## 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** 

#### The Next Documenta Should Be Curated By An Artist:

The Next Documenta Should be Curated by an Artist Jens Hoffmann, 2004 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 Australian Artists in the Contemporary Museum Dr Jennifer Barrett, Dr Jacqueline Millner, 2014-05-28 In Australia the artist's engagement with the museum is traditionally regarded as having an important role in the colonial project but as times have changed the post colonial viewpoint has come to the fore The authors of Australian Artists and the Museum propose that the artists engagement has moved from politically informed critique taking place in museums of fine art towards a critique of the creation of knowledge taking place in non art museums assuming new forms including the artist acting as curator art interventions that highlight the use of taxonomic modes of display and categorization and the engagement with the aesthetics of collections to suggest different readings of objects and artefacts

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 **Beyond Matter. Within Space** Lívia 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 The Best Surprise is No Surprise Liz Linden, 2006 Introduction by Daniel Birnbaum Edited by Anton Vidokle Text by Hans Ulrich Obrist Exhibition Lucy Steeds, 2014 This

anthology provides a multivocal critique of exhibitions of contemporary art bringing together the writings of artists curators and theorists Collectively these diverse perspectives are united by the notion that if the focus for modernist discussion was individual works of art it is the exhibition that is the prime cultural carrier of contemporaneity The texts encompass exhibition design and form exhibitions that are object based live or discursive projects that no longer rely on a physical space to be visited in person artists responses to being curated and their reflections on the potential of acting curatorially Set against the rise of the curator as an influential force in the contemporary art world this volume underlines the crucial role of artists in questioning and shaping the phenomenon of the exhibition **Curating Subjects** Søren Andreasen, 2007 Edited by Paul O Neill Introduction by Paul O Neill Annie Fletcher Canadian Art ,2004 Contemporary .2005 Radical Philosophy, 2007 Ian Christensen Ian Christensen, Sabine Schaschl-Cooper, 2006 Edited by Sabine ,2010 Schaschl Cooper Text by Power Ekroth Parkett ,2004 **A Prior** .2007 Notes for an Art School International Foundation Manifesta, 2006 An anthology of essays and interviews by artists curators theorists and educators Mai Abu ElDahab Babak Afrassiabi Julie Ault Martin Beck Liam Gillick Boris Groys Olaf Metzel Haris Pellapaisiotis Tobias Rehberger Walid Sadek Nasrin Tabatabai Jan Verwoert Anton Vidokle and Florian Waldvogel on the topic of art education Rosler Library Paul Domela, John Byrne, 2008 This text presents about 7 800 publications from the personal library of the artist Martha Rosler on extended loan to e flux Make Everything New Grant Watson, Gerrie van Noord, Gavin Everall, 2006 Tir du site Internet de Book Works Communism is routinely defined as defeated and its conquest the subject of regular celebration Caught in the disappointment and negative connotations of the past it has become all but unthinkable Make Everything New seeks to rescue the idea of Communism from this trap Collaborating with artists writers and collectives this project has commissioned and collected counter narratives abstract and unrealistic ideas engaged political commentary and satirical work that presents neither an historical or comprehensive overview nor a requiem for the past It is a collection of partial and subjective accounts of various creative practices an experimental platform for ideas and an attempt to see in what ways the communist imagination can be materialised as art Contributors include 16Beaver Gopal Balakrishnan Michael Blum AA Bronson Maria Eichorn Factotum Dmitry Gutov Wu Ming Aleksandra Mir Sarah Pierce The Metropolitan Complex CK Rajan Rags Media Collective Dont Rhine Martha Rosler Rob Stone Alberto Toscano and Klaus Weber

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