

A Brief History Of Curating

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The Art of Curating - Sally Anne Duncan 2018-08-07
From 1921 until 1948, Paul J. Sachs (1878–1965) offered a yearlong program in art museum training, “Museum Work and Museum Problems,” through Harvard University’s Fine Arts Department. Known simply as the Museum Course, the program was responsible for shaping a professional field—museum curatorship and management—that, in turn, defined the organizational structure and values of an

institution through which the American public came to know art. Conceived at a time of great museum expansion and public interest in the United States, the Museum Course debated curatorial priorities and put theory into practice through the placement of graduates in museums big and small across the land. In this book, authors Sally Anne Duncan and Andrew McClellan examine the role that Sachs and his program played in shaping the character of art

museums in the United States in the formative decades of the twentieth century. *The Art of Curating* is essential reading for museum studies scholars, curators, and historians. *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.

[Curating Oral Histories](#) - Nancy MacKay 2016-06-16

For the past ten years, Nancy MacKay's *Curating Oral Histories* (2006) has been the one-stop shop for librarians, curators, program administrators, and project managers who are involved in turning an oral history interview into a primary research document, available for use in a repository. In this new and greatly expanded edition, MacKay uses the life cycle model to map out an expanded concept of curation, beginning with planning an oral history project and ending with access and use. The book:- guides readers, step by step, on how to make the oral history "archive ready";-offers strategies for archiving, preserving, and presenting interviews in a digital environment;-includes comprehensive updates on technology, legal and ethical issues, oral history on the Internet, cataloging, copyright,

and backlogs.

Issues in Curating Contemporary Art and Performance - Judith Rugg
2007

To stay relevant, art curators must keep up with the rapid pace of technological innovation as well as the aesthetic tastes of fickle critics and an ever-expanding circle of cultural arbiters. *Issues in Curating Contemporary Art and Performance* argues that, despite these daily pressures, good curating work also requires more theoretical attention. In four thematic sections, a distinguished group of contributors consider curation in light of interdisciplinary and emerging practices, examine conceptions of curation as intervention and contestation, and explore curation's potential to act as a reconsideration of conventional museum spaces. Against the backdrop of cutting-edge developments in electronic art, art/science collaboration, nongallery spaces, and virtual fields, contributors propose new approaches to curating

and new ways of fostering critical inquiry. Now in paperback, this volume is an essential read for scholars, curators, and art enthusiasts alike.

Curating the Future - Jennifer Newell 2016-08-12
Curating the Future: Museums, Communities and Climate Change explores the way museums tackle the broad global issue of climate change. It explores the power of real objects and collections to stir hearts and minds, to engage communities affected by change. Museums work through exhibitions, events, and specific collection projects to reach different communities in different ways. The book emphasises the moral responsibilities of museums to address climate change, not just by communicating science but also by enabling people already affected by changes to find their own ways of living with global warming. There are museums of natural history, of art and of social history. The focus of this book is the museum communities, like

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those in the Pacific, who have to find new ways to express their culture in a new place. The book considers how collections in museums might help future generations stay in touch with their culture, even where they have left their place. It asks what should the people of the present be collecting for museums in a climate-changed future? The book is rich with practical museum experience and detailed projects, as well as critical and philosophical analyses about where a museum can intervene to speak to this great conundrum of our times. Curating the Future is essential reading for all those working in museums and grappling with how to talk about climate change. It also has academic applications in courses of museology and museum studies, cultural studies, heritage studies, digital humanities, design, anthropology, and environmental humanities.

Curating Dramaturgies - Peter Eckersall 2021-04-27

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

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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.

Art in Cinema - Frank Stauffacher 2006

Fascinating documentation of one of the most important film societies in American history.

Curating Art - Janet Marstine 2021-12-31

Curating Art provides insight into some of the most socially and politically impactful curating of historical and contemporary art since the late 1990s. It offers up a museological framework for understanding watershed developments of curating in art museums. Representing the plurality of theory and practice around the expanded field of relational curating, the book focuses on curating that prioritises the quality of relationships between people and objects, between institutions and people and among people. It has wide

international breadth, with particularly strong representation in East and Southeast Asia, including four papers never before translated into English. This Asian cluster illuminates the globalisation of the field and challenges dichotomies of East and West while acknowledging distinctions within specific, but often transnational, cultural spheres. The compelling philosophical perspectives and case studies included within Curating Art will be of interest to students and researchers studying curating, exhibition development and art museums. The book will also inspire current and emerging curators to pose challenging but important questions about their own practice and the relationships that this work sustains.

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

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(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.

A Brief History of Curating -

Hans Ulrich Obrist 2008
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.

Curating Contemporary Music Festivals - Brandon Farnsworth 2020-07-31

Contemporary music, like other arts, is dealing with the rise of »curators« laying claim to everything from festivals to playlists - but what are they and what do they do anyway? Drawing from backgrounds ranging from curatorial studies to festival studies and musicology, Brandon Farnsworth lays out a theory for understanding curatorial

practices in contemporary music, and how they could be a solution to the field's diminishing social relevance. The volume focuses on two case studies, the Munich Biennale for New Music Theatre, and the Maerzmusik Festival at the Berliner Festspiele, putting them in a transdisciplinary history of curatorial practice, and showing what music curatorial practice can be.

Curating the American Past

- Pete Daniel 2022-02-04

In *Curating the American Past*, Pete Daniel reveals how curators collect objects, plan exhibits, and bring alive the country's complex and exciting history. In vivid detail, Daniel recounts the exhilaration of innovative research, the joys of collaboration, and the rewards of mentoring new generations of historians. In a career distinguished by prize-winning publications and pathbreaking exhibitions, Daniel also confronted the challenges of serving as a public historian tasked with protecting a definitive American museum

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from the erosion of scholarly standards. Curating the American Past offers a wealth of museum wisdom, illuminating the crucial role that dedicated historians and curators serve within our most important repositories of cultural memory.

Curating Under Pressure - Janet Marstine 2020-07-14

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.

Post-Specimen Encounters Between Art, Science and Curating - Edward Juler 2020-10-08

This edited collection explores a subject of great potential for both art historians and

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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.

A Brief History of New Music - Hans Ulrich Obrist
2014-01-02

Following the success of *A Brief History of Curating* this publication gathers together interviews with pioneering musicians of the 1950s to the 1980s. The book brings together avant-garde composers such as Elliot Carter, Pierre Boulez, and Karlheinz Stockhausen; originators of electro-acoustic music such as François Bayle, Pauline Oliveros, Iannis Xenakis, and Peter Zinovieff; Minimalist and Fluxus-inspired artists such as Tony Conrad, Henry Flynt, Phil Niblock, Yoko Ono, Steve Reich, and Terry Riley; as well figures such as Brian Eno, Kraftwerk, Arto Lindsay, and Gaetano Veloso. Their contributions map the evolution of the musical field, from early experiments in concrete and abstract music, to the electronic development and

the hybridisation between Pop and avant-garde culture. This book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writings.

Curating Archaeological Collections - Lynne P. Sullivan
2003

Introduction to curation and preservation of archaeological materials. Visit our website for sample chapters!

Curating at the Edge - Kate Bonansinga
2014-01-06

Located less than a mile from Juárez, the Stanlee and Gerald Rubin Center for Visual Arts at the University of Texas at El Paso is a non-collecting institution that serves the Paso del Norte region. In *Curating at the Edge*, Kate Bonansinga brings to life her experiences as the Rubin's founding director, giving voice to a curatorial approach that reaches far beyond the limited scope of "border art" or Chicano art. Instead, Bonansinga captures the creative climate of 2004-2011, when contemporary art addressed broad notions of

destruction and transformation, irony and subversion, gender and identity, and the impact of location on politics. The Rubin's location in the Chihuahuan desert on the U.S./Mexican border is meaningful and intriguing to many artists, and, consequently, *Curating at the Edge* describes the multiple artistic perspectives conveyed in the place-based exhibitions Bonansinga oversaw. Exciting mid-career artists featured in this collection of case studies include Margarita Cabrera, Liz Cohen, Marcos Ramírez ERRE, and many others. Recalling her experiences in vivid, first-person scenes, Bonansinga reveals the processes a contemporary art curator undertakes and the challenges she faces by describing a few of the more than sixty exhibitions that she organized during her tenure at the Rubin. She also explores the artists' working methods and the relationship between their work and their personal and professional histories (some

are Mexican citizens, some are U.S. citizens of Mexican descent, and some have ancestral ties to Europe). Timely and illuminating, *Curating at the Edge* sheds light on the work of the interlocutors who connect artists and their audiences. *Thinking About Exhibitions* - Bruce W. Ferguson 2005-08-11 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 America** - Richard Rabinowitz 2016-09-14 How do history museums and historic sites tell the richly diverse stories of the American people? What fascinates us most about American history? To help answer these questions, noted public historian Richard Rabinowitz examines the evolution of

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public history over the last half-century and highlights the new ways we have come to engage with our past. At the heart of this endeavor is what Rabinowitz calls "storyscapes--landscapes of engagement where individuals actively encounter stories of past lives. As storyscapes, museums become processes of narrative interplay rather than moribund storage bins of strange relics. Storyscapes bring to life even the most obscure people--making their skills of hands and minds "touchable," making their voices heard despite their absence from traditional archives, and making the dilemmas and triumphs of their lives accessible to us today. Rabinowitz's wealth of professional experience--creating over 500 history museums, exhibitions, and educational programs across the nation--shapes and informs the narrative. By weaving insights from learning theory, anthropology and geography, politics and finance, collections and preservation policy, and interpretive media, Rabinowitz

reveals how the nation's best museums and historic sites allow visitors to confront their sense of time and place, memories of family and community, and definitions of self and the world while expanding their idea of where they stand in the flow of history.

Theater of Exhibitions - Jens Hoffmann 2015-09
Curator Jens Hoffman s Theater of Exhibitions considers the plight of art after the end of art and asks whether inherited frameworks of making, theorizing and exhibiting art still apply to contemporary practice. Are exhibitions still an appropriate form of assembly and embodied ritual in our 21st-century global society? Drawing from his formation in theater and his own curatorial work, Hoffmann reflects on the current spaces of contemporary art the gallery, the institution and the biennial. Ultimately he positions the discipline of curating in the context of a larger cultural sphere one shaped by the political, social

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and economic conditions and demanding new attitudes and new thinking. The book also considers the commodification of the art industry and the distribution of images in the digital age and posits the exhibition as an anthropological endeavor, with curator as agent

Ways of Curating - Hans Ulrich Obrist 2014-11-04

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.

A Brief History of Curating New Media Art - Sarah Cook 2010

Curationism - David Balzer 2014-10-14

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

Curators - Lance Grande 2017-03-21

Over the centuries, natural history museums have evolved from being little more than musty repositories of stuffed animals and pinned bugs, to being crucial generators of new scientific knowledge. They have also become vibrant

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educational centers, full of engaging exhibits that share those discoveries with students and an enthusiastic general public. At the heart of it all from the very start have been curators. Yet after three decades as a natural history curator, Lance Grande found that he still had to explain to people what he does. This book is the answer—and, oh, what an answer it is: lively, exciting, up-to-date, it offers a portrait of curators and their research like none we've seen, one that conveys the intellectual excitement and the educational and social value of curation. Grande uses the personal story of his own career—most of it spent at Chicago's storied Field Museum—to structure his account as he explores the value of research and collections, the importance of public engagement, changing ecological and ethical considerations, and the impact of rapidly improving technology. Throughout, we are guided by Grande's keen sense of mission, of a job where the why is always as

important as the what. This beautifully written and richly illustrated book is a clear-eyed but loving account of natural history museums, their curators, and their ever-expanding roles in the twenty-first century.

Curating Architecture and the City - Sarah Chaplin
2009-04-16

Addressing the collection, representation and exhibition of architecture and the built environment, this book explores current practices, historical precedents, theoretical issues and future possibilities arising from the meeting of a curatorial 'subject' and an architectural 'object'. Striking a balance between theoretical investigations and case studies, the chapters cover a broad methodological as well as thematic range. Examining the influential role of architectural exhibitions, the contributors also look at curatorship as an emerging attitude towards the investigation and interpretation of the city.

International in scope, this

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collection investigates curation, architecture and the city across the world, opening up new possibilities for exploring the urban fabric.

For the Love of Books -

Thatcher Wine 2020-06-02

A celebration of the meaning and comfort printed books bring to our homes and lives, from the curation and design experts at Juniper Books. Explore the significance of the home library, embellished with alluring photography and illustrations, in a keepsake worthy of any bibliophile's collection. For the Love of Books shares the vision of Juniper Books, a business that embraces the roles that books fulfill in our lives and their staying power. It recounts the history of books and private libraries, and champions the resilience of books in the digital era. Dive into the nuances that define books for reading, books for decoration, and books for inspiration. Instructive chapters provide useful details for creating and curating one's own home library, whether it be a single

shelf or multiple rooms each with their own collection. You will never look at your bookshelves the same way again. For the Love of Books is about storytelling beyond the pages of our favorite books. Our books—the ones we choose to keep—tell the story of who we are. They remind us who we once were and who we aspire to be. Thatcher Wine founded Juniper Books in 2001. The company creates custom libraries and has perfected the art of turning books inside out to allow for books to tell stories not just to us, but about us. Working with booklovers, homeowners, and designers, Juniper Books has provided the world with a fresh new approach to the printed book. Thatcher grew up in New York City where his parents owned and operated The Quilted Giraffe, one of the most innovative restaurants in America. Thatcher graduated from Dartmouth College with a degree in history and art history and lives in Boulder, Colorado. Elizabeth Lane is the founder of Quarterlane, a

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quarterly subscription book service which merged with Juniper Books in 2018. She is also the book buyer for her local independent bookstore, Partners Village Store and Kitchen in Westport, Massachusetts. Prior to working in books, Elizabeth worked in contemporary visual art—in galleries, nonprofit initiatives and museums in New York, Austin, and Chicago. Elizabeth graduated from Davidson College with a degree in art history and received her masters degree from the School of the Art Institute of Chicago.

Curating Live Arts - Dena Davida 2018-11-29

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.

Curating Subjects - Søren Andreasen 2007

Edited by Paul O'Neill.

Introduction by Paul O'Neill, Annie Fletcher.

Curatorial Intervention - Brett M. Levine 2021-05-18

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.

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Curating Opera - Stephen Mould 2021-02-09

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 functionalities 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.

Curating Difficult

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Knowledge - E. Lehrer

2011-01-01

This volume inscribes an innovative domain of inquiry, bringing museum and heritage studies to bear on questions of transitional justice, memory and post-conflict reconciliation. As practitioners, artists, curators, activists and academics, the contributors explore the challenges of bearing witness to past conflicts.

[A Companion to Curation](#) -

Brad Buckley 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

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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.

Museum Lighting - David Saunders 2021-01-12
Author David Saunders, former keeper of conservation and scientific research at the British Museum, explores how to balance the conflicting goals of visibility and preservation under a variety of conditions. Beginning with the science of how light, color, and vision function and interact, he proceeds to offer detailed studies of the impact of light on a wide range of objects, including paintings, manuscripts, textiles, bone, leather, and plastics. With analyses of the effects of light on visibility and deterioration, *Museum Lighting* provides practical information to assist curators, conservators, and other museum professionals in

making critical decisions about the display and preservation of objects in their collections.

Curating Lively Objects -

Lizzie Muller 2021-09-07

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

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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 Culture of Curating and the Curating of Culture(s) -

Paul O'Neill 2016-09-02

How curating has changed art and how art has changed curating: an examination of the emergence contemporary curatorship. Once considered a mere caretaker for collections, the curator is now widely viewed as a globally connected

auteur. Over the last twenty-five years, as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public, curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis. The curator has gone from being a behind-the-scenes organizer and selector to a visible, centrally important cultural producer. In *The Culture of Curating and the Curating of Culture(s)*, Paul O'Neill examines the emergence of independent curatorship and the discourse that helped to establish it. O'Neill describes how, by the 1980s, curated group exhibitions—large-scale, temporary projects with artworks cast as illustrative fragments—came to be understood as the creative work of curator-auteurs. The proliferation of new biennials and other large international exhibitions in the 1990s created a cohort of high-profile, globally mobile curators, moving from Venice

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to Paris to Kassel. In the 1990s, curatorial and artistic practice converged, blurring the distinction between artist and curator. O'Neill argues that this change in the understanding of curatorship was shaped by a curator-centered discourse that effectively advocated—and authorized—the new independent curatorial practice. Drawing on the extensive curatorial literature and his own interviews with leading curators, critics, art historians, and artists, O'Neill traces the development of the curator-as-artist model and the ways it has been contested. *The Culture of Curating and the Curating of Culture(s)* documents the many ways in which our perception of art has been transformed by curating and the discourses surrounding it.

Inside the Lost Museum -

Steven Lubar 2017-08-07

Museum lovers know that energy and mystery run through every exhibition.

Steven Lubar explains work behind the scenes—collecting,

preserving, displaying, and using art and artifacts in teaching, research, and community-building—through historical and contemporary examples, especially the lost but reimagined Jenks Museum at Brown University.

On Curating - Carolee Thea 2009

Edited by Thomas Micchelli.

Foreword by Hans Ulrich Obrist.

Contemporary Curating, Artistic Reference and Public Reception - Stéphanie Bertrand 2021-08-01

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

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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.

[Lives of the Artists, Lives of the Architects](#) - Hans Ulrich Obrist
2015-05-07

A unique opportunity to learn about the lives and creativity of the world's leading artists Hans Ulrich Obrist has been conducting ongoing conversations with the world's greatest living artists since he began in Switzerland, aged 19, with Fischli and Weiss. Here he chooses nineteen of the greatest figures and presents their conversations, offering the reader intimacy with the artists and insight into their creative processes. Inspired by the great Vasari, Lives of the Artists explores the meaning of art and artists today, their varying approaches to creating, and a sense of how their thinking evolves over time. Including David Hockney, Gilbert and George, Gerhard Richter, Michelangelo

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Pistoletto, Marina Abramovic, Louise Bourgeois, Rem Koolhaas, Jeff Koons and Oscar Niemayer, this is a wonderful and unique book for those interested in modern art. Hans Ulrich Obrist is a curator and writer. Since 2006 he has been co-director of the Serpentine Gallery, London. He is the

author, with Ai Wei Wei, of Ai Wei Wei Speaks.

Curating Revolution - Denise Y. Ho 2018

Curating Revolution examines how Mao-era exhibitions shaped popular understandings of, and participation in, the political campaigns of China's Communist revolution.