhibitions could challenge Bringing together international curators and researchers from the fields of art and cultural history the book provides new research and perspectives on the curatorial process and aims to bridge the traditional gap between theoretical and academic museum studies and museum practices The book focuses on exhibitions as a primary site of cultural exchange and argues that as highly visible showcases producers of knowledge and historically embedded events exhibitions establish and organize meanings of art and cultural heritage Temporary exhibitions continue to increase in cultural significance and yet the traditional role of the museum as a Bildung institution has changed As exhibitions gain in significance so too do curatorial strategies Arguing that new research is needed to help understand these changes the book presents original research that explores how curatorial strategies inform both art and cultural history museums in contemporary society The book also investigates what sort of critical transformative and perhaps even conservative potential can be traced in exhibition cultures *Curatorial Challenges* fosters innovative interdisciplinary exchange and brings new insights to the field of curatorial studies As such it should be of great interest to academics researchers and postgraduate students engaged in the study of curatorial practice museum studies the making of exhibitions museum communication and art history

Curating Lively Objects Lizzie Muller, Caroline Seck Langill, 2021-09-06 *Curating Lively Objects* explores the role of things as catalysts in imagining futures beyond disciplines for museums and exhibitions Authors describe how their curatorial 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 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 inclusively to the challenge of changing disciplinary boundaries

The Curatorial Conundrum Paul O'Neill, Mick Wilson, Lucy Steeds, 2016-05-20 The future of curatorial practice how education research and institutions can adapt to the expansion of the curatorial field Today curators are sometimes more famous than the artists whose work they

curate and curatorship involves more than choosing objects for an exhibition. The expansion of the curatorial field in recent decades has raised questions about exhibition making itself and the politics of production, display and distribution. The Curatorial Conundrum looks at the burgeoning field of curatorship and tries to imagine its future. Indeed practitioners and theorists consider a variety of futures: the future of curatorial education, the future of curatorial research, the future of curatorial and artistic practice and the institutions that will make these other futures possible. The contributors examine the proliferation of graduate programs in curatorial studies over the last twenty years and consider what can be taught without giving up what is precisely curatorial within the ever expanding parameters of curatorial practice in recent times. They discuss curating as collaborative research, asking what happens when exhibition operates as a mode of research in its own right. They explore curatorial practice as an exercise in questioning the world around us and they speculate about what it will take to build new innovative and progressive curatorial research institutions.

Contributors: Nancy Adajania, M. lanie Bouteloup, Nikita Yingqian Cai, Luis Camnitzer, Eddie Chambers, Zasha Cerizza, Colah Galit Eilat, Liam Gillick, Koyo Kouoh, Miguel A. Lopez, Hans Ulrich, Obrist, Paul O'Neill, Tobias Ostrander, Jo o Ribas, Sarah Rifky, Sumesh Sharma, Simon Sheikh, Lucy Steeds, Jeannine Tang, David The Jelena Vesi, Vladimir Jeri Vlidi.

What How for Whom: WHW, Mick Wilson, Vivian Zihel.

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It's all Mediating: Kaija Kaitavuori, Laura Kokkonen, Nora Sternfeld, 2014-10-16.

It's all Mediating: Outlining and Incorporating the Roles of Curating and Education in the Exhibition Context brings together thinkers and practitioners in the fields of exhibition curating and gallery education from different corners of Europe. The publication explores the two core functions of museums: exhibiting of the content and educational activities directed to audiences. These areas of activity, both committed to mediating between art and its audience, have existed since the birth of the public museum, but as the result of professionalisation and specialisation of the museum field, they have developed into separate professions and have become the responsibility of specialised staff. Curator and educator are both relatively new titles in museums and in many countries the professional education for these occupations is young or yet to be established. The volume sets out to encourage dialogue between the sectors. It discusses how the professional field is outlined at present, how these aspects relate to each other, what is the division of labour between curators and educators and what are the models of collaboration. What kind of interests and values guide their work? It further examines how the specialists incorporate their roles, how professional identities are built. While specialisation has brought focus and quality to the practice, have the fields drifted too far apart from each other? The book is a source of information and insights for anyone working in curating and education, including both practitioners as well as researchers of these fields. With its international span, the book serves the interests of students in the fast growing fields of curatorial studies, museum education and museology in different parts of Europe. The issues tackled in the book have pertinence also for cultural policy study and research. *It's all Mediating* is produced by the Finnish Association for Museum Education, Pedaali.

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