

The Next Documenta Should Be Curated by an Artist

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The Next Documenta Should Be Curated By An Artist

Paul O'Neill



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The Next Documenta Should be Curated by an Artist Jens Hoffmann, 2004 **Biennials, Triennials, and Documenta**
Anthony Gardner, Charles Green, 2016-05-16 This innovative new history examines in depth how the growing popularity of large scale international survey exhibitions or biennials has influenced global contemporary art since the 1950s Provides a comprehensive global history of biennialization from the rise of the European star curator in the 1970s to the emergence of mega exhibitions in Asia in the 1990s Introduces a global array of case studies to illustrate the trajectory of biennials and their growing influence on artistic expression from the Biennale de la Méditerranée in Alexandria Egypt in 1955 the second Havana Biennial of 1986 New York's Whitney Biennial in 1993 and the 2002 Documenta 11 in Kassel to the Gwangju Biennale of 2014 Explores the evolving curatorial approaches to biennials including analysis of the roles of sponsors philanthropists and biennial directors and their re shaping of the contemporary art scene Uses the history of biennials as a means of illustrating and inciting further discussions of globalization in contemporary art *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 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 **Globalizing Contemporary Art** Lotte Philipsen, 2010-10-31 Today contemporary art is a global phenomenon Biennales museums art fairs galleries auction houses academies and audiences for contemporary visual art are all institutions whose presence on a global scale has widened tremendously during the past two decades Thus by including contemporary art from non Western regions these traditional

Western art institutions have not only broadened their scope to a greater extent but have also been challenged themselves by the new cultural economic and media world order of globalization How contemporary art is made international is the subject of this book tracing as it does developments during the past two decades while focusing particularly on the mechanisms of globality which are at work in the art world today The book critically investigates fundamental questions like What is New Internationalism in contemporary art and how it affected the art world How does New Internationalism relate to concepts like ethnicity aesthetics standard art history and new media And how is New Internationalism rather paradoxically furthered to a greater extent by global capitalism than it is by seemingly progressive art projects

Curating in a Time of Ecological Crisis Felicity Fenner, 2022-01-31 Curating in a Time of Ecological Crisis reaffirms the relevance and impactful role of art revealing how contemporary art exhibitions can capture the zeitgeist and advance new and collaborative approaches to a more sustainable inhabitation of Earth The book is largely focused on biennales which it argues are the contemporary exhibition models with the greatest capacity to offer new perspectives and propose alternative ways of connecting with our social and natural environments Felicity Fenner demonstrates this by showing how curators of these high profile exhibitions are responding in creative and engaging ways to the issues that preoccupy artists and society more broadly of which the ecological crisis is paramount Drawing on case studies from different parts of the world the author reveals how biennales can make a constructive contribution to debates and attitudes around climate change and how the role of the curator has evolved to re embrace a duty of care not just to art but to the natural world as well Curating in a Time of Ecological Crisis investigates how large scale exhibitions of contemporary international art can become agents of change As such the book will be essential reading for scholars students and practitioners with an interest in exhibitions curating contemporary art and environmental sustainability

The Persistence of Dance Erin Brannigan, 2023-11-28 There is a category of choreographic practice with a lineage stretching back to mid 20th century North America that has re emerged since the early 1990s dance as a contemporary art medium Such work belongs as much to the gallery as does video art or sculpture and is distinct from both performance art and its history as well as from theater based dance The Persistence of Dance Choreography as Concept and Material in Contemporary Art clarifies the continuities and differences between the second wave dance avant garde in the 1950s 1970s and the third wave starting in the 1990s Through close readings of key artists such as Maria Hassabi Sarah Michelson Boris Charmatz Meg Stuart Philipp Gehmacher Adam Linder Agatha Gothe Snape Shelley Lasica and Latai Taumoepeau The Persistence of Dance traces the relationship between the third wave and gallery based work Looking at these artists highlights how the discussions and practices associated with conceptual dance resonate with the categories of conceptual and post conceptual art as well as with the critical work on the function of visual art categories Brannigan concludes that within the current post disciplinary context there is a persistence of dance and that a model of post dance exists that encompasses dance as a contemporary art medium

The postsocialist contemporary

Octavian Esanu, 2021-11-23 The postsocialist contemporary joins a growing body of scholarship debating the definition and nature of contemporary art It comes to these debates from a historicist perspective taking as its point of departure one particular art programme initiated in Eastern Europe by the Hungarian American billionaire George Soros First implemented in Hungary the Soros Center for Contemporary Art SCCA expanded to another eighteen ex socialist countries throughout the 1990s Its mission was to build a western open society by means of art This book discusses how network managers and artists participated in the construction of this new social order by studying the programme s rise evolution impact and broader ideological and political consequences Rather than recounting a history its engages critically with contemporary art as the aesthetic paradigm of late capitalist market democracy

Art + Archive Sara Callahan, 2022-01-25 Art Archive provides an in depth analysis of the connection between art and the archive at the turn of the twenty first century The book examines how the archive emerged in art writing in the mid 1990s and how its subsequent ubiquity can be understood in light of wider social technological philosophical and art historical conditions and concerns Deftly combining writing on archives from different disciplines with artistic practices the book clarifies the function and meaning of one of the most persistent artworld buzzwords of recent years shedding light on the conceptual and historical implications of the so called archival turn in contemporary art

Art of the Deal Noah Horowitz, 2014-08-31 Art today is defined by its relationship to money as never before Prices of living artists works have been driven to unprecedented heights conventional boundaries within the art world have collapsed and artists now think ever more strategically about how to advance their careers Artists no longer simply make art but package sell and brand it Noah Horowitz exposes the inner workings of the contemporary art market explaining how this unique economy came to be how it works and where it s headed He takes a unique look at the globalization of the art world and the changing face of the business offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation have been drawn into the commercial sphere By carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008 *Art of the Deal* is a must read book that demystifies collecting and investing in today s art market

Beyond Matter, Within Space Livia Nolasco-Rózsás, Marianne Schädler, 2024-08-28 Exhibition spaces are physical places of knowledge production and exchange Their spatial properties play an important role in contextualizing information Virtual stagings of exhibitions should therefore retain these properties The Beyond Matter research project 2019 23 aims to unravel the intertwining of physical and virtual structures and their impact on spatial aspects in art production curating and art education and thus to identify ways to preserve cultural heritage in the digital age This publication offers a comprehensive overview of the diverse research activities exhibition and book projects and symposia that have taken place or emerged in the course of the international Beyond Matter project at the various partner institutions

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