Out of Bounds

Redefining curatorial practice for those working with new kinds of art.

Curating Opera

The blockchain is widely heralded as the new internet - another dimension in an ever-faster, ever-more-powerful interlocking of ideas, actions and values. Principally the blockchain is a ledger distributed across a large array of machines that enables digital ownership and exchange without a central administering body. Within the arts it has profound implications as both a means of organising and distributing material, and as a new subject and medium for artistic exploration. This landmark publication will bring together a diverse array of artists and researchers engaged with the blockchain, unpacking, critiquing and marking the arrival of it on the cultural landscape for a broad readership across the arts and humanities. Contributors: Cesar Escudero Andaluz, Jaya Klara Brekke, Theodoros Chiotis, Ami Clarke, Simon Denny, The Design Informatics Research Centre (Edinburgh), Max Dovey, Mat Dryhurst, Primavera De Filippi, Peter Gomes, Elias Haase, Juhee Hahm, Max Hampshire, Kimberley ter Heerdt, Holly Herndon, Helen Kaplinsky, Paul Kolling, Elli Kurus, Nikki Lofe, Bjorn Magnhildoen, Rob Myers, Martin Nadal, Rachel O'Dwyer, Edward Picot, Paul Seidler, Hito Steyerl, Surfatial, Lina Theodorou, Pablo Velasco, Ben Vickers, Mark Waugh, Cecilia Wee, and Martin Zeilinger.

Digital Technologies and the Museum Experience

Art in the Age of the Internet, 1989 to Today is the first major thematic group exhibition in the United States to examine the radical impact of internet culture on visual art. Featuring 60 artists, collaborations, and collectives, the exhibition is comprised of over 70 works across a variety of mediums, including painting, performance, photography, sculpture, video, web-based projects, and virtual reality. The exhibition is divided into five sections that explore themes such as emergent ideas of the body and notions of human enhancement; the internet as a site of both
surveillance and resistance; the circulation and control of images and information; the possibilities for exploring identity and community afforded by virtual domains; and new economies of visibility accelerated by social media. Throughout, the work in the exhibition addresses the internet-age democratization of culture that comprises our current moment. The earliest work in the exhibition is from 1989, the year that Tim Berners-Lee invented the World Wide Web. This development, and others that followed in quick succession, modernized the internet, and in the process radically changed our way of life--from how we access and generate information, make friends and share experiences, to how we imagine our future bodies and how nations police national security. 1989 also marked a watershed moment across the globe, with significant shifts in politics, geographies, and economies. Events such as the fall of the Berlin Wall and protests in Tiananmen Square signaled the beginning of our current globalized age, which cannot be imagined without the internet.

Across Anthropology

This book presents a snapshot of the most interesting curatorial practices in the art world today. There is an emphasis on the "now": the introduction sketches in the development of curatorial practices since the 1980s but the shows under scrutiny in the following 25 case studies have all taken place in the last few years. The selected exhibitions – chosen by an expert panel of curators – run the global gamut, from Europe and the US through Africa and the Middle East to China, and illustrate the particular challenges for curators working in both the commercial and public sectors. Large-scale shows and pop-up exhibits, permanent-collection rehangs and art fairs all have a place here. Each highly illustrated case study is structured around an interview with the curator responsible for the show. The text both tells the story of the show's making and fills in background information about the curator's work, resulting in an accessible guide to contemporary curating.

Thinking Contemporary Curating

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.

Art in the Age of the Internet

The collections of museums, galleries and online art organisations are increasingly broadening to include more new media art. Because new media is used as a means of documenting, archiving and distributing art, and because new media art might be interactive with its audiences, this highlights the new kinds of relationships that might occur between audiences as viewers, participants, selectors, taggers or taxonomisers. New media art presents many challenges to the curator and collector, but there is very little published analytical material available to help meet those challenges. This book fills that gap. Drawing from the editor's extensive research and the authors' expertise in the field, the book provides clear navigation through a disparate arena. The authors offer examples from a wide geographical reach, including the UK, North
America and Asia and integrate the consideration of audience response into all aspects of their work. The book will be essential reading for those studying or practicing in new media, curating or museums and galleries.

Handmade Pixels

Tracing the evolution of contemporary body discourse Getting Under the Skin analyzes the tension between a fragmented and holistic body concept in performance art, popular culture, new media arts, and architecture. The body as an object of critical study dominates disciplines across the humanities to such an extent that a new discipline has emerged: body criticism. In Getting Under the Skin, Bernadette Wegenstein traces contemporary body discourse in philosophy and cultural studies to its roots in twentieth-century thought--showing how psychoanalysis, phenomenology, cognitive science, and feminist theory contributed to a new body concept--and studies the millennial body in performance art, popular culture, new media arts, and architecture. Wegenstein shows how the concept of bodily fragmentation has been in circulation since the sixteenth century's investigation of anatomy. The history of the body-in-pieces, she argues, is a history of a struggling relationship between two concepts of the body--as fragmented and as holistic. Wegenstein shows that by the twentieth century these two apparently contradictory movements were integrated; both fragmentation and holism, she argues, are indispensable modes of imagining and configuring the body. The history of the body, therefore, is a history of mediation; but it was not until the turn of the twenty-first century and the digital revolution that the body was best able to show its mediality. After examining key concepts in body criticism, Wegenstein looks at the body as "raw material" in twentieth-century performance art, medical techniques for visualizing the human body, and strategies in popular culture for "getting under the skin" with images of freely floating body parts. Her analysis of current trends in architecture and new media art demonstrates the deep connection of body criticism to media criticism. In this approach to body criticism, the body no longer stands in for something else--the medium has become the body.

Beyond New Media Art

In the late 1950s, experiments such as the cybernetic sculptures of Nicolas Schöffer or the programmatic music compositions of John Cage and Iannis Xenakis transposed systems theory from the sciences to the arts. By the 1960s, artists as diverse as Roy Ascott, Hans Haacke, Robert Morris, Sonia Sheridan, and Stephen Willats were breaking with accepted aesthetics to embrace open systems that emphasized organism over mechanism, dynamic processes of interaction among elements, and the observer's role as an inextricable part of the system. Jack Burnham's 1968 Artforum essay "Systems Aesthetics" and his 1970 "Software" exhibition marked the high point of systems-based art until its resurgence in the changed conditions of the twenty-first century. Systems traces this radical shift in aesthetics from its roots in mid twentieth-century general systems theory, cybernetics, and artificial intelligence to the cutting-edge science of the present. The collected texts examine the connections between advanced technological systems, our bodies and minds; the relation of musical to spatial and architectural structures; and the ways in which systems-based art projects can create self-generating entities and networks, alter our experience of time, change the configurations of social relations, cross cultural borders, and interact with threatened ecosystems. Artists surveyed include Roy Ascott, Driessens and Verstappen, David Dunn, Brian Eno, Frank Gillette, Michael Joaquin Grey, Hans Haacke, Helen Mayer Harrison, Newton Harrison, Joan Littlewood, Richard Paul Lohse, Laurent Mignonneau, Manfred Mohr, Nam June Paik, Cedric Price, Casey Reas, Ken Rinaldo, Tomás Saraceno, Sonia Sheridan, Christa Sommerer, Ubermorgen, Woody and Steina Vasulka, Peter Weibel, Mitchell Whitelaw, John Whitney, James Whitney, Stephen Willats, Iannis Xenakis Writers include Gregory Bateson, Mary Catherine Bateson, Pierre Bourdieu, R. Buckminster Fuller, Jack
The Anthropologist as Curator

This edited collection explores a subject of great potential for both art historians and museologists – that of the nature of the specimen and how it might be reinterpreted. Through its cross-disciplinary contributions, written by a team of art historians, artists, poets, anthropologists, critics and curators, this book looks at how artistic encounters in museums, ranging from anatomy museums to contemporary cabinets of curiosity, can provoke new modes of thinking about art, science and curating. Museological literature in the past focused on artefacts or objects; this is an original contribution to the field and offers new readings of old issues, inspiring new understandings of the relationships between art, science and curating. Brings together international expertise from art practitioners, historians, creative writers and theorists in France, the United States, United Kingdom and New Zealand. Contributions from creative practitioners draw upon their own experience of producing artworks in response to specific scientific collections while historians, anthropologists, critics and writers examine how museums stimulate, incite and otherwise inspire artistic awareness of science and its specimens. One of the most important contributions this book will make is drawing together several threads of research and practice to encourage interdisciplinary discussion. It provides new ways of thinking about the relationships between art, science, museums and their objects. It concentrates on the ways in which scientific collections kindle novel aesthetic strategies and inspire new scholarly interpretations of art, science, curating and epistemology. In so doing it will make a considerable contribution to the fields of art writing, creative practice, art theory, the history of science and curating. This book will appeal to academics, researchers, undergraduates and postgraduates studying fine art, curating, museology, art history, the history of science, creative writing; visual artists, curators, and other creative practitioners. Also of interest to museum audiences. Reading list potential.

Curating Dramaturgies

Curating Under Pressure breaks the silence surrounding curatorial self-censorship and shows that it is both endemic to the practice and ubiquitous. Contributors map the diverse forms such self-censorship takes and offer creative strategies for negotiating curatorial integrity. This is the first book to look at pressures to self-censor and the curatorial responses to these pressures from a wide range of international perspectives. The book offers examples of the many creative strategies that curators deploy to negotiate pressures to self-censor and gives evidence of curators’ political acumen, ethical sagacity and resilience over the long term. It also challenges the assumption that self-censorship is something to be avoided at all costs and suggests that a decision to self-censor may sometimes be politically and ethically imperative. Curating Under Pressure serves as a corrective to the assumption that censorship pressures render practitioners impotent. It demonstrates that curatorial practice under pressure offers inspiring models of agency, ingenuity and empowerment. Curating Under Pressure is a highly original and intellectually ambitious volume and as such will be of great interest to students and academics in the areas of museum studies, curatorial and gallery studies, art history, studio art and arts administration. The book will also be an essential tool for museum practitioners.

Curating Live Arts
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 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.

Mass Effect

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, 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 sciences, humanities, and curatorial studies. Preface by Arjun Appadurai. Afterword by Roger Sansi Contributors: Arjun Appadurai (New York University), Annette Bhagwati (Museum Rietberg, Zurich), Clémentine Deliss (Berlin), Sarah Demart (Saint-Louis University, Brussels), Natasha Ginwala (Gropius Bau, Berlin), Emmanuel Grimaud (CNRS, Paris), Aliocha Imhoff and Kantuta Quirós (Paris), Erica Lehrer (Concordia University, Montreal), Toma Muteba Luntumbue (Ecole de Recherche Graphique, Brussels), Sharon Macdonald (Humboldt-Universität zu Berlin), Wayne Modest (Research Center for Material Culture, Leiden), Bonaventure Soh Bejeng Ndikung (SAVVY Contemporary, Berlin), Margareta von Oswald (Humboldt-Universität zu Berlin), Roger Sansi (Barcelona University), Alexander Schellow (Ecole de Recherche Graphique, Brussels), Arnd Schneider (University of Oslo), Anna Seiderer (University Paris 8), Nanette Snoep (Rautenstrauch-Joest-Museum, Cologne), Nora Sternfeld (Kunsthochschule Kassel), Anne-Christine Taylor (Paris), Jonas Tinini (Humboldt-Universität zu Berlin) Ebook available in Open Access. This publication is GPRC-labeled (Guaranteed Peer-Reviewed Content).

Selected Maria Lind Writing

Redefining curatorial practice for those working with new kinds of art. As curator Steve Dietz has observed, new media art is like contemporary art—but different. New media art involves interactivity, networks, and computation and is often about process rather than objects. New media artworks are difficult to classify according to the traditional art museum categories determined by medium, geography, and chronology and present the curator with novel challenges involving interpretation, exhibition, and dissemination. This book views these challenges as opportunities to rethink curatorial practice. It helps curators of new media art develop a set of flexible tools for working in this fast-moving field, and it offers useful lessons from curators and artists for those working in such other areas of art as distributive and participatory systems. The authors, both of whom have extensive experience as curators, offer numerous examples of artworks and exhibitions to illustrate
how the roles of curators and audiences can be redefined in light of new media art's characteristics. Rethinking Curating offers curators a route through the hype around platforms and autonomous zones by following the lead of current artists’ practice.

Curationism

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.

Thinking About Exhibitions

In a time which one critic characterized recently as the era of the curator, it is not only relevant but absolutely necessary to thoroughly question the current state of curatorial practice, its professional values, and the assumptions implicit in them. Curating Now gathers together the thoughts of a diverse group of internationally recognized, influential curators, comments presented for the benefit and examination of their peers at a weekend-long symposium held in October 2000. Questions regarding curatorial power and authorship, as well as how external pressures and challenges shape exhibitions, were addressed by participants including Robert Storr; Senior Curator, The Museum of Modern Art, New York; Thelma Golden, Deputy Director of exhibitions, the Studio Museum in Harlem, New York; Hans-Ulrich Obrist, Curator, Musee d’Art Moderne de la Ville de Paris; and Nicholas Serota, Director, Tate Gallery, London.

Artists Re

As museums worldwide shuttered in 2020 because of the novel 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 dialogues 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, Cecilia Alemani, Anton Belov, Meriem Berrada, Daniel Birnbaum, Tom Campbell, Tania Cohen, Rhana Devenport, Maria Mercedes Gonzales, Max Hollein, Sandra Jackson-Dumont, Mami Kataoka, Brian Kennedy, Koyo Kouoh, Sonia Lawson, Adam Levine, Victoria Noorthoorn, Hans Ulrich Obrist, Anne Pasternak, Adriano Pedrosa, Suhanya Raffel, Axel Ruger, Katrina Sedwick, Franklin Sirmans, Eugene Tan, Phil Tinari, Marc-Olivier Wahler, Marie-Cécile Zinsou

The Curatorial

An anthology of writings on exhibition practice from artists, critics, curators and art historians plus artist-curators. It addresses the contradictions posed by museum and gallery sited exhibitions, as well as investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional museum or gallery locales.

Curating Now

Visitor-Centered Exhibitions and Edu-Curation in Art Museums promotes balanced practices that are visitor-centered while honoring the integrity and powerful storytelling of art objects. Book examples present best practices that move beyond the turning point, where curation and education are engaged in full and equal collaboration. With a mix of theory and models for practice, the book: • provides a rationale for visitor-centered exhibitions; • addresses important related issues, such as collaboration and evaluation; and, • presents success stories written by educators, curators, and professors from the United States and Europe. • introduces the edu-curator, a new vision for leadership in museums with visitor-centered exhibition practices. The book is intended for art museum practitioners, including educators, curators, and exhibitions designers, as well as higher education faculty and students in art/museum education, art history, and museum studies.

The Routledge Handbook of Museums, Media and Communication

Transporting readers from derelict homesteads to imperiled harbors, postindustrial ruins to Cold War test sites, Curated Decay presents an unparalleled provocation to conventional thinking on the conservation of cultural heritage. Caitlin DeSilvey proposes rethinking the care of certain vulnerable sites in terms of ecology and entropy, and explains how we must adopt an ethical stance that allows us to collaborate with—rather than defend against—natural processes. Curated Decay chronicles DeSilvey's travels to places where experiments in curated ruination and creative collapse are under way, or under consideration. It uses case studies from the United States, Europe, and elsewhere to explore how objects and structures produce meaning not only in their preservation and persistence, but also in their decay and disintegration. Through accessible and engaging discussion of specific places and their stories, it traces how cultural memory is generated in encounters with ephemeral artifacts and architectures. An interdisciplinary reframing of the concept of the ruin that combines historical and philosophical depth with attentive storytelling, Curated Decay represents the first attempt to apply new theories of materiality and ecology to the concerns of critical heritage studies.

The New Curator
Download Free Rethinking Curating Art After New Media

The first anthology to assemble the writings of the groundbreaking art historian, critic, and curator Marcia Tucker. These influential, hard-to-obtain texts—many of which have never before been published—by Marcia Tucker, founding director of New York's New Museum, showcase her lifelong commitment to pushing the boundaries of curatorial practice and writing while rethinking inherited structures of power within and outside the museum. The volume brings together the only comprehensive bibliography of Tucker’s writing and highlights her critical attention to art’s relationship to broader culture and politics. The book is divided into three sections: monographic texts on a selection of the visionary artists whom Tucker championed, among them Bruce Nauman, Joan Mitchell, Richard Tuttle, and Andres Serrano; exhibition essays from some of the formative group shows she organized, such as Anti-Illusion: Procedures/Materials (1969) and Bad Girls (1994), which expanded the canons of curating and art history; and other critical works, including lectures, that interrogated museum practice, inequities of the art world, and institutional responsibility. These texts attest to Tucker’s tireless pursuit of questions related to difference, marginalization, access, and ethics, illuminating her significant impact on contemporary art discourse in her own time and demonstrating her lasting contributions to the field.

Visitor-Centered Exhibitions and Edu-Curation in Art Museums

An art-historical reassessment of information-based art and exhibition curation, from 1960s conceptualism to current digital and network-based practices. This anthology provides the first art-historical reassessment of information-based art in relation to data structures and exhibition curation. It examines such landmark exhibitions as “Information” at The Museum of Modern Art, New York, in 1970, and the equally influential “Les Immatériaux,” initiated by the philosopher Jean-François Lyotard at the Centre Pompidou, Paris, in 1984. It reexamines work by artists of the 1960s to early 1980s, from Les Levine and N. E. Thing Co. to General Idea and Jenny Holzer, whose prescient grasp of information’s significance resonates today. It also reinscribes into the narrative of art history technologically critical artworks that for years have circulated within new media festivals rather than in galleries. While information science draws distinctions between “information,” signals, and data, artists from the 1960s to the present have questioned the validity and value of such boundaries. Artists have investigated information’s materiality, in signs, records, and traces; its immateriality, in hidden codes, structures, and flows; its embodiment, in instructions, social interaction, and political agency; its overload, or uncontrollable excess, challenging utopian notions of networked society; its potential for misinformation and disinformation, subliminally altering our perceptions; and its post-digital unruliness, unsettling fixed notions of history and place. Artists surveyed include David Askevold, Iain Baxter, Guy Bleus, Heath Bunting, CAMP (Shaina Anand & Ashok Sukumaran), Ami Clarke, Richard Cochrane, Rod Dickinson, Hans Haacke, Graham Harwood, Jenny Holzer, Joseph Kosuth, Christine Kozlov, Steve Lambert and the Yes Men, Oliver Laric, Les Levine, László Moholy-Nagy, Muntadas, Erhan Muratoglu, Raqs Media Collective, Erica Scourti, Stelarc, Thomson & Craighead, Angie Waller, Stephen Willats, Young-Hae Chang Heavy Industries, Elizabeth Vander Zaag Writers include James Bridle, Matthew Fuller, Francesca Gallo, Anthony Hudek, Eduardo Kac, Friedrich Kittler, Arthur and Marielouise Kroker, Scott Lash, Alessandro Ludovico, Jean-François Lyotard, Charu Maithani, Suhail Malik, Armin Mediosch, Srinivas Aditya Mopidevi, Craig Saper, Jorinde Seijdel, Tom Sherman, Felix Stalder, McKenzie Wark, Benjamin Weil

Post-Specimen Encounters Between Art, Science and Curating

An investigation of independent video games—creative, personal, strange, and experimental—and their claims to handcrafted authenticity in a purely digital medium. Video games are often dismissed as mere entertainment products created by faceless corporations. The last twenty
years, however, have seen the rise of independent, or “indie,” video games: a wave of small, cheaply developed, experimental, and personal video games that react against mainstream video game development and culture. In Handmade Pixels, Jesper Juul examine the paradoxical claims of developers, players, and festivals that portray independent games as unique and hand-crafted objects in a globally distributed digital medium. Juul explains that independent video games are presented not as mass market products, but as cultural works created by people, and are promoted as authentic alternatives to mainstream games. Writing as a game player, scholar, developer, and educator, Juul tells the story of how independent games—creative, personal, strange, and experimental—became a historical movement that borrowed the term “independent” from film and music while finding its own kind of independence. Juul describes how the visual style of independent games signals their authenticity—often by referring to older video games or analog visual styles. He shows how developers use strategies for creating games with financial, aesthetic, and cultural independence; discusses the aesthetic innovations of “walking simulator” games; and explains the controversies over what is and what isn’t a game. Juul offers examples from independent games ranging from Dys4ia to Firewatch; the text is richly illustrated with many color images.

Curatorial Challenges

Writings by international critic and curator Maria Lind, director of the graduate program at the Center for Curatorial Studies, Bard College, reflect her prolific career, delving into several of her most ambitious curatorial projects, experimental programs and innovative collaborations. She has worked with artists such as Christine Borland, Liam Gillick, Philippe Parreno, Annika Eriksson, Deimantas Narkevicius, Oda Projesi, Bojan Sarcevic and Marion von Osten. This collection expands on many of her thoughts on institutional critique and curatorial models. Since the early 1990s, Lind has been working with notable institutions throughout Europe and the United States, as director of Iaspis in Stockholm and Kunstverein Munchen, and curator at Moderna Museet in Stockholm and co-curator of Manifesta 2.

Curating Immateriality

Essays, discussions, and image portfolios map the evolution of art forms engaged with the Internet. Since the turn of the millennium, the Internet has evolved from what was merely a new medium to a true mass medium—with a deeper and wider cultural reach, greater opportunities for distribution and collaboration, and more complex corporate and political realities. Mapping a loosely chronological series of formative arguments, developments, and happenings, Mass Effect provides an essential guide to understanding the dynamic and ongoing relationship between art and new technologies. Mass Effect brings together nearly forty contributions, including newly commissioned essays and reprints, image portfolios, and transcribed discussion panels and lectures that offer insights and reflections from a wide range of artists, curators, art historians, and bloggers. Among the topics examined are the use of commercial platforms for art practice, what art means in an age of increasing surveillance, and questions surrounding such recent concepts as “postinternet.” Other contributions analyze and document particular works by the artists of And/Or Gallery, Cory Arcangel, DIS, Cao Fei, the Radical Software Group, and others. Mass Effect relaunches a publication series initiated by the MIT Press and the New Museum in 1984, which produced six defining volumes for the field of contemporary art. These new volumes will build on this historic partnership and reinvigorate the conversation around contemporary culture once again. Copublished with the New Museum of Contemporary Art, New York Important Notice: The digital edition of this book is missing some of the images found in the physical edition. Contributors Cory Arcangel, Karen Archev, Michael Bell-Smith, Claire Bishop, Dora Budor, Johanna Burton, Paul Chan, Ian Cheng, Michael Connor, Lauren Cornell, Petra Cortright, Jesse Darling, Anne de Vries,DIS, Aleksandra Domanovic, Harm van den
Rethinking Curating

A new ethics for the global practice of curating. Today, everyone is a curator. What was once considered a hallowed expertise is now a commonplace and global activity. Can this new worldwide activity be ethical and, if yes, how? This book argues that curating can be more than just selecting, organizing, and presenting information in galleries or online. Curating can also constitute an ethics, one of acquiring, arranging, and distributing an always conjectural knowledge about the world. Curating as Ethics is primarily philosophical in scope, evading normative approaches to ethics in favor of an intuitive ethics that operates at the threshold of thought and action. It explores the work of authors as diverse as Heidegger, Spinoza, Meillassoux, Mudimbe, Chalier, and Kofman. Jean-Paul Martinon begins with the fabric of these ethics: how it stems from matter, how it addresses death, how it apprehends interhuman relationships. In the second part he establishes the ground on which the ethics is based, the things that make up the curatorial—for example, the textual and visual evidence or the digital medium. The final part focuses on the activity of curating as such—sharing, caring, preparing, dispensing, and so on. With its invigorating new approach to curatorial studies, Curating as Ethics moves beyond the field of museum and exhibition studies to provide an ethics for anyone engaged in this highly visible activity, including those using social media as a curatorial endeavor, and shows how philosophy and curating can work together to articulate the world today.

Systems

Comradeship collects 16 essays by the forward-thinking Slovenian curator, museum director and scholar Zdenka Badovinac (born 1958). Appointed director of Ljubljana's Museum of Modern Art in 1993 in the wake of Slovenian independence, Badovinac has become an influential voice in international conversations rethinking the geopolitics of art after the fall of communism. She is a ferocious critic of unequal negotiations between East and West and a leading historian of the avant-garde art that emerged in socialist and post-socialist countries at the end of the last century. One of the longest-serving and most prominent museum directors in the region, Badovinac has pioneered radical institutional forms to create a museum responsive to the complexities of the past, and commensurate with the demands of the present. Collecting writing from disparate and hard-to-find sources, as well as new work, this book offers a transformative perspective on a major thinker. It is a crucial handbook of alternative approaches to curating and institution-building in the 21st century. A dialogue between Badovinac and art historian J. Myers-Szupinska introduces her history and ideas. Comradeship is the third book in the series Perspectives in Curating by Independent Curators International. "Whip smart, politically astute, curatorially inventive: Zdenka Badovinac is nothing less than the most progressive and intellectually rigorous female museum director in Europe. This anthology includes key essays accompanying her series of brilliant exhibitions in Ljubljana, and is essential reading for anyone interested in the differences between former East and former West. For anyone seeking curatorial alternatives to the neoliberal museum model of relentless expansion and dumbed-down blockbusters,
Badovinac is a galvanizing inspiration." -Claire Bishop, author of Artificial Hells

Comradeship

Museums today find themselves within a mediatized society, where everyday life is conducted in a data-full and technology-rich context. In fact, museums are themselves mediatized: they present a uniquely media-centred environment, in which communicative media is a constitutive property of their organisation and of the visitor experience. The Routledge Handbook of Museums, Media and Communication explores what it means to take mediated communication as a key concept for museum studies and as a sensitising lens for media-related museum practice on the ground. Including contributions from experts around the world, this original and innovative Handbook shares a nuanced and precise understanding of media, media concepts and media terminology, rehearsing new locations for writing on museum media and giving voice to new subject alignments. As a whole, the volume breaks new ground by reframing mediated museum communication as a resource for an inclusive understanding of current museum developments. The Routledge Handbook of Museums, Media and Communication will appeal to both students and scholars, as well as to practitioners involved in the visioning, design and delivery of mediated communication in the museum. It teaches us not just how to study museums, but how to go about being a museum in today’s world.

Curated Decay

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.

The Future of the Museum: 28 Dialogues

"'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 recuration, infrastructural activism, and engaged spectatorship - as responses to contemporary conditions." -- book cover.
Timed Out

“Beyond New Media Art” is the revised, updated version of a book first published in Italian with the title “Media, New Media, Postmedia” in 2010. Through the circulation of excerpts, reviews and interviews, the book produced some debate outside of Italy, which persuaded the author to release, three years later, this English translation. “Beyond New Media Art” is an attempt to analyze the current positioning of so-called New Media Art in the wider field of contemporary arts, and to explore the historical, sociological and conceptual reasons for its marginal position and under-recognition in recent art history. On the other hand, this book is also an attempt to suggest new critical and curatorial strategies to turn this marginalization into a thing of the past, and to stress the topicality of art addressing the media and the issues of the information age. Domenico Quaranta is an art critic, teacher and curator. He regularly writes for Flash Art and Artpulse.

Getting Under the Skin

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

Rethinking Curating

Situated 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 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.

New Collecting: Exhibiting and Audiences after New Media Art

Curation as a concept and a catchword in modern parlance has, over recent decades, become deeply ingrained 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 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 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 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 aspects of authenticity, authorial intent, preservation, restoration and historically informed performance practice.

The Curator's Handbook

Timed Out is a pioneering study of modern and contemporary art in the aftermath of empire. It addresses the current 'global turn' in the study of art by way of the transnational Caribbean, offering an in-depth account of the Atlantic world in relation to the mainstream history of art. It looks at why art of the Anglophone Caribbean and its diaspora have been placed not only "outside" but "behind" the dominant art canons, and how the politics of space and time can be used to rethink the global geography of art. This is an essential addition to the growing field of "world art studies," bringing concerns around temporality together with cross-cultural issues and debates. It shows how art and artists of the Caribbean have encountered and challenged the charges of belatedness, anachronism, provincialism, and marginalisation that are fundamental to the time-space logic of art history.

Museums After Modernism

Critical analyses, case studies, and artist interviews examine works of art that are realized with the physical involvement of the viewer. How are we to understand works of art that are realized with the physical involvement of the viewer? A relationship between a work of art and its audience that is rooted in an experience that is both aesthetic and physical? Today, these works often use digital technologies, but artists have created participatory works since the 1950s. In this book, critics, writers, and artists offer diverse perspectives on this kind of "practicable" art that bridges contemplation and use, discussing and documenting a wide variety of works from the last several decades. The contributors consider both works that are technologically mediated and those that are not, as long as they are characterized by a process of reciprocal exchange. The book offers a historical frame for practicable works, discussing, among other things, the emergence and influence of cybernetics. It examines art movements and tendencies that incorporate participatory strategies; draws on the perspectives of the humanities and sciences; and investigate performance and exhibition. Finally, it presents case studies of key works by artists including and offers interviews with such leading artists and theorists as Claire Bishop, Thomas Hirschhorn, Matt Adams of Blast Theory, Seiko Mikami and Bruno Latour. Numerous illustrations of artists and their works accompany the text. Contributors Matt Adams (Blast Theory), Jean-Christophe Bailly, Samuel Bianchini, Claire Bishop, Jean-Louis Boissier, Nicolas Bourriaud, Christophe Charles, Valérie Châtelet, Jean-Pierre Cometti, Sarah Cook, Jordan Crandall, Dominique Cunin, Nathalie Delbard, Anna Dezeuze, Diedrich Diederichsen, Christophe Domino, Larisa Dryansky, Glória Ferreira, Jean-Paul Fourmentraux, Gilles Froger, Masaki Fujihata, Jean Gagnon, Katrin Gattinger, Jochen Gerz, Piero Gilardi, Véronique Goudinoux, Usman Haque, Helen Evans and Heiko Hansen (HeHe), Jeppe Hein, Thomas Hirschhorn, Marion Hohlfeldt, Pierre-Damien Huyghe, Judith Ickowicz, Eric Kluitenberg, Janet Kraynak, Bruno Latour, Christophe Leclercq, Frédéric Lesage, Rafael Lozano-Hemmer, Peter Lunenfeld, Lawrence Malstaf, Julie Martin, Seiko Mikami, Dominique Moulon, Hiroko Myokam, Ernesto Neto, Mayumi Okura, Eddie Panier, Françoise Parfait, Simon Penny, Daniel Pinkas, Chantal Pontbriand, Emanuele Quinz, Albertó Sánchez Balmisa, Frederik Schikowski, Arnd Schneider, Madeline Schwartzman, Luke Skrebowski, Vanessa Theodoropoulou, Rirkrit Tiravanija, Andrea Urberger, Erik Verhagen, Franz Erhard Walther, Peter Weibel, Renate Wiehager, Catherine Wood, Giovanna Zapperi, Anne Zeitz, David Zerbib Edited by Samuel Bianchini and Erik Verhagen with the collaboration of Nathalie Delbard and Larisa Dryansky.
**Curating As Ethics**

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.

**Curating Under Pressure**

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

**Practicable**

The biggest trend in museum exhibit design today is the creative incorporation of technology. Digital Technologies and the Museum Experience: Handheld Guides and Other Media explores the potential of mobile technologies (cell phones, digital cameras, MP3 players, PDAs) for visitor interaction and learning in museums, drawing on established practice to identify guidelines for future implementations.

**Information**

Museums After Modernism is a unique collection that showcases the ways questions about the museum go to the heart of contemporary debates about the production, consumption and distribution of art. The book features expert artists, curators and art historians who grapple with many of the vibrant issues in museum studies, while paying homage to a new museology that needs to be considered. Examines the key contemporary debates in museum studies. Includes original essays by noted artists, curators, and art historians. Engages with vital issues in the practice of art-making and art-exhibiting. Edited by the world-renowned art historian and author, Griselda Pollock.

**Art Hack Practice**

Bridging art and innovation, this book invites readers into the processes of artists, curators, cultural producers and historians who are working within new contexts that run parallel to or against the phenomenon of ‘maker culture’. The book is a fascinating and compelling resource for...
those interested in critical and interdisciplinary modes of practice that combine arts, technology and making. It presents international case studies that interrogate perceived distinctions between sites of artistic and economic production by brokering new ways of working between them. It also discusses the synergies and dissonances between art and maker culture, analyses the social and collaborative impact of maker spaces and reflects upon the ethos of the hackathon within the fabric of a media lab's working practices. Art Hack Practice: Critical Intersections of Art, Innovation and the Maker Movement is essential reading for courses in art, design, new media, computer science, media studies and mass communications as well as those working to bring new forms of programming to museums, cultural venues, commercial venture and interdisciplinary academic research centres.

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