

Exhibition Form

Mitchell Kennerley,Anderson Galleries, Inc

Beyond Objecthood James Voorhies, 2017-02-24 The rise of the exhibition as critical form and artistic medium, from Robert Smithson's antimodernist non-sites in 1968 to today's institutional gravitation toward the participatory. In 1968, Robert Smithson reacted to Michael Fried's influential essay "Art and Objecthood" with a series of works called non-sites. While Fried described the spectator's connection with a work of art as a momentary visual engagement, Smithson's non-sites asked spectators to do something more: to take time looking, walking, seeing, reading, and thinking about the combination of objects, images, and texts installed in a gallery. In *Beyond Objecthood*, James Voorhies traces a genealogy of spectatorship through the rise of the exhibition as a critical form—and artistic medium. Artists like Smithson, Group Material, and Michael Asher sought to reconfigure and expand the exhibition and the museum into something more active, open, and democratic, by inviting spectators into new and unexpected encounters with works of art and institutions. This practice was sharply critical of the ingrained characteristics long associated with art institutions and conventional exhibition-making; and yet, Voorhies finds, over time the critique has been diluted by efforts of the very institutions that now gravitate to the "participatory." *Beyond Objecthood* focuses on innovative figures, artworks, and institutions that pioneered the exhibition as a critical form, tracing its evolution through the activities of curator Harald Szeemann, relational art, and New Institutionalism. Voorhies examines recent artistic and curatorial work by Liam Gillick, Thomas Hirschhorn, Carsten Höller, Maria Lind, Apolonija Šušteršič, and others, at such institutions as Documenta, e-flux, Manifesta, and Office for Contemporary Art Norway, and he considers the continued potential of the exhibition as a critical form in a time when the differences between art and entertainment increasingly blur.

space.time.narrative Frank den Ouden, 2016-12-05 Making exhibitions is a collaborative art, producing is a multi-layered unity of ideas and objects, of invention and manifestation, of content and form. However, there is an antagonistic dimension to it, because content and form are traditionally represented by the entirely different realms of curator and designer. Future successful developments in exhibition-making are dependent on whether this gap of antagonism can be bridged. *space.time.narrative* calls for a paradigmatic shift of focus. It puts forward a unique approach, breaking down traditional barriers and offering a wide-ranging theoretical context, redefining and expanding the parameters and the dynamics of the exhibition-format in terms of an open, narrative environment, which at its roots displays deep similarities with performance on stage, or installation in urban and rural space. The book breaks new ground by looking at the exhibition as a cultural format firstly within a great sweep of the arts in general, weaving a web of philosophical, museological, linguistic and media-theoretical references, which expands the contextual field of the profession. It then offers unique and important insights from within, in extreme close-up, by bringing together interviews with six of the leading exhibition designers who discuss the dynamics of the medium, its interactive dimensions, the soft parameters of the exhibition, and how to get to grips with the format as a complex narrative space, in which the public takes part. Curator and designer should reposition themselves professionally at the heart of the axis, which divides (or connects) content and form.

Living as Form Nato Thompson, 2012 'Living as Form' grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a 30-person curatorial advisory team; each project is documented by a selection of colour images.

Exhibiting the New Art Christian Rattemeyer, Willem A. L. Beeren, 2010 The 'new art' of the late 1960s was shown in two landmark exhibitions in 1969: *Op Losse Schroeven* and *When Attitudes Become Form*. This book reveals how each brought together Arte Povera, Anti-Form, Conceptual and Land art, whilst challenging such categories and introducing innovative curatorial approaches. Christian Rattemeyer offers a rich comparative analysis of the two exhibitions, exploring the related but differing approaches of the two curators – Wim Beeren and Harald Szeemann – in two distinct institutional settings: the Stedelijk Museum in Amsterdam and the Kunsthalle Bern. Numerous installation photographs enable a virtual 'walk through' of each exhibition, while meticulous chronologies detail the negotiations that shaped them. Crucial texts from the time are complemented by new research and fascinating recent interviews with participating artists. Included are interviews with Marinus Boezem, Jan Dibbets, Ger van Elk, Piero Gilardi and Richard Serra. This book is Volume 1 in the *Exhibition Histories* series, which investigates shows that have shaped the way contemporary art is experienced, made and discussed.

Thinking about Exhibitions Reesa Greenberg, Bruce W. Ferguson, Sandy Nairne, 1996 Presents a multidisciplinary anthology of writings on current exhibition practice by curators, critics, artists, sociologists and historians from North America, Europe and Australia. It marks out the emergence of new discourses surrounding the exhibition and illustrates the urgency of the debates centred in and fostered by exhibitions today. Texts have been grouped ... in sections which focus on the history of the exhibition, forms of staging and spectacle, and questions of curatorship, spectatorship and narrative. These writings ... investigate exhibitions in settings outside of the traditional gallery as well as innovative work in extending cultural debates within the museum ... fully illustrated with over ninety black-and-white photographs and includes a bibliography on the subject of art exhibitions--Page i.

Exhibition Experiments Sharon Macdonald, Paul Basu, 2008-04-30 *Exhibition Experiments* is a lively collection that considers experiments with museological form that challenge our understanding of - and experience with - museums. Explores examples of museum experimentalism in light of cutting-edge museum theory Draws on a range of global and topical examples, including museum experimentation, exhibitionary forms, the fate of conventional notions of 'object' and 'representation', and the impact of these changes Brings together an international group of art historians, anthropologists, and sociologists to question traditional disciplinary boundaries Considers the impact of technology on the museum space tackles a range of examples of experimentalism from many different countries, including Australia, Austria, Germany, Israel, Luxembourg, Sweden, the UK and the US Examines the changes and challenging new possibilities facing museum studies

The Materiality of Exhibition Photography in the Modernist Era Laurie Taylor, 2020-12-30 This book challenges the status quo of the materiality of exhibited photographs, by considering examples from the early to mid-twentieth century, when photography's place in the museum was not only continually questioned but also continually redefined. By taking this historical approach, Laurie Taylor demonstrates the ways in which materiality (as opposed to image) was used to privilege the exhibited photograph as either an artwork or as non-art information. Consequently, the exhibited photograph is revealed, like its vernacular cousins, to be a social object whose material form, far from being supplemental, is instead integral and essential to the generation of meaning. The book will be of interest to scholars working in art history, history of photography, theory of photography, curatorial studies and museum studies.

Arteast razstava Tamara Soban, 2003

The Forum Exhibition of Modern American Painters, March 13th to March 25th, 1916 Mitchell Kennerley, Anderson Galleries, Inc, 1916

Singular Forms (sometimes Repeated) Solomon R. Guggenheim Museum, Lisa Dennison, Nancy Spector, 2004 Essays by Lisa Dennison, Nancy Spector, Deyan Dudjic, Andrea Codrington, John Hanhardt, Mark Taylor, Gia Kourlas and Drew Daniel.

The Forum Exhibition of Modern American Painters Anderson Galleries, Inc, Forum Exhibition, 1916

Max Bill's View of Things Jakob Bill, 2015 The international touring exhibition -Die gute Form- was conceived by Max Bill on behalf of the Swiss Werkbund and was shown for the first time in 1949 at the Basel Mustermesse trade fair. This publication documents Bill's initiative in reproductions of the original display panels and layout plans for the venues visited by the exhibition, and places Die gute Form in a theoretical context that considers its reception and impact within the history of design.

The Forum Exhibition of Modern American Painters Anderson Galleries, Inc,1916
Form and Spirit ,1986

Harald Szeemann Hans-Joachim Müller,2006 Harald Szeemann (1933-2005) war einer der einflussreichsten Ausstellungsmacher der letzten Jahrzehnte. Eine ganze Generation von Kuratoren hat sich von seiner unabhängigen Ausstellungspraxis und seinen emphatischen Inszenierungen der Gegenwartskunst inspirieren lassen. Szeemanns unbeirrbares Interesse am künstlerischen Einzelweg, an starker Haltung und kraftvoller Persönlichkeit erscheint im Rückblick wie vehementer Widerspruch gegen einen Kunstbetrieb der Trends und Tendenzen. Der Band beschreibt das »Prinzip Szeemann«, die Visionen eines erklärten Ausstellungskünstlers und lässt die wichtigsten Stationen seiner singulären Karriere Revue passieren - von der legendären Berner Ausstellung »When Attitudes Become Form« über die documenta 5, die großen thematischen Untersuchungen wie »Junggesellenmaschinen« und »Der Hang zum Gesamtkunstwerk«, die Entdeckung der jungen osteuropäischen Szenen bis hin zu den Biennalen in Venedig, Lyon und Sevilla. (Englische Ausgabe ISBN 978-3-7757-1705-2) Zum Autor: Hans-Joachim Müller (*1947), Studium der Kunstgeschichte und Philosophie, in den 1980er Jahren Kunstkritiker im Feuilleton der »Zeit«, zuletzt Feuilletonchef der »Basler Zeitung«. Lebt heute als freier Autor (unter anderem für die »Frankfurter Allgemeine Zeitung«, die »Zeit« und das »art«-Magazin) in Freiburg im Breisgau und in Süditalien. Autor des 1992 erschienenen Filmporträts »Harald Szeemann - Verzauberung auf Zeit«. Unterstützt von Pro Helvetia, Schweizer Kulturstiftung

Felix Gonzalez-Torres Andrea Rosen,Tino Sehgal,2016 Felix Gonzalez-Torres (1957-1996) is one of the most influential artists of his generation. This catalogue includes both rarely seen and more known paintings, sculptures, photographic works, and public projects, reflecting the full scope of the artist's short yet prolific career. Specific Objects Without Specific Form offered several exhibition versions (and none the authoritative one), all the better to present the oeuvre of an artist who put fragility, the passage of time, and the questioning of authority at the centre of his artwork. At each venue in which the show was hosted, the exhibition was co-curated with, and re-installed/re-imagined by a different invited artist whose practice has been informed by Gonzalez-Torres' work. Those artists are Danh Vo, Carol Bove, and Tino Sehgal. Specific Objects without Specific Form acknowledges that the way an exhibition begins and ends its 'story', the emphasis it places on one aspect more than another, the way it presents individual artworks, the juxtapositions it constructs, the mood it creates, in addition to the way an exhibition is discursively presented -- all of these potentially shift the way that a body of work might be understood by its public. And all of these participate in the construction of the meaning and reception of an oeuvre, which is to say, nothing less than the construction of history. Published retrospectively after the exhibition at WIELS Contemporary Art Centre, Brussels (January - April 2010); Fondation Beyeler, Basel (May - August 2010); and MMK, Frankfurt am Main (January - April 2011).

The Rise of the Must-See Exhibition Anna Lawrenson, Chiara O'Reilly, 2018-12-07 Blockbuster exhibitions are ubiquitous fixtures in the cultural calendars of major museums and galleries worldwide. The Rise of the Must-See Exhibition charts their ascent across a diverse array of museums and galleries. The book positions these exhibits in the Australian cultural context, demonstrating how policy developments and historical precedents have created a space for their current domination. Drawing on historical evidence, policy documents and contemporary debates, the book offers a complex analysis of the aims and motivations of blockbuster exhibitions. Its chronological approach reveals a genealogy of exhibits from the mid-nineteenth century onward to identify precursors to current practice. This provides a foundation upon which to examine the unprecedented growth of blockbusters in the latter half of the twentieth century. The examples discussed offer a unique opportunity to study how institutional growth, political support, individual champions and audience interest have influenced the development of large-scale temporary exhibitions. The Rise of the Must-See Exhibition considers blockbusters as an international phenomenon and, as such, is highly relevant to practitioners working across the cultural sector around the world. The book will also appeal to academics and students engaged in the study of museums and galleries, arts management and curating, as well as those interested in the history of exhibitions and cultural policy.

The Record of the International Exhibition, 1862 International Exhibition of 1862 (LONDON),1862

Show Time Jens Hoffmann,2017 Jens Hoffmann's survey of groundbreaking exhibitions since 1989 explores the radical shifts that have taken place in the practice of curating contemporary art over the last 25 years. Nine thematic sections focus on a huge variety of exhibitions - 53 in total - including those that have explored public space; reflected on globalization; engaged audiences in revolutionary ways; and brought into the gallery other disciplines such as theatre and architecture. Five new exhibitions have been added: 'Living as Form' (New York, 2011), the first large-scale survey of 'social practice'; '55th Venice Biennale' (Venice, 2013), the first time that 'outsider art' was presented alongside 'fine art' in the most prestigious art exhibition of them all; 'When Attitudes Become Form: Bern 1969 / Venice 2013' (Venice, 2013), a remake of arguably the most important exhibition of the last 50 years; 'The Other Story' (1989-90, London), interesting as a critical response to the iconic exhibition 'Magiciens de la Terre'; 'artevida' (Rio de Janeiro, 2014), the first overview of artistic practices emerging in the 1960s and 1970s to focus on the Global South.

The Record of the International Exhibition 1862 Weltausstellung (1862, London),1862

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