

foci interviews with
ten international curators
by carolee thea



Foci Interviews With 10 International Curators

Caroline A. Jones



Foci Interviews With 10 International Curators:

Foci Carolee Thea, 2001 Interviews and Introduction by Carolee Thea Edited by Carolee Thea and Gregory Williams Foreword by Barry Schwabsky **Curatorial Intervention** Brett M. Levine, 2021-05-18 Curatorial Intervention History and Current Practice is a critical analysis of the dynamic roles curators play in shaping mediating and at times redefining the artist audience exchange Focusing on contemporary curatorial practice this work critically examines the ways in which curators impact artists intentionality and how this alters audiences experiences of reception Through discussions with leading artists curators and arts administrators Brett Levine posits a new paradigm for defining and contextualizing curatorial practice while exploring how the former dialectic of intention and reception is today defined by the triad intention intervention reception After situating the more traditional artist audience relationship he explores how extant theories of the art experience fail to either provide for curatorial practice or contextualize its operations while also overlooking questions of transparency agency and power Offering a new professional and operational model Curatorial Intervention highlights how the artist curator and curator audience relations displace and at times redefine the experience of works of art In response to the disenfranchisement of curatorial practice and the emergence of every act of discernment being transformed into curating as little more than a fashionable pastime the author reasserts the dynamic roles that exist between artist curator and audience and between object operation and experience The Curatorial Jean-Paul Martinon, 2013-10-24 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 **From Head to Hand** David Levi Strauss, 2010-02-11 In his third book Strauss delves into the mysterious process whereby an idea is born in the mind and materialized through the hand in the expression of an artwork How exactly does this happen It s a question so basic an act so fundamental to art making that it has rarely received attention It makes an ideal topic for Strauss a writer with an

exceptional ability to animate art's philosophical dimensions in a clear persuasive manner During this time when craft and the direct manipulation of materials by the artist appear to be in eclipse Strauss comes to their defense in a spirited *cri de coeur* Featuring over 35 illustrations the book examines a wide variety of media and individual examples It explores the works of sculptors Martin Puryear Ursula von Rydingsvard and Donald Lipski painters Leon Golub and Ron Gorchov and writers Robert Duncan Robert Kelly Guy Davenport John Berger and Leo Steinberg In addition there are essays on Joseph Beuys's 7000 Oaks in Ireland contemporary Haida carvers Reg Davidson and Jim Hart Cecilia Vicuna's memory of the fingers and the influence of curators Harald Szeemann and Walter Hopps on the staging of contemporary art exhibitions Known primarily for his writings on photography and politics Strauss here focuses on the least mediated arts painting sculpture and writing His claims are supported by a series of close readings which succeed in recovering the immediacy of the hand and revitalizing contemporary art's connection to the past

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

Artwash Mel Evans, 2015-04-20 Shortlisted for the Bread and Roses Prize 2016 Shortlisted for the Green Carnation Prize 2015 Shortlisted for the Academy of British Cover Design Awards 2015 Artwash is an intervention into the unsavoury role of the Big Oil company's sponsorship of the arts in Britain Based on the high profile campaign Liberate Tate Mel Evans targets Chevron ExxonMobil BP and Shell's collaboration with institutions such as the Tate in an attempt to end the poisonous relationship forever Based on years of undercover research

grassroots investigation and activism as well as performance and cultural interventions Mel Evans draws together the story of the campaign and its journey which has gone from strength to strength Artwash shows how corporate sponsorship of the arts erases unsightly environmental destruction and obscures the strategies of oil company PR executives who rely on cultural philanthropy The conclusion sounds a note of hope major institutions such as the Southbank Centre have already agreed to cut sponsorship and tribunals are happening which are taking these relationships to task Artists and employees are developing new methods of work which publicly confront the oil companies Like the anti tobacco campaign before it this will be an important cultural and political turn for years to come

On Curating Carolee Thea, Thomas Micchelli, 2009 Carolee Thea's interviewees are Joseph Backstein Carolyn Christov Bakargiev Okwui Enwezor Charles Esche Massimiliano Gioni RoseLee Goldberg Mary Jane Jacob Pi Li Virginia Perez Ratton and Rirkrit Tiravanija

The Global Work of Art Caroline A. Jones, 2017-06-01 Global biennials have proliferated in the contemporary art world but artists' engagement with large scale international exhibitions has a much longer history that has influenced the present in important ways Going back to the earliest world's fairs in the nineteenth century this book argues that globalism was incubated in a century of international art contests and today constitutes an important tactic for artists As world's fairs brought millions of attendees into contact with foreign cultures products and processes artworks became juxtaposed in a theater of nations which challenged artists and critics to think outside their local academies From Gustave Courbet's rebel pavilion near the official art exhibit at the 1855 French World's Fair to curator Beryl Madra's choice of London based Cypriot Hussein Chalayan for the off site Turkish pavilion at the 2006 Venice Biennale artists have used these exhibitions to reflect on contemporary art speak to their own governments back home and challenge the wider geopolitical realm changing art and art history along the way Ultimately Caroline A Jones argues the modern appetite for experience and event structures which were cultivated around the art at these earlier expositions have now come to constitute contemporary art itself producing encounters that transform the public and force us to reflect critically on the global condition

Curating Subjects Søren Andreasen, 2007 Edited by Paul O'Neill Introduction by Paul O'Neill Annie Fletcher

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 recuration infrastructural activism and engaged spectatorship as responses to contemporary conditions book cover

Art and Asia Pacific, 2007

Harald Szeemann François Aubart, 2007 Harald Szeemann 1933 2005 is without doubt one of the most authoritative figures of contemporary curatorial practice He has played a considerable

role in the development of exhibition curating since the 1960s and almost all art historical books refer to his When attitudes become form 1969 Neither a biography nor a compilation of his projects this publication thanks to privileged access to the archives of the Fabbrica rosa hopes to shed light on Szeemann's curatorial methodology Back cover C Magazine ,2002

Lo curatorial Jean-Paul Martinon, María Natalia Paillié Plazas, 2023-11-22 En Lo curatorial Una filosofía de la curaduría queremos hablar de curaduría sobre sus potencialidades y alcances sobre los saberes que construye y los conocimientos que produce de sus sociabilidades colectivas y convivialidades Queremos hablar de curaduría sobre sus compromisos con ver leer hablar e intercambiar como formas de actividad pública porque la curaduría ha buscado formas novedosas de crear instancias para las crisis de nuestro mundo en otras modalidades de encontrar otras formas de participar en nuestras aflicciones actuales Queremos hablar de curaduría porque nos parece ver una posibilidad anidada en sus protocolos una posibilidad de otras formas de trabajar relacionar y conocer Desde el inicio reconocimos la necesidad de distinguir entre la curaduría y lo curatorial Si la primera es un espectro de prácticas profesionales que tienen que ver con montar exposiciones y otros modos de exhibición entonces lo que tiene lugar en el montaje tanto intencional como no intencionalmente de esta forma se entiende como un evento de conocimiento Por lo tanto lograr una distinción entre ambos significa acentuar un cambio de la puesta en escena del evento al evento real en sí mismo su representación dramatización y ejecución **Parkett** ,2004 **Sculpture** ,2001 **Alighiero E Boetti** Mark Godfrey, 2011 The first monograph on the influential 20th century artist Alighiero E Boetti and his groundbreaking works *Nu* ,2003 **Yishu** ,2005 **The Art Bulletin** ,2002 Includes section Notes and reviews

Whispering the Strategies of Language: An Emotional Journey through **Foci Interviews With 10 International Curators**

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