

Hans Ulrich Obrist Interviews

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"Since 2012, renowned curator Hans Ulrich Obrist has made a weekly contribution to *Das Magazin*, the weekend supplement of the Swiss *Tages-Anzeigers* newspaper, proposing, in the style of a diary, a survey of contemporary art and cultural current affairs. Week after week he reports on the main events, hot topics, and relevant issues of our times through the lens of his extensive knowledge. Offering a very open and globalized mapping of the 2010s, this anthology also reveals the personal cosmology of this curious-about-everything global citizen par excellence: from Etel Adnan and Lina Bo Bardi to Fischli/Weiss, from the importance of sharing and interdisciplinary thinking to the legacy of douard Glissant and the need to take into account climate change. This publication offers 100 entries written between 2012 and 2017, a series of drawings by British artist David Shrigley, and a 'creative' index listing the names, places, books, and exhibitions mentioned in the columns. Part of the JRP Ringier Hapax Series."

Hans Ulrich Obrist curated his first exhibit in his kitchen when he was twenty-three years old. Since then he has staged more than 250 shows internationally, many of them among the most influential exhibits of our age. *Ways of Curating* is a compendium of the insights Obrist has gained from his years of extraordinary work in the art world. It skips between centuries and continents, flitting from meetings with the artists who have inspired him (including Gerhard Richter, Louise Bourgeois, and Gilbert and George) to biographies of influential figures such as Diaghilev and Walter Hopps. It describes some of the greatest exhibitions in history, as well as some of the greatest exhibitions never realized. It traces the evolution of the collections from Athanasius Kircher's 17th-century Wunderkammer to modern museums, and points the way for projects yet to come. Hans Ulrich Obrist has rescued the word "curate" from wine stores and playlists to remind us of the power inherent in looking at art—and at the world—in a new way. Various people interview art curator and critic Hans Ulrich Obrist about his life and work.

On Curating 2, Carolee Thea's new volume of interviews with 14 of today's leading curators, explores the lively system of art biennials that is thriving around the world--particularly outside Europe and America. Spawned by their more formal Western predecessors and motivated by the forces of history and politics, the newer incarnations of the biennial often occur in the cities of the postcolonial world and the Global South, as well as in former socialist countries. The new generation of curators who are organizing these surprisingly provocative and experimental exhibitions hail from cities as diverse as Bogotá, Dakar, Havana, Jakarta, Jerusalem, Lagos, Mumbai, Seoul and Zagreb, and they are the subjects of the interviews collected in this book. Thea's interviewees are Nancy Adajania, Wassan Al-Khudhairi, David Elliott, Mami Kataoka, Sunjung Kim, Koyo Kouoh, Gerardo Mosquera, Ugochukwu-Smooth Nzewi, Jack Persekian, José Roca, Bisi Silva, Carol Yinghua Lu, Alia Swastika and WHW. *On Curating 2* also includes color illustrations of works by El Anatsui, Boris Groys, Cai Guo-Qiang, Fiona Hall, Mona Hatoum, Pablo Helguera, Emily Jacir, Michael Joo, Paul McCarthy, Ana Mendieta, Zanele Muholi, Issa Samb, Do Ho Suh and Rirkrit Tiravanija, among many others. Carolee Thea is the author of *On Curating: Interviews with Ten International Curators* (DAP, 2009) and *Foci*:

Interviews with Ten International Curators (2001). An independent scholar, writer, artist and curator, she is the American/English editor for *Atlantica* #45, and has curated exhibitions for the American Institute of Architects, the Canal Street Billboard Project, Hofstra Museum and Skidmore College. Thea has taught at Pratt Institute, Parsons School of Art, the College of New Rochelle and other institutions. Thea lives and works in New York City.

The radical, internationally renowned curator and cultural instigator Hans Ulrich Obrist never looks back. For this book project he compiled a list of quotes on what the "future will be" by some of the creative figures of his acquaintance. Lawrence Weiner replied, "The future is what we construct from what we remember of the past--the present is the time of instantaneous revelation." Olafur Eliasson answered, "The future will be curved." Tino Sehgal: "The future will be so subjective." Trisha Donnelly: "Future?... You must be mistaken." Martha Rosler: "The future always flies in under the radar." Zaha Hadid: "The future is not." And many others weighed in. The design of this book was composed by M/M, Paris. The edition is limited to 600 copies, each of which is numbered, signed by Obrist, stamped by M/M and includes your own sticker.

Transcribed interviews with John Baldessari by Hans Ulrich Obrist.

Author Hans Ulrich Obrist presents a collection of interviews which gives an overview of the development of the curatorial field, from early independent curators in the 1960s and 1970s to the institutional programs developed in Europe and the United States.

The Richter Interviews collects together a series of conversations between Hans Ulrich Obrist and Gerhard Richter over the course of more than two decades of discussion and collaboration. Subjects range from Richter's place within art history to artists books, architecture, religion, unrealised projects and his advice for young artists. The collection also includes a previously unpublished interview focused on Richter's much-lauded window for Cologne Cathedral, unveiled in 2007. Obrist's vast knowledge and interrogating mind coupled with his longstanding friendship with Richter make him a unique interlocutor for an artist whose work spans more than 60 years and ranges from painting to photography, glass to printmaking, watercolours to books. Obrist deftly guides the reader through a dazzling array of topics and offers an invaluable historical perspective on Richter's place within the art world of the 20th and 21st centuries. Illustrations of discussed artworks by Richter feature thro

Curated by Hans Ulrich Obrist, "Do It" began in Paris in 1993 as a conversation between the artists Christian Boltanski and Bertrand Lavier and Obrist himself, who was experimenting with how exhibition formats could be rendered more flexible and open-ended. The discussion led to the question of whether a show could take "scores" or written instructions by artists as a point of departure, which could be interpreted anew each time they were enacted. To test the idea, Obrist invited 13 artists to send instructions, which were then translated into nine different languages and circulated internationally as a book. Within two years, "Do It" exhibitions were being created all over the world by realizing the

artists' instructions. With every version of the exhibition new instructions were added, so that today more than 300 artists have contributed to the project. Constantly evolving and morphing into different versions of itself, "Do It" has grown to encompass "Do It (Museum)," "Do It (Home)," "Do It (TV)," "Do It (Seminar)" as well as some "Anti-Do Its," a "Philosophy Do It" and, most recently, a "UNESCO Children's Do It." Nearly 20 years after the initial conversation took place, "Do It" has been featured in at least 50 different locations worldwide. To mark the twentieth anniversary of this landmark project, this new publication presents the history of this ambitious enterprise and gives new impetus to its future. It includes an archive of artists' instructions, essays contextualizing "Do It," documentation from the history of the exhibition and instructions by 200 artists from all over the world selected by Obrist, among them Carl Andre, Jimmie Durham, Dan Graham, Yoko Ono, Christian Marclay and Rosemarie Trockel, including 60 new instructions from Matias Faldbakken, Theaster Gates, Sarah Lucas, David Lynch, Rivane Neuenschwander and Ai Weiwei, among many others.

A new creative sizzle is in the air, establishing the backdrop for a major revival across all of London's creative sectors. Having invented the Swinging '60s, punk rock in the '70s and Cool Britannia in the '90s, London in the 2010s is firing up the engine of growth and renewal yet again. Encompassing a unique, no-holds-barred exploration of the city as the contemporary world's creative centre, *London Burning: Portraits from a Creative City* seeks to define exactly what it is that makes Britain's capital the international urban HQ for creativity and innovation. Why and how has the city become a creative universe of its own making? How does it continue to regenerate, to renew its creative pulse, to confound the naysayers who pop up on the horizon every decade or so to foretell its decline? Over a hundred intimate, probing interviews reveal not only the private lives and views of some of London's leading creative personalities but also the variegated urban scene they inhabit as observed through the personal prisms of these movers and shakers, whether established or new to the scene, young or old, high-brow or populist. Searching out the city's hidden treasures, unravelling the apparent simplicity defining its urban and semi-rural landscapes, unmasking the frivolous and highlighting tastes from the fantastic to the fastidious, *London Burning: Portraits from a Creative City* will unlock secret passions, undress social mundanities and address outrageous profanities

The German artist Thomas Demand occupies a singular position in the world of photography. Initially a sculptor, he took up photography to record the ephemeral constructions he made out of paper. In 1993, he turned the tables, henceforth making constructions only in order to photograph them. Demand begins by translating a preexisting image, usually culled from the media, into a life-size model he makes out of colored paper and cardboard. He re-creates a room, a parking lot, a staircase, or, a fluorescent light fixture; then he photographs the model and destroys it. Demand's photographs look at once compellingly real and strangely artificial. Since their subjects -- handcrafted facsimiles of both architectural spaces

and natural environments--are themselves built in the image of other images, the photographs are three times removed from the scenes they seem to depict. Combining craftsmanship and conceptualism in equal parts, Demand pushes the medium of photography toward uncharted frontiers. Given the cinematic quality of many of his photographs, it is not surprising that he has set some of them in motion, producing five 35mm films. This comprehensive publication presents all of Demand's major works from 1993 to the present. It includes previously unpublished archival documentation, offering unprecedented insight into his working process and the stories behind his pictures.

PURPLE PERILLA is a cycle of three short stories by avant-garde Chinese writer Can Xue. Moving from an urban center into wilderness, they explore human confrontations with the unknown. The stories stack, like strata, to form an island. One that, to journey through, is to be forced into the subconscious and an entirely contemporary mythos.

Transcripts of interviews by Hans Ulrich Obrist with architects, artists, curators, film-makers, musicians, philosophers, social theorists and urbanists.

In Volume II of 'Conversations with Artists', Heidi Zuckerman, CEO and Director of the Aspen Art Museum, continues to explore the critical practices, daily lives and philosophical interests of artists working today. Her insightful questions reveal equally thoughtful responses, providing illuminating perspectives not only on each artist's process but also on the subjects that underline contemporary society.00Zuckerman's personal interviewing style offers readers effortless access into the studios of more than 30 of the most engaging contemporary artists. Before arriving in Aspen in 2005, Zuckerman previously worked as a curator at the University of California, Berkeley Art Museum and Pacific Film Archive, and the Jewish Museum, New York. In Aspen, Zuckerman transformed the Aspen Art Museum into a pioneering, risk-taking institution and has made a name for herself as one of the leading museum directors globally.0.

Alain Elkann has mastered the art of the interview. With a background in novels and journalism, and having published over twenty books translated across ten languages, he infuses his interviews with innovation, allowing them to flow freely and organically. Alain Elkann Interviews will provide an unprecedented window into the minds of some of the most well-known and -respected figures of the last twenty-five years.

Pocket Change Collective was born out of a need for space. Space to think. Space to connect. Space to be yourself. And this is your invitation to join us. "Drew's experience teaches us to embrace what we are afraid of and be true to ourselves. She uses her passion to change the art world and invites us to join her."--Janelle Monáe, award-winning singer, actress, and producer "Powerful and compelling, this book gives us the courage to discover our own journeys into art."--Hans Ulrich Obrist, artistic director of the Serpentine Galleries in Kensington Gardens, and co-editor of the Cahiers d'Art review "This deeply personal and boldly political offering inspires and ignites."-- Kirkus Reviews, starred review In this powerful and hopeful account, arts writer, curator, and activist Kimberly Drew reminds us that the art world has space not just for the elite, but for everyone. Pocket Change Collective is a series of small books with big ideas from today's leading activists and artists. In this installment, arts writer and co-editor of Black Futures Kimberly Drew shows us that art and protest are inextricably linked. Drawing on her personal experience through art toward activism, Drew challenges us to create space for the change that we want to see in the world. Because there really is so much more space than we think.

In this traditional paperback, renowned critic and curator Hans Ulrich Obrist teams up with Dutch avant-garde architect and paradigm-shifting intellectual, Rem Koolhaas, for a discussion of Koolhaas's work in China, his designs for Prada, architecture as metaphor, and the development of urbanism in the slipstream of globalization.

Two present day lovers relive the parallel . . . and ambiguous . . . sexual conflict of two lovers from the past. When docent witch Catherine Covington uses her powers of witchcraft to save the life of CIA operative John 'Hawk' Adams, she does so at great personal risk to herself. Through her complete and total sexual submission to the dominant and disturbed John, Catherine finally reconciles what is to be a witch with what it means to be a woman. Only then does Catherine understand the visions that have plagued her concerning the captivity of her 17th century ancestor, Euphemia Prim, at the brutal hands of Hawk, a Wampanoag warrior . . . and John's distant relative. A beautiful witch in sexual bondage. A beleaguered warrior carnally enthralled. Centuries of recriminations and lust explode when two lovers confront a past wrong...because even in the realm of darkness love will hold dominion.

The Architecture of Trees is a legendary and unsurpassed botanical masterwork. This lavish large-format volume features more than 400 exquisite quill-pen illustrations of 211 tree species. Each is drawn to a scale of 1:100, with and without foliage, complete with tables of seasonal color variations and projections of shadows cast during the hours of daylight and season by season. L'Architettura degli Alberi, first published in 1982, has been out of print for two decades. This is the first English language edition of a landmark study that took more than twenty years to complete. This gorgeous book is an essential addition to the library of architects, designers, botanists, and anyone fascinated by trees and by nature in all its varieties.

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.

In our current moment, there is much to remind one of the international debates swirling around cosmopolitanism at the beginning of the 20th century. Today, homogenizing forces are leading to extinctions, both through environmental degradation and the disappearance of cultural phenomena, yet at the same time, to refuse the forces of globalization

risks returning to dangerous forms of neo-localism and neo-nationalism. Returning to a key creative thinker of our time, the exhibition proposes the importance of a nuanced version of global dialogue, now more than ever. Mondialit will feature visual artworks and environments, documentary film and songs, dramaturgical structures and archival material. Building on the experimental projects that Obrist curated and Raza co-created dramaturgies for, Solaris Chronicles and A stroll through a fun palace , the book will unfold in time as well as expand across space.

This publication is a result of visits and discussions carried out by Hans Ulrich Obrist in artists' studios in Prague around 2001 and 2008. Interviews with Milan Grygar, Jirí Kovanda, Karel Malich, and many others, map the historical events as well as unknown stories of the actors of the Czech 'second avant-garde'. The artists and intellectuals of this generation were born in between 1920-1945. They lived through the 1960s cultural upheaval known as the Prague Spring, and witnessed the 'normalization' of the 1970s when censorship was re-introduced. This series of interviews contextualize a generation of Czech artists within the historical events that marked their lives and careers, and draw attention to their urgency to resist historical events while keeping their artistic practices sustained, radical, and vital. Published with tranzit.cz, this publication is a unique encounter with key artistic figures and moments of history, which created a complex landscape of artistic practices under socialism, as well as after the changes. The book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writings.

'If artists betray the social conscience and the basic principles of being human, where does art stand then?' Ai Weiwei - artist, architect, curator, publisher, poet and urbanist - extended the notion of art and is one of the world's most significant creative and cultural figures. In this series of interviews, conducted over several years with the curator Hans Ulrich Obrist, he discusses the many dimensions of his artistic life, ranging over subjects including ceramics, blogging, nature, philosophy and the myriad influences that have fed into his work. He also talks candidly about his father, his childhood spent in exile and his criticism of the Chinese state. Together, these extraordinary discussions give a unique insight into the outstanding complexity of Ai Weiwei's thought and work, and are an essential reminder of the need for personal, political and artistic freedom.

Following the success of A Brief History of Curating this publication gathers together interviews with pioneering musicians of the 1950s to the 1980s. The book brings together avant-garde composers such as Elliot Carter, Pierre Boulez, and Karlheinz Stockhausen; originators of electro-acoustic music such as François Bayle, Pauline Oliveros, Iannis Xenakis, and Peter Zinovieff; Minimalist and Fluxus-inspired artists such as Tony Conrad, Henry Flynt, Phil Niblock, Yoko Ono, Steve Reich, and Terry Riley; as well figures such as Brian Eno, Kraftwerk, Arto Lindsay, and Gaetano Veloso. Their contributions map the evolution of the musical field, from early experiments in concrete and abstract music, to the

electronic development and the hybridisation between Pop and avant-garde culture. This book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writings.

The first part of the author's interview project containing 66 interviews with architects, artists, curators, film-makers, musicians, philosophers, social theorists and urbanists.

In 2002 Hans Ulrich Obrist began his conversation with a diverse and influential group of Mexican pioneers during an exhibition at Luis Barragan's house in Mexico City. Over a decade in the making, "Conversations in Mexico" beautifully captures how the Mexican cultural scene has pivoted several times--perhaps most importantly around the student protests at the 1968 Olympic Games--to cultivate a wholly radical and innovative aesthetic, one that is illuminated in the iconic buildings of Pedro Ramirez Vazquez and Teodoro Gonzalez de Leon; the people and landscapes photographed by Graciela Iturbide; the music of Esquivell; the incredible voyages of Santiago Genoves; the utopian politics and literature of Carlos Fuentes, Margo Glantz and Elena Poniatowska; the singular vision of Alejandro Jodorowsky; and the uncompromising art of Leonora Carrington, Felipe Ehrenberg, Pedro Friedeberg, Juan Soriano and Eduardo Terrazas. Hans-Peter Feldmann and Hans Ulrich Obrist, who have known each other for around 20 years, talked about the possibility of an 'interview' for quite some time. They finally decided that Obrist pose the questions in writing and Feldmann answer each of them with a picture. English and German text.

Major categories of unbuiltness would appear to be (1) not carried out as planned; (2) not really intended by its instigator to be done and (3) begun but never completed.

On September 29, 2018, before a live audience at Navy Pier in Chicago, international curator Hans Ulrich Obrist conducted his first US Marathon interview session as part of Art Design Chicago, a yearlong celebration of Chicago's art and design legacy initiated by the Terra Foundation for American Art. Obrist, who has undertaken a life-long project of interviewing cultural figures, spoke with more than twenty of Chicago's most innovative and influential artists, designers, architects, writers, and other creatives. In their interviews, this diverse group of creatives provided insights into their artistic processes, influences, and ideas about and hopes for their shared city of Chicago. Among the participants were social-practice artist/developer Theaster Gates, architect Jeanne Gang, writer Eve Ewing, Hairy Who artists Art Green and Suellen Rocca, performance/installation artist Shani Crowe, and the city's cultural historian Tim Samuelson. Creative Chicago: An Interview Marathon serves as documentation for this event, including edited transcripts of the interviews, biographies of the participants, photos of the event, and images of the artists' work.

Surveying the artistic and cultural scene in the era of Trump If farce follows tragedy, what follows farce? Where does the double predicament of a post-truth and post-shame politics leave artists and critics on the Left? How to demystify a

hegemonic order that dismisses its own contradictions? How to belittle a political elite that cannot be embarrassed, or to mock party leaders who thrive on the absurd? How to out-dada President Ubu? And, in any event, why add outrage to a media economy that thrives on the same? *What Comes After Farce?* comments on shifts in art, criticism, and fiction in the face of the current regime of war, surveillance, extreme inequality, and media disruption. A first section focuses on the cultural politics of emergency since 9/11, including the use and abuse of trauma, paranoia, and kitsch. A second group reviews the neoliberal makeover of art institutions during the same period. Finally, a third section surveys transformations in media as reflected in recent art, film, and fiction. Among the phenomena explored here are "machine vision" (images produced by machines for other machines without a human interface), "operational images" (images that do not represent the world so much as intervene in it), and the algorithmic scripting of information so pervasive in our everyday lives.

In today's world, the Asian megapolis is a reality that is reconfiguring both East and West, old world and new, and is as much a cultural phenomena as a demographic or architectural one. It is currently predicted that in the year 2000 there will be 15 cities in Asia with more than 15 million people each, and that more than 50 million will be living in the Tokyo-Osaka corridor. *Cities on the Move* is the first publication to confront this rapidly changing social, urban, and suburban landscape primarily from the point of view of those Asian artists, architects, and intellectuals who are currently already part of this emerging world. The result is a massive, kaleidoscopic volume which presents a multitude and variety of projects, plans, ideas, artworks, and observations which are not easily summarized. Like a *documenta* of the East, this book attempts nothing less than an expansive, inclusive forum and interchange -- an avant-garde symposium -- for those figures whose work by its very nature requires the contemplation of urban Asia.

do it (australia) is a continuation of curator Hans Ulrich Obrist's initiative *do it*, the longest-running artist-led project in the world. During a time of international lockdowns precipitated by COVID-19, Kaldor Public Art Projects commissioned 18 Australian artists to write simple instructions for audiences to follow at home. Each instruction can be used to generate an artwork, whether an object, a performance, or something else entirely. The *do it (australia)* publication is a do-it-yourself "instruction manual" containing all commissioned instructions alongside essays and artist interviews.

An oral autobiography and scrapbook of the amazing life of American painter Luchita Hurtado, from Venezuela to Los Angeles via Surrealism, magical realism and countless key art scenes of the 20th century in between. Over the course of her long and rich life, Venezuelan-born American painter Luchita Hurtado created a stunning body of work that only received the widespread attention it deserves toward the end of her life. In her paintings, Hurtado moved seamlessly between modernism and Surrealism, taking inspiration from South American weavings and her passion for

environmentalism. This handsome volume celebrates Hurtado's life and work in her own words through a conversation with Hans Ulrich Obrist, along with an abundance of never-before-seen photographs and artworks, such as self-portraits and erotic drawings. Along the way we learn of her early life in New York City, her emergence as a painter, her life with her husbands Daniel de Solar, Wolfgang Paalen and Lee Mullican, and a whole cast of artists from Leonora Carrington and Isamu Noguchi to her son Matt Mullican. Luchita Hurtado(1920-2020) was a lifelong artist, having studied fine art at the Washington Irving Campus in New York and later working as an illustrator and muralist for multiple commercial outlets. She was ingratiated into the art world from a young age and enjoyed the company of many significant 20th-century artists, painting all the while but achieving little success. Her paintings were "discovered" upon the death of her third husband, painter Lee Mullican. In 2016, her works were displayed publicly for the first time since the 1970s at Park View in Los Angeles. In 2019, she was included in the Time100 list of influential people.

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