

Hans  
Ulrich  
Obrist  
*A Brief  
History of  
Curating*

# **A Brief History Of Curating Lucy R Lippard**

**Lucy R. Lippard**



## A Brief History Of Curating Lucy R Lippard

*A Brief History of Curating* Hans Ulrich Obrist, 2008 This bestseller is now available in its 6th reprinted edition This publication now in its 6th reprinted edition is dedicated to pioneering curators and presents a unique collection of interviews by Hans Ulrich Obrist Anne d Harnoncourt Werner Hofman Jean Leering Franz Meyer Seth Siegelaub Walter Zanini Johannes Cladders Lucy Lippard Walter Hopps Pontus Hult n and Harald Szeemann are gathered together in this volume The contributions map the development of the curatorial field from early independent curating in the 1960s and 1970s and the experimental institutional programs developed in Europe and in the USA at this time through Documenta and the development of biennales This book is part of the Documents series co published with Les presses du r el and dedicated to critical writings

*Undermining* Lucy R. Lippard, 2014-04-15 Award winning author curator and activist Lucy R Lippard is one of America s most influential writers on contemporary art a pioneer in the fields of cultural geography conceptualism and feminist art Hailed for the breadth of her reading and the comprehensiveness with which she considers the things that define place The New York Times Lippard now turns her keen eye to the politics of land use and art in an evolving New West Working from her own lived experience in a New Mexico village and inspired by gravel pits in the landscape Lippard weaves a number of fascinating themes among them fracking mining land art adobe buildings ruins Indian land rights the Old West tourism photography and water into a tapestry that illuminates the relationship between culture and the land From threatened Native American sacred sites to the history of uranium mining she offers a skeptical examination of the subterranean economy Featuring more than two hundred gorgeous color images *Undermining* is a must read for anyone eager to explore a new way of understanding the relationship between art and place in a rapidly shifting society

*From Conceptualism to Feminism* Cornelia H. Butler, 2012 examines the numbers shows and follows Lippard s trajectory as critic and curator tracing her growing political engagement and involvement with feminism Extensive archival material is complemented by a new essay by Cornelia Butler and interviews with Lippard Seth Siegelaub and exhibiting artists as well as critical responses written at the time by Peter Plagens and Griselda Pollock also includes an essay by Pip Day analysing artists initiatives in Argentina as a context for Lipard s emerging political consciousness back cover

*Curating at the Edge* Kate Bonansinga, 2014-01-06 Located less than a mile from Ju rez 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 Ram rez 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

**Curatorial Activism** Maura Reilly, 2018-04-17 A handbook of new curatorial strategies based on pioneering examples of curators working to offset racial and gender disparities in the art world Current art world statistics demonstrate that the fight for gender and race equality in the art world is far from over only sixteen percent of this year's Venice Biennale artists were female only fourteen percent of the work displayed at MoMA in 2016 was by nonwhite artists only a third of artists represented by U S galleries are female but over two thirds of students enrolled in art and art history programs are young women Arranged in thematic sections focusing on feminism race and sexuality Curatorial Activism examines and illustrates pioneering examples of exhibitions that have broken down boundaries and demonstrated that new approaches are possible from Linda Nochlin's Women Artists at LACMA in the mid 1970s to Jean Hubert Martin's Carambolages in 2016 at the Grand Palais in Paris Profiles key exhibitions by pioneering curators including Okwui Enwezor Linda Nochlin Jean Hubert Martin and Nan Goldin with a foreword by Lucy Lippard internationally known art critic activist and curator and early champion of feminist art this volume is both an invaluable source of practical information for those who understand that institutions must be a driving force in this area and a vital source of inspiration for today's expanding new generation of curators

**Ways of Curating** Hans Ulrich Obrist, 2014-03-27 Drawing on his own experiences and inspirations from staging his first exhibition in his tiny Zurich kitchen in 1986 to encounters and conversations with artists exhibition makers and thinkers alive and dead Hans Ulrich Obrist's Ways of Curating looks to inspire all those engaged in the creation of culture Moving from meetings with the artists who have inspired him including Gerhard Richter and Gilbert and George to the creation of the first public museums in the 18th century recounting the practice of inspirational figures such as Diaghilev and Walter Hopps skipping between exhibitions his own and others continents and centuries Ways of Curating argues that curation is far from a static practice Driven by curiosity at its best it allows us to create the future

**Conceptual Art** Alexander Alberro, Blake Stimson, 2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement Compared to other avant garde movements that emerged in the 1960s conceptual art has received relatively little serious attention by art historians and critics of the past twenty five years in part because of the difficult intellectual nature of the art This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement It also contains more recent memoirs by participants as well as critical histories of the period by some of today's leading artists and art historians Many of the essays and artists statements have been translated into English specifically for this volume A good portion of the exchange between artists critics and theorists took place in difficult to find limited edition catalogs small journals and private correspondence These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews Contributors Alexander Alberro Art Language Terry Atkinson Michael Baldwin Robert Barry Gregory Battcock Mel Bochner Sigmund Bode Georges Boudaille Marcel Broodthaers Benjamin Buchloh Daniel Buren Victor Burgin Ian Burn Jack Burnham Luis Camnitzer John Chandler Sarah Charlesworth Michel Claura Jean Clay Michael Corris Eduardo Costa Thomas Crow Hanne Darboven Ra I Escari Piero Gilardi Dan Graham Maria Teresa Gramuglio Hans Haacke Charles Harrison Roberto Jacoby Mary Kelly Joseph Kosuth Max Kozloff Christine Kozlov Sol LeWitt Lucy Lippard Lee Lozano Kynaston McShine Cildo Meireles Catherine Millet Olivier Mosset John Murphy H lio Oiticica Michel Parmentier Adrian Piper Yvonne Rainer Mari Carmen Ramirez Nicolas Rosa Harold Rosenberg Martha Rosler Allan Sekula Jeanne Siegel Seth Siegelaub Terry Smith Robert Smithson Athena Tacha Spear Blake Stimson Niele Toroni Mierle Ukeles Jeff Wall Rolf Wedewer Ian Wilson

*A Companion to Curation* Brad Buckley, John Conomos, 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 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

**Six Years** Lucy R. Lippard, 2023-07-28 In *Six Years* Lucy R Lippard documents the chaotic network of ideas that has been labeled conceptual art The book is arranged as an annotated chronology into which is woven a rich collection of original documents including texts by and taped discussions among and with the artists involved and by Lippard who has also provided a new preface for this edition The result is a book with the character of a lively contemporary forum that offers an invaluable record of the thinking of the artists a historical survey and essential reference book for the period

**Get the Message?** Lucy R. Lippard, 1984

**The Age of Earthquakes** Douglas Coupland, Hans Ulrich Obrist, Shumon Basar, 2015-03-24 A highly provocative mindbending beautifully designed and visionary look at the landscape of our rapidly evolving digital era 50 years after Marshall McLuhan's ground breaking book on the influence of technology on culture in *The Medium is the Massage* Basar Coupland and Obrist extend the analysis to today touring the world that's redefined by the Internet decoding and explaining what they call the extreme present **THE AGE OF EARTHQUAKES** is a quick fire paperback harnessing the images language and perceptions of our unfurling digital lives The authors offer five characteristics of the Extreme Present see below invent a glossary of new words to describe how we are truly feeling today and mindsource images and illustrations from over 30 contemporary artists Wayne Daly's striking graphic design imports the surreal juxtaposed mashed mannerisms of screen to page It's like a culturally prescient all knowing email to the reader possibly the best email they will ever read Welcome to **THE AGE OF EARTHQUAKES** a paper portrait of Now where the Internet hasn't just changed the structure of our brains these past few years it's also changing the structure of the planet This is a new history of the world that fits perfectly in your back pocket 30 artists contributions With contributions from Farah Al Qasimi Ed Atkins Alessandro Bavo Gabriele Basilico Josh Bitelli James Bridle Cao Fei Alex Mackin Dolan Thomas Dozol Constant Dullaart Cecile B Evans Rami Farook Hans Peter Feldmann GCC K Hole Liam Gillick Dominique Gonzalez Foerster Eloise Hawser Camille Henrot Hu Fang K Hole Koo Jeong A Katja Novitskova Lara Ogel Trevor Paglen Yuri Patterson Jon Rafman Bunny Rogers Bogosi Sekhukhuni Taryn Simon Hito Steyerl Michael Stipe Rosemarie Trockel Amalia Ulman David Weir Trevor Yeung

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

*A Curator's Quest* William Rubin, 2012-05-10 The distinguished curator critic collector art historian and teacher William Rubin was a forceful presence for over two decades at The Museum of Modern Art MoMA from the late 1960s through the 1980s

Curating Immateriality Joasia Krysa, 2006 The site of curatorial production has been expanded to include the space of the Internet and the focus of curatorial attention has been extended from the object to dynamic network systems Part of the DATA Browser series this book explores the role of the curator in the face of these changes

**From the Center** Lucy R. Lippard, 1976 Lucy Lippard is both one of our finest critics of contemporary art and one of the most perceptive and strongest supporters of women artists These thirty essays written since the publication of *Changing in 1971* delineate the growth of Lippard's feminism and the present status of women's art In Lippard's words while I wish I could claim that this book established a new feminist criticism all I can say is that it extends the basic knowledge of art by women that it provides the raw material for such a development *From the Center* is important stimulating reading for all concerned with the women's art movement

The Sorcerer's Burden Heather Pesanti, 2019 The authors explore the complicated relationship between art and anthropology as it has been probed in the work of contemporary artists

*Art in the Anthropocene* Etienne Turpin, Dr Heather Davis, 2015-06-11 Taking as its premise that the proposed epoch of the Anthropocene is necessarily an aesthetic event this collection explores the relationship between contemporary art and knowledge production in an era of ecological crisis Art in the Anthropocene brings together a multitude of disciplinary conversations drawing together artists curators scientists theorists and activists to address the geological reformation of the human species With contributions by Amy Balkin Ursula Biemann Amanda Boetzkes Lindsay Bremner Joshua Clover Juliana Spahr Heather Davis Sara Dean Elizabeth Ellsworth Jamie Kruse smudge studio Irmgard Emmelhainz Anselm Franke Peter Galison Fabien Giraud Ida Soulard Laurent Gutierrez Valerie Portefaix MAP Office Terike Haapoja Laura Gustafsson Laura Hall Ilana Halperin Donna Haraway Martha Kenney Ho Tzu Nyen Bruno Latour Jeffrey Malecki Mary Mattingly Mixrice Cho Jieun Yang Chulmo Natasha Myers Jean Luc Nancy John Paul Ricco Vincent Normand Richard Pell Emily Kutil Tomas Saraceno Sasha Engelmann Bronislaw Szerszynski Ada Smailbegovic Karolina Sobecka Richard Streitmatter Tran Vi Le Anna Sophie Springer Sylvere Lotringer Peter Sloterdijk Zoe Todd Etienne Turpin Pinar Yoldas and Una Chaudhuri Fritz Ertl Oliver Kellhammer Marina Zurkow This book is also available as an open access publication through the Open Humanities Press <http://openhumanitiespress.org/art-in-the-anthropocene.html>

*The Art of Activism and the Activism of Art* Gregory Sholette, 2021-09-02 Since the global financial crash of 2008 artists have become increasingly engaged in a wide range of cultural activism targeted against capitalism political authoritarianism colonial legacies gentrification but also in opposition to their own exploitation This book critiques celebrates and historicises activist art exploring its current urgency alongside the processes which have given rise to activism by artists and activist forms of art Author Gregory Sholette approaches his subject from the unusual dual perspective of commentator as scholar and writer and insider as activist artist He describes a new wave of activist art taking place not only within community based protest groups as it has for decades but also amongst professionally trained MFA bearing art practitioners many of whom by choice or by circumstance refuse to respect the conventional borders separating painting from protest or art from utility The book explores the subtle distinction between activist forms of art and protest by artists and proposes that contemporary activist art and art activism constitute a broader paradigm shift that reflects the crisis of contemporary capitalism

**Surrealists on Art** Lucy R. Lippard, 1970 Writings about surrealism by painters poets and other artists associated with the movement Several translated from French

**Exhibition** Lucy Steeds, 2014 If the focus of modernist debates was the individual work of art it is the exhibition that is the prime cultural carrier of contemporaneity 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 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

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