

Curationism How Curating Took Over The Art World And Everything Else

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Curating in the 21st Century (Hans Ulrich Obrist, Serpentine Gallery) | DL Dociles 12 Louise Bourgeois | HOW TO SEE the artist with MoMA Chief Curator Emerita Deborah Wye Curationism How Curating Took Over David Balzer is the author of Curationism: How Curating Took over the Art World and Everything Else and the forthcoming book This Is Not New. In the sea of awful things to worry about, it hardly ...

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

"Now that we 'curate' even lunch, what happens to the role of the connoisseur in contemporary culture? 'Curate' is now a buzzword applied to everything from music festivals to artisanal cheese. Inside the art world, the curator reigns supreme, acting as the face of high-profile group shows and biennials in a way that can eclipse and assimilate the contributions of individual artists. At the same time, curatorial studies programs continue to grow in popularity, and businesses are increasingly adopting curation as a means of adding value to content and courting demographics. Everyone, it seems, is a now a curator. But what is a curator, exactly? And what does the explosive popularity of curating say about our culture's relationship with taste, labour and the avant-garde? In this incisive and original study, critic David Balzer travels through art history and around the globe to explore the cult of curation — where it began, how it came to dominate museums and galleries, and how it was co-opted at the turn of the millennium as the dominant mode of organizing and giving value to content. At the centre of the book is a paradox: curation is institutionalized and expertise-driven like never before, yet the first independent curators were not formally trained, and any act of choosing has become 'curating.' Is the professional curator an oxymoron? Has curation reached a sort of endgame, where its widespread fetishization has led to its own demise? David Balzer has contributed to publications including the Believer, Modern Painters, Artforum.com, and The Globe and Mail, and is the author of Contrivances, a short-fiction collection. He is currently Associate Editor at Canadian Art magazine. Balzer was born in Winnipeg and currently resides in Toronto, where he makes a living as a critic, editor and teacher.

Now that we 'curate' even lunch, what happens to the role of the connoisseur in contemporary culture? 'Curate' has become a buzzword, applied to everything from music festivals to artisanal cheese. Inside the art world, the curator reigns supreme, acting as the face of high-profile group shows in a way that can eclipse the contributions of individual artists. At the same time, curatorial-studies programs continue to grow, and businesses are adopting curation as a means of adding value to content. Everyone, it seems, is now a curator. But what is a curator, exactly? And what does the explosive popularity of curating say about our culture's relationship with taste, labour and the avant-garde? In this vibrant and original book, David Balzer travels through art history and around the globe to explore the cult of curation, where it began, how it came to dominate museums and galleries, and how it emerged at the turn of the millennium as a dominant mode of thinking and being — from superstar curator Hans Ulrich Obrist's war with sleep to Subway's 'sandwich artists.' Recalling such landmark works of cultural criticism as Tom Wolfe's The Painted Word and John Berger's Ways of Seeing, Balzer asks whether curationism has finally reached its own limits, where its widespread success has paradoxically led to its own demise.

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.

Stop curating! And think what curating is all 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 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, 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 most complex and ethics-driven thought of our times.

Author Hans Ulrich Obrist presents a collection of interviews which gives an overview of the development of the curatorial field, from early independent curators in the 1960s and 1970s to the institutional programs developed in Europe and the United States.

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, 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.

This is a collection of stories about art works—whether an oil portrait, a wilderness explorer's sketchbook, or a Tiffany lamp—and how the author fell under their spell. Few people are aware of the work, the emotion, and the obsessions of a curator's job. Exhibitions come and go; they are forgotten after a few years, but they live on in the curator's memory. In these fifteen essays we encounter artists falling in and out of love, family tragedies, the creation of the Stanley Cup, the secrets of Tiffany, Antiques Roadshow, a rootless baroness, the design craze for aluminum, small Japanese boxes called kogos, watercolour sketchbooks of the Canadian north, a beautiful prayer room in Montreal, gondolas flying through windows in Venice, and Moscovites who love Goldfinger. Archival black and white photographs and colour plates—including Edwin Holgate's Ludvine, one of the most beloved and recognizable Canadian portraits ever painted—make this book a must-have for art lovers, students, academics, museum-goers, and readers interested in the role art plays in the creation of our lives.

The former director of the famed New York museum recounts his activities at the art world's pinnacle, from wooing important patrons to battling for acquisitions.

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