

**foci** interviews with  
ten international curators  
by carolee thea



# Foci Interviews With 10 International Curators

**M Mosston**



## **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 AsiaPacific**, 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 Fabbbrica 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 colectividades 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

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## **Table of Contents Foci Interviews With 10 International Curators**

1. Understanding the eBook Foci Interviews With 10 International Curators
  - The Rise of Digital Reading Foci Interviews With 10 International Curators
  - Advantages of eBooks Over Traditional Books
2. Identifying Foci Interviews With 10 International Curators
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Foci Interviews With 10 International Curators
  - User-Friendly Interface
4. Exploring eBook Recommendations from Foci Interviews With 10 International Curators
  - Personalized Recommendations
  - Foci Interviews With 10 International Curators User Reviews and Ratings
  - Foci Interviews With 10 International Curators and Bestseller Lists
5. Accessing Foci Interviews With 10 International Curators Free and Paid eBooks
  - Foci Interviews With 10 International Curators Public Domain eBooks
  - Foci Interviews With 10 International Curators eBook Subscription Services
  - Foci Interviews With 10 International Curators Budget-Friendly Options
6. Navigating Foci Interviews With 10 International Curators eBook Formats
  - ePub, PDF, MOBI, and More
  - Foci Interviews With 10 International Curators Compatibility with Devices
  - Foci Interviews With 10 International Curators Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Foci Interviews With 10 International Curators
  - Highlighting and Note-Taking Foci Interviews With 10 International Curators
  - Interactive Elements Foci Interviews With 10 International Curators



8. Staying Engaged with Foci Interviews With 10 International Curators
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Foci Interviews With 10 International Curators
9. Balancing eBooks and Physical Books Foci Interviews With 10 International Curators
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Foci Interviews With 10 International Curators
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Foci Interviews With 10 International Curators
  - Setting Reading Goals Foci Interviews With 10 International Curators
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Foci Interviews With 10 International Curators
  - Fact-Checking eBook Content of Foci Interviews With 10 International Curators
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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web may 17 2021 prisoners carry out a revolt in sobibor they kill nearly a dozen german staff and trawniki trained guards of 600 prisoners left in sobibor on this day 300 escape during the uprising among the survivors is alexander pechersky the soviet pow who played a key role in planning the revolt

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web commencement of the construction of the ss sonderkommando sobibor in the early spring of 1942 the włodawa judenrat

was ordered by the Germans to provide 150 Jewish workers for construction works at the railway station in Sobibór the works lasted about two months after the construction was completed two workers Abraham Szmaj and Fajwel

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web They are all that remains of the Nazi extermination camp that once existed here in the 1940s the road to heaven was the path down which Jews from Poland the Soviet Union the Netherlands France Germany Austria Slovakia and Bohemia and Moravia were led to their deaths in Sobibor's gas chambers

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web This is a list of survivors of the Sobibor extermination camp the list is divided into two groups the first comprises the 58 known survivors of those selected to perform forced labour for the camp's daily operation the second comprises those deported to Sobibor but selected there for forced labor in other camps

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web Website Sobibor memorial.eu the Sobibór museum or the museum of the former Sobibór Nazi death camp Polish muzeum byłego hitlerowskiego obozu zagłady w Sobiborze is a Polish state owned museum devoted to remembering the atrocities committed at the former Sobibor extermination camp located on the outskirts of Sobibór

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web feb 24 2020 it was here that about 200 000 jewish prisoners were killed sobibor is the 4th deadliest extermination camp that existed during the nazi regime and the holocaust eclipsed only by the camps at auschwitz treblinka and belzec the uprising of the sobibor prisoners on october 14 1943 a prisoner revolt took place

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web mar 29 2019 sobibor directed by konstantin khabenskiy with konstantin khabenskiy christopher lambert felice jankell dainius kazlauskas soviet officer alexander pechersky organizes a revolt and mass escape of prisoners from sobibór extermination camp in october 1943

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web sobibor russian Соби́бор is a 2018 russian war drama film co written directed by and starring konstantin khabensky the picture also stars christopher lambert and was released on 3 may 2018 in russia it was selected as the russian entry for the best foreign language film at the 91st academy awards but it was not nominated

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web aug 24 2019 it existed from its moment of creation solely to kill human beings up to 350 000 jewish people are believed to have been ravaged killed and disposed of at the sobibór death camp miraculously hundreds of them fought back and 60 jews managed to escape the death camp but sadly their stories from sobibór remain largely unknown

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web in total some 170 000 to 250 000 people were murdered at sobibor making it the fourth deadliest nazi camp after auschwitz treblinka and belzec the camp ceased operation after a prisoner revolt which took place on 14 october

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web jan 27 2020 berlin historians in germany have unearthed hundreds of photos of the notorious sobibor death camp and other key sites in the nazi extermination machine stashed for decades in albums

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web the museum has 16 thematic areas explaining the history of sobibor and the holocaust in occupied poland the museum owns 11 000 artifacts 700 of which are displayed sources the forgotten camps israeli archaeologist digs up past at infamous sobibor death camp washington post august 21 2012

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web oct 2 2020 german ss and police authorities constructed sobibor in the spring of 1942 it was the second of three killing

centers established as part of operation reinhard also known as aktion reinhard or einsatz reinhard operation reinhard was the plan to murder the jews of the general government generalgouvernement