Rethinking Curating Art After New Media

Rethinking CuratingCurating ArtCurating Lively ObjectsAesthetics in Cultures, Materials, and PhilosophiesThe Anthropologist as CuratorDigital Art in IrelandNew Collecting: Exhibiting and Audiences after New Media ArtTranslation of the Law of Civil Procedure for Cuba and Porto Rico, with Annotations, Explanatory Notes, and Amendments Made Since the American OccupationCurating After the GlobalA Companion to CurationBulletin of the Museum of Fine ArtsProceedings of the American Association of MuseumsMuseum of Fine Arts BulletinAmerican Art DirectoryArts DigestArt in AmericaThe Revised Civil Code of the State of LouisianaThe Civil Code of BrazilThe International StudioThe Architect's Newspaper Beryl Graham Janet Marstine Lizzie Muller Adam Attwood Roger Sansi James O'Sullivan Professor C E Beryl Graham Cuba Paul O'Neill Brad Buckley American Association of Museums Museum of Fine Arts, Boston Florence Nightingale Levy Frank Jewett Mather Louisiana Brazil Charles Holme

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redefining curatorial practice for those working with new kinds of art as curator steve dietz has observed new media art is like contemporary art but different new media art involves interactivity networks and computation and is often about process rather than objects new media artworks are difficult to classify according to the traditional art museum categories determined by medium geography and chronology and present the curator with novel challenges involving interpretation exhibition and dissemination this book views these challenges as opportunities to rethink curatorial practice it helps curators of new media art develop a set of flexible tools for working in this fast moving field and it offers useful lessons from curators and artists for those working in such other areas of art as distributive and participatory systems the authors both of whom have extensive experience as curators offer numerous examples of artworks and exhibitions to illustrate how the roles of curators and audiences can be redefined in light of new media art s characteristics rethinking curating offers curators a route through the hype around platforms and autonomous zones by following the lead of current artists practice

curating art provides insight into some of the most socially and politically impactful curating of historical and contemporary art since the late 1990s it offers up a museological framework for understanding watershed developments of curating in art museums representing the plurality of theory and practice around the expanded field of relational curating the book focuses on curating that prioritises the quality of relationships between people and objects between institutions and people and among people it has wide international breadth with particularly strong representation in east and southeast asia including four papers never before translated into english this asian cluster illuminates the globalisation of the field and challenges dichotomies of east and west while acknowledging distinctions within specific but often transnational cultural spheres the compelling philosophical perspectives and case studies included within curating art will be of interest to students and researchers studying curating exhibition development and art museums the book will also inspire current and emerging curators to pose challenging but important questions about their own practice and the relationships that this work sustains

curating lively objects explores the role of things as catalysts in imagining futures beyond disciplines for museums and exhibitions authors describe how their curatorial collaborations with diverse objects from rocks to robots generate new ways of organising and sharing knowledge bringing together leading artists and curators from australia and canada this volume addresses object liveliness from a range of entwined perspectives including new materialism decolonial thinking indigenous epistemologies environmentalism feminist critique and digital aesthetics foregrounding practice based curatorial scholarship the book focuses on rigorous reflexive accounts of how curating is done it contributes to global topics in curatorial research including time and memory beyond and before disciplinarity the relationship between human and non human across different ontologies and the interaction between indigenous knowledge and disciplinary expertise in interpreting museum collections curating lively objects will be of interest to scholars and students in the fields of curatorial studies museum studies cultural heritage art history indigenous studies material culture and anthropology it also provides a vital resource for professionals working in museums and galleries around the world who are seeking to respond creatively ethically and inclusively to the challenge of changing disciplinary boundaries

interpretations of aesthetics are explored to gain new insights into cultures materials and philosophies that address the theories and applications of the arts across various contexts established and emerging perspectives on aesthetics in individual and group dynamics will be considered for presenting discussions analyses and evaluations of the roles and implications of aesthetics in everyday life from individual cognition to public interpretation of fine art and the use of textiles and architecture this book presents ways to consider aesthetics as both past present and future lived experiences across social interaction and material cultures from the artistry of the written word to the creativity of the decorative and fine arts as well as the performing arts this book presents diverse perspectives on aesthetics interdisciplinary approaches are featured to examine complexities across genres and generate new ideas on the influence of aesthetics on meaning making communication cultural continuity and change identity expression and the design of living spaces

why do contemporary art curators define their work as ethnography how can curation illuminate the practice of contemporary anthropology does anthropology risk disappearing as a specific discipline within the general model of the curatorial the anthropologist as curator collects together the research of international scholars working at the intersection of anthropology and contemporary art in order to explore these questions the essays in the book challenge what it means to do

ethnographic work as well as the very definition of the discipline of anthropology in confrontation with the model of the curatorial the contributors examine these ideas from a variety of angles and the book includes perspectives from anthropologists who have set up their own exhibitions those who have conducted fieldwork on the arts including participatory practices digital images and sound and contributors who are currently working in a curatorial capacity at a museum with case studies from the usa canada germany brazil mexico india and japan the book represents an international perspective and is relevant to students and scholars of anthropology contemporary art museum studies curatorial studies and heritage studies

this collection of essays explores digital art in ireland comprising contributions from el putnam anne karhio ken keating conor mcgarrigle kieran nolan claire fitch kirstie north and chris clarke it examines how new media technologies are shaping the island s contemporary artistic practices as one of the first dedicated culture specific treatments of irish digital art it fills a major gap in the national media archaeology of ireland engaging with a range of topics including electronic literature video games and the data city

new media art presents many challenges to the curator and collector but there is very little published analytical material available to help meet those challenges this book fills that gap drawing from the editor s extensive research and the authors expertise in the field the book provides clear navigation through a disparate arena the authors offer examples from a wide geographical reach including the uk north america and asia and integrate the consideration of audience response into all aspects of their work the book will be essential reading for those studying or practicing in new media curating or museums and galleries

what it means to be global or to be local in the context of artistic curatorial and theoretical knowledge and practice in this volume an international interdisciplinary group of writers discuss what it means to be global or to be local in the context of artistic curatorial and theoretical knowledge and practice continuing the discussion begun in the curatorial conundrum 2016 and how institutions think 2017 curating after the global considers curating and questions of locality geopolitical change the reassertion of nation states and the violent diminishing of citizen and denizen rights across the globe it has become commonplace to talk of a globalized art world and even to speak of contemporary art as a driver of globalization this universalization of what art is or can be is often presumed to be at the cost of local traditions and any sense of locality and embeddedness but need this be the case the contributors to curating after the global explore among other things specific curatorial projects that may offer roadmaps for the globalized present new institutional approaches and ways of thinking vocabularies and strategies for moving forward contributors include lotte arndt marwa arsanios athena athanasiou and simon sheikh maría berríos and jakob jakobsen qalandar bux memon ntone edjabe and david morris liam gillick alison greene yaiza maría hernández velázquez prem krishnamurthy and emily smith nkule mabaso morad montazami paul emmanuel odin vijay prashad kristin ross grace samboh sumesh sharma joshua simon hajnalka somogyi lucy steeds françoise vergès copublished with the center for curatorial studies bard college luma foundation

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

each vol contains a list of members

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