

Ten Fundamental Questions Of Curating

This book walks us through the process of how artworks eventually get their meaning, showing us how curated exhibitions invite audience members to weave an exhibition's narrative threads, which gives artworks their contents and discursive sense. Arguing that exhibitions avail artworks as candidates for reception, whose meaning, value, and relevance reflect audience responses, it challenges the existing view that exhibitions present "already-validated" candidates for appreciation. Instead, this book stresses the collaborative nature of curatorial practices, debunking the twin myths of autonomous artists and sovereign artistic directors and treating presentation and reception as separate processes. Employing set theory to distinguish curated exhibitions from uncurated exhibitions, installation art and collections, it demonstrates how exhibitions grant spectators access to concepts that aid their capacity to grasp artifacts as artworks. To inform and illuminate current debates in curatorial practice, Spaid draws on a range of case studies from Impressionism, Dada and Surrealism to more contemporary exhibitions such as Maurizio Cattelan "All" (2011) and "Damien Hirst" (2012). In articulating the process that cycles through exploration, interpretation, presentation and reception, curating bears resemblance to artistic direction more generally.

Contemporary art biennials are sites of prestige, innovation and experimentation, where the category of art is meant to be in perpetual motion, rearranged and redefined, opening itself to the world and its contradictions. They are sites of a seemingly peaceful cohabitation between the elitist and the popular, where the likes of Jeff Koons encounter the likes of Guy Debord, where Angela Davis and Frantz Fanon share the same ground with neoliberal cultural policy makers and creative entrepreneurs. Building on the legacy of events that conjoin art, critical theory and counterculture, from Nova Convention to documenta X, the new biennial blends the modalities of protest with a neoliberal politics of creativity. This book examines a strained period for these high art institutions, a period when their politics are brought into question and often boycotted in the context of austerity, crisis and the rise of Occupy cultures. Using the 3rd Athens Biennale and the 7th Berlin Biennale as its main case studies, it looks at how the in-built tensions between the domains of art and politics take shape when spectacular displays attempt to operate as immediate activist sites. Drawing on ethnographic research and contemporary cultural theory, this book argues that biennials both denunciate the aesthetic as bourgeois category and simultaneously replicate and diffuse an exclusive sociability across social landscapes.

An analyses of the relations created by the curatorial—relations that also constitute it. In spite of the heightened interest in the curatorial since the late twentieth century, the structural conditions and potentials underpinning its special sociocultural status have yet to be defined. Taking this as a starting point, in this book, Beatrice von Bismarck outlines the curatorial—that field of cultural activity and knowledge which relates to the becoming-public of art and culture—as a domain of practice and meaning with its own structures, conditions, rules, and procedures. Von Bismarck focuses on the relations created by the curatorial—relations that also constitute it. By concentrating on the dynamic fabric of relations between human and nonhuman participants, she carries out a shift within the discourse on the curatorial: rather than foregrounding partial definitions of the activity of curating, the subjectivization of the curator, and the presentation format of the exhibition, she emphasizes the interplay of all these factors. She proposes a conceptual framework geared toward highlighting the activity, the subject position, and the resulting product as always already dynamically interrelated in its genesis, articulation, and function. Not least, this situates the curatorial condition in the context of key parameters of societal developments over the last half century.

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.

An essential handbook for students and professionals on writing eloquently, accurately, and originally about contemporary art *How to Write About Contemporary Art* is the definitive guide to writing engagingly about the art of our time. Invaluable for students, arts professionals and other aspiring writers, the book first navigates readers through the key elements of style and content, from the aims and structure of a piece to its tone and language. Brimming with practical tips that range across the complete spectrum of art-writing, the second part of the book is organized around its specific forms, including academic essays; press releases and news articles; texts for auction and exhibition catalogues, gallery guides and wall labels; op-ed journalism and exhibition reviews; and writing for websites and blogs. In counseling the reader against common pitfalls—such as jargon and poor structure—Gilda Williams points instead to the power of close looking and research, showing how to deploy language effectively; how to develop new ideas; and how to construct compelling texts. More than 30 illustrations throughout support closely analysed case studies of the best writing, in Source Texts by 64 authors, including Claire Bishop, Thomas Crow, T.J. Demos, Okwui Enwezor, Dave Hickey, John Kelsey, Chris Kraus, Rosalind Krauss, Stuart Morgan, Hito Steyerl, and Adam Szymczyk. Supplemented by a general bibliography, advice on the use and misuse of grammar, and tips on how to construct your own contemporary art library, *How to Write About Contemporary Art* is the essential handbook for all those interested in communicating about the art of today.

The story of the civil rights movement. The characteristics of Japanese art and culture. The importance of innovation. The history of your community. No matter the subject area or the grade

level, a school museum project can improve learning and teaching. Unlike science fairs or art shows, which highlight the work of individuals, school museums are collaborative, multifaceted projects that build understanding. As students engage in meaningful work and deepen their knowledge of a specific topic, teachers gain insight into best instructional practices. Through photographs and classroom examples, former curriculum director, teacher, and museum educator Linda D'Acquisto shows how school museums inspire students' curiosity and creativity; encourage responsibility and teamwork; and strengthen writing, communication, research, and problem-solving skills. You will learn the process for developing your own exhibition, including strategies for * incorporating academic content standards * assessing learning and understanding * guiding research, writing, and design * promoting partnerships among students, colleagues, parents, and the community * using the completed museum as a teaching tool With its step-by-step approach and practical resources, *Learning on Display* will help you transform your curriculum into motivating museum projects that make class work rigorous, memorable, and fun. Note: This product listing is for the reflowable (ePub) version of the book.

Letting Go? investigates path-breaking public history practices at a time when the traditional expertise of museums seems challenged at every turn—by the Web and digital media, by community-based programming, by new trends in oral history and by contemporary art. In this anthology of 19 thought pieces, case studies, conversations and commissioned art, almost 30 leading practitioners such as Michael Frisch, Jack Tchen, Liz Ševcenko, Kathleen McLean, Nina Simon, Otabenga Jones and Associates, and Fred Wilson explore the implications of letting audiences create, not just receive, historical content. Drawing on examples from history, art, and science museums, *Letting Go?* offers concrete examples and models that will spark innovative work at institutions of all sizes and budgets. This engaging new collection will serve as an introductory text for those newly grappling with a changing field and, for those already pursuing the goal of “letting go,” a tool for taking stock and pushing ahead.

How can artists maintain the tension between globalization's paradoxes and history's turbulences and their individual sensibilities and voices? In light of recent tumultuous historical developments, this book, accompanying an exhibition at WIELS, Brussels, discusses the striking absence of art museums in urgent, public debate. Although museums—especially those devoted to contemporary art—have never been as popular as they are today, they are still notably missing from the public space and their voices go unheard in the formation of public opinion. Included are existing works and new productions by some 50 artists, representing, translating, and interpreting the challenges that face museums today, as well as the communities they inspire.

"This is an anthology of essays that first appeared in *The Artist as Curator*, a series that occupied eleven issues of *Mousse* from no. 41 (December 2013/January 2014) to no. 51 (December 2015/January 2016). It set out to examine what was then a profoundly influential but still under-studied phenomenon, a history that had yet to be written: the fundamental role artists have played as curators. Taking that ontologically ambiguous thing we call "the exhibition" as a critical medium, artists have often radically rethought conventional forms of exhibition making. This anthology surveys seminal examples of such exhibitions from the postwar to the present, including rare documents and illustrations. It includes an introduction and the twenty essays that first appeared in *Mousse*, a newly commissioned afterword by Hans Ulrich Obrist, and two additional essays that appear here for the first time."

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.

Contemporary Curating, Artistic Reference and Public Reception undertakes a unique critical survey and analysis of prevailing group exhibition-making practices in Europe, the UK and North America. Drawing on curatorial literature and two in-depth case studies of group exhibitions, Bertrand advocates for a mode of curatorial practice that secures the content of artworks, in contrast to prevailing open-ended, indeterminate approaches. Proposing a third exhibition type beyond the current binary exhibition ontology that opposes art historical narratives to curatorial installations or *Gesamtkunstwerk*, the book directly tackles the enduring critique of curating as a mediating activity that produces sameness in group-exhibition contexts by establishing artistic equivalences. The book relies on the principles of analytical philosophy to assess how different exhibition-making approaches fix reference and determine artistic reception, reintroducing a standard to evaluate exhibitions beyond personal taste and thematic coherence. Bertrand ultimately proposes an alternative conception of practice that affirms the renewed relevance of the institutional group show in the present context. *Contemporary Curating, Artistic Reference and Public Reception* will be of interest to academics, researchers and students working in museum and curatorial studies, visual cultures, art theory and art history programmes. Art theorists and critics, as well as curators of contemporary art with a research-based practice, should also find much to interest them within the pages of the book.

The Curators Handbook is the essential practical handbook for curators and curatorial students, mapping out every stage of the exhibition-making process from initial idea to final installation. In his introduction, Adrian George traces the history of curating back to its origins in the 17th century and outlines the multifarious roles of the curator today, including as custodian, interpreter, educator, facilitator and organizer. Twelve chapters then chart the various stages of the exhibition process in invaluable detail and clear, informative language from initial concept to writing contracts and loan requests, putting together budgets and schedules, producing exhibition catalogues and interpretation materials, designing gallery spaces, working with artists, lenders and art handlers, organizing private views, and documenting and evaluating a show. A distinguished cast of international museum directors and curators offer advice and tips.

The difficult and sensitive issue of how museums and other repositories should treat human remains in their possession is here addressed through a number of important case studies.

Data are becoming the proverbial coin of the digital realm: a research commodity that might purchase reputation credit in a disciplinary culture of data sharing, or buy transparency when faced with funding agency mandates or publisher scrutiny. Unlike most monetary systems, however, digital data can flow in all too great an abundance. Not only does this currency actually grow on trees, but it comes from

animals, books, thoughts, and each of us! And that is what makes data curation so essential. The abundance of digital research data challenges library and information science professionals to harness this flow of information streaming from research discovery and scholarly pursuit and preserve the unique evidence for future use. Volume One of Curating Research Data explores the variety of reasons, motivations, and drivers for why data curation services are needed in the context of academic and disciplinary data repository efforts. Twelve chapters, divided into three parts, take an in-depth look at the complex practice of data curation as it emerges around us. Part I sets the stage for data curation by describing current policies, data sharing cultures, and collaborative efforts currently underway that impact potential services. Part II brings several key issues, such as cost recovery and marketing strategy, into focus for practitioners when considering how to put data curation services in action. Finally, Part III describes the full lifecycle of data by examining the ethical and practical reuse issues that data curation practitioners must consider as we strive to prepare data for the future. Digital data is ubiquitous and rapidly reshaping how scholarship progresses now and into the future. The information expertise of librarians can help ensure the resiliency of digital data, and the information it represents, by addressing how the meaning, integrity, and provenance of digital data generated by researchers today will be captured and conveyed to future researchers.

These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

In a time which one critic characterized recently as the era of the curator, it is not only relevant but absolutely necessary to thoroughly question the current state of curatorial practice, its professional values, and the assumptions implicit in them. Curating Now gathers together the thoughts of a diverse group of internationally recognized, influential curators, comments presented for the benefit and examination of their peers at a weekend-long symposium held in October 2000. Questions regarding curatorial power and authorship, as well as how external pressures and challenges shape exhibitions, were addressed by participants including Robert Storr, Senior Curator, The Museum of Modern Art, New York; Thelma Golden, Deputy Director of exhibitions, the Studio Museum in Harlem, New York; Hans-Ulrich Obrist, Curator, Musee d'Art Moderne de la Ville de Paris; and Nicholas Serota, Director, Tate Gallery, London.

"This book explores the recent history of exhibition-making, looking at the radical shifts that have taken place in the practice of curating contemporary art over the last 20 years. Through its most innovative shows, renowned curator Jens Hoffmann selects the 50 key exhibitions that have most significantly shaped the practice of both artists and curators. Each exhibition reviewed here has triggered profound changes in curatorial practice, and reanimated the potential of contemporary art. An international roster of curators, and exhibition venues that span the globe, from the USA, Mexico, Brazil and South Africa to France, Germany, the Netherlands, Turkey and Spain. Nine themed sections, including: "New Lands" (on shows such as Magiciens de la Terre, The Short Century and After the Wall); "Biennial Years" (which documents influential biennials such as the Documentas [10, 11, 13] and the Berlin and São Paulo Biennials); "New Forms" (including experiments in exhibition-making such as Do It and NowHere); "Others Everywhere" (on 'identity politics' shows such as In a Different Light, Phantom Sightings and the 1993 Whitney Biennial); "Tomorrow's Talents Today" (on influential group exhibitions of emerging artists such as Helter Skelter and Sensation); and "History" (on historical surveys such as Inside the Visible, Global Conceptualism and WACK!). A bold proposition for the future of exhibition culture as well as a means of making the recent past accessible, for any student of curating or museum studies, for professional curators and for all those interested in one of today's most dynamic forms of cultural production"--Provided by publisher.

In recent years, the museum and gallery have increasingly become self-reflexive spaces, in which the relationship between art, its display, its creators, and its audience is subverted and democratized. One effect of this has been a growing place for artists as curators, and in *The Artist as Curator* Celina Jeffery brings together a group of scholars and artists to explore the many ways that artists have introduced new curatorial ways of thinking and talking about artistic culture.

Exegesis, as theologians and historians of art, religion, and literature, have come increasingly to acknowledge, has traditionally utilized visual devices of all kinds. This volume examines the many ways in which images functioned as instruments of scriptural hermeneutics in early modern Europe.

Contemporary music, like other arts, is dealing with the rise of »curators« laying claim to everything from festivals to playlists - but what are they and what do they do anyway? Drawing from backgrounds ranging from curatorial studies to festival studies and musicology, Brandon Farnsworth lays out a theory for understanding curatorial practices in contemporary music, and how they could be a solution to the field's diminishing social relevance. The volume focuses on two case studies, the Munich Biennale for New Music Theatre, and the Maerzmusik Festival at the Berliner Festspiele, putting them in a transdisciplinary history of curatorial practice, and showing what music curatorial practice can be.

"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 reuration, infrastructural activism, and engaged spectatorship - as responses to contemporary conditions." -- book cover.

In recent years, there has been increased debate about the incorporation of pedagogy into art and curatorial practice-about what has been termed the `educational turn'. In this companion volume to the critically acclaimed *Curating Subjects*, artists, curators, critics and academics respond to this widely recognised sense of art's paradigmatic re-orientation towards the educational. Consisting primarily of newly commissioned texts, from interviews and position statements to performative texts and dialogues, *Curating and the Educational Turn* also includes a small number of previously published writings that have proved pivotal in the debate so far This anthology presents an essential enquiry for anyone interested in the cultural politics of production at the intersections of art teaching and learning *Curating and the Educational Turn* is indispensable reading for anyone interested in curating, art practice and pedagogy as creative, engaged and potentially transformative activities. This timely and important collection provides a forum for what has been described as the `educational turn' in curating and its more broad-based manifestations in art, education and culture.

Between May 13 and June 28, in the year 1858, seven Californios were hung by vigilantes at the San Luis Obispo Mission. Another Californio was hunted down and shot by the same vigilante posse. Previously citizens of Mexico, these men were all Americans when their necks were stretched. The official story is that the vigilantes rid the county of murderous bandits, the so-called Powers-Linares Gang. My story is a little different. I focus on three main players: Walter Murray, Pio Linares, and Jack Powers. Was Walter Murray "The Good?" Jack Powers "The Bad?" and Pio Linares "The Ugly?" Let us dig deeper into that tumultuous time when California was taken from Mexico and bring those events into sharper focus.

Much of world's documentary heritage rests in vulnerable, little-known and often inaccessible archives. Many of these archives preserve information that may cast new light on historical phenomena and lead to their reinterpretation. But such rich collections are often at risk of being lost before the history they capture is recorded. This volume celebrates the tenth anniversary of the Endangered Archives Programme at the British Library, established to document and publish online formerly inaccessible and neglected archives from across the globe. From Dust to Digital showcases the historical significance of the collections identified, catalogued and digitised through the Programme, bringing together articles on 19 of the 244 projects supported since its inception. These contributions demonstrate the range of

materials documented — including rock inscriptions, manuscripts, archival records, newspapers, photographs and sound archives — and the wide geographical scope of the Programme. Many of the documents are published here for the first time, illustrating the potential these collections have to further our understanding of history.

Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. *Artificial Hells* is the first historical and theoretical overview of socially engaged participatory art, known in the US as "social practice." Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in *Artforum* in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In *Artificial Hells*, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. *Artificial Hells* calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

American independent filmmaker Stan VanDerBeek (1927-1984) was one of the first to extend film projection into multimedia spectacle and to embrace video and computer technology: a supreme instance of what critic Gene Youngblood dubbed "Expanded Cinema."

This generously illustrated book sheds light on the groundbreaking career of Suzanne Lacy, an artist, writer, and educator whose participatory, socially engaged performances helped define social practice art and continue to resonate with many of the most pressing issues in American culture. Over the past five decades the genre-defying art of Suzanne Lacy has taken multiple forms, spanning performance, sculpture and video installations, and photography. Organizing public encounters that emphasize intensive community dialogue and collaborative choreography, Lacy has explored many political and social contexts that remain deeply relevant—including race, class, and gender equity; ageism; and violence against women. This record of Lacy's career is anchored by an extensively illustrated survey of selected works that groups related projects and illuminates their core themes and approaches. Featuring photographs, stills, ephemera, and other primary documentation, this section incorporates a selection of reprinted texts and newly commissioned first-person accounts by Lacy's collaborators, a group that includes critics and artists such as Judy Chicago, Allan Kaprow, Andrea Bowers, Moira Roth, and Lucy Lippard. Extensive, penetrating, and visually compelling, this long-awaited monograph documents the bold career of an artist whose profound attentiveness to social dynamics, politics, and context continues to provoke and inspire today. Copublished by the San Francisco Museum of Modern Art and DelMonico Books

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.

Om den tyske maler Otto Dix (1891-1969)

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.

Museum lovers know that energy and mystery run through every exhibition. Steven Lubar explains work behind the scenes—collecting, preserving, displaying, and using art and artifacts in teaching, research, and community-building—through historical and contemporary examples, especially the lost but reimagined Jenks Museum at Brown University.

It has become almost obligatory to introduce a book on curating by noting the plethora of recent publications on the subject. How, in just a few short years, did we reach this point of saturation? What questions, exactly, do all these books address? Many attempt to offer an overview of the curatorial field as it exists today, or attempt to map its historical trajectory. Others propose a series of case studies under a common curatorial theme. All are hoping to contribute to this relatively new discipline and its accompanying canon. Edited by Jens Hoffmann, "Ten Fundamental Questions of Curating" offers a real critique of existing publications and modes of thinking by explicitly asking the questions that others have missed, ignored or deemed already answered: What is a curator? What is the public? What is art? What about collecting? What is an exhibition? Why mediate art? What to do with the contemporary? What about responsibility? What is the process? How about pleasure? Here, Peter Eleey, Elena Filipovic, Juan A. Gaitan, Sofia Hernandez Chong Cuy, Maria Lind, Chus Martinez, Jessica Morgan, Adriano Pedrosa, Joao Ribas and Dieter Roelstraete each propose and then address one question. "Ten Fundamental Questions of Curating" takes a back-to-basics approach—a return to a kind of zero-degree state—at a time when a recalibration of what a curator is and does seems both necessary and urgent.

Ten Fundamental Questions of Curating Mousse Magazine & Pub

The curatorial includes the post production artistic practices that bring together within a particular time and space related framework disparate images, objects, as well as other material and immaterial phenomena. In its performative aspects that seek to challenge the status quo, the curatorial also includes elements of choreography, orchestration and administrative logistics. Edited by director and writer Maria Lind, this book brings together a diverse group of curators, artists, art historians, educators and thinkers, all of whom reflect on the curatorial motives, tendencies and tactics, pitfalls and exegeses in translating and thus performing cultural heritage. Contributors include Doug Ashford, Beatrice von Bismarck and Eungie Joo.

A WALL STREET JOURNAL BESTSELLER Do you know the best way to drive your company's growth? If not, it's time to boost your Growth IQ. Trying to find the one right move that will improve your business's performance can feel overwhelming. But, as you'll discover in *Growth IQ*, there are just ten simple—but easily misunderstood—paths to growth, and every successful growth strategy can be boiled down to picking the right combination and sequence of these paths for your current context. Tiffani Bova travels around the

world helping companies solve their most vexing problem: how to keep growing in the face of stiff competition and a fast-changing business environment. Whether she's presenting to a Fortune 500 board of directors or brainstorming over coffee with a startup founder, Bova cuts through the clutter and confusion that surround growth. Now, she draws on her decades of experience and more than thirty fascinating, in-depth business stories to demonstrate the opportunities--and pitfalls--of each of the ten growth paths, how they work together, and how they apply to business today. You'll see how, for instance: * Red Bull broke Coca-Cola and PepsiCo's stranglehold on the soft drink market by taking the Customer Base Penetration path to establish a foothold with adventure sports junkies and expand into the mainstream. * Marvel transformed itself from a struggling comic book publisher into a global entertainment behemoth by using a Customer and Product Diversification strategy and shifting their focus from comic books to comic book characters in movies. * Starbucks suffered a brand crisis when they overwhelmed their customers with a Product Expansion strategy, and brought back CEO Howard Schultz to course-correct by returning to the Customer Experience path. Through Bova's insightful analyses of these and many other case studies, you'll see why it can be a mistake to imitate strategies that worked for your competitors, or rely on strategies that worked for you in the past. To grow your company with confidence, you first need to grow your Growth IQ.

Museum Object Lessons for the Digital Age explores the nature of digital objects in museums, asking us to question our assumptions about the material, social and political foundations of digital practices. Through four wide-ranging chapters, each focused on a single object – a box, pen, effigy and cloak – this short, accessible book explores the legacies of earlier museum practices of collection, older forms of media (from dioramas to photography), and theories of how knowledge is produced in museums on a wide range of digital projects. Swooping from Ethnographic to Decorative Arts Collections, from the Google Art Project to bespoke digital experiments, Haidy Geismar explores the object lessons contained in digital form and asks what they can tell us about both the past and the future. Drawing on the author's extensive experience working with collections across the world, Geismar argues for an understanding of digital media as material, rather than immaterial, and advocates for a more nuanced, ethnographic and historicised view of museum digitisation projects than those usually adopted in the celebratory accounts of new media in museums. By locating the digital as part of a longer history of material engagements, transformations and processes of translation, this book broadens our understanding of the reality effects that digital technologies create, and of how digital media can be mobilised in different parts of the world to very different effects.

A new ethics for the global practice of curating Today, everyone is a curator. What was once considered a hallowed expertise is now a commonplace and global activity. Can this new worldwide activity be ethical and, if yes, how? This book argues that curating can be more than just selecting, organizing, and presenting information in galleries or online. Curating can also constitute an ethics, one of acquiring, arranging, and distributing an always conjectural knowledge about the world. Curating as Ethics is primarily philosophical in scope, evading normative approaches to ethics in favor of an intuitive ethics that operates at the threshold of thought and action. It explores the work of authors as diverse as Heidegger, Spinoza, Meillassoux, Mudimbe, Chalier, and Kofman. Jean-Paul Martinon begins with the fabric of these ethics: how it stems from matter, how it addresses death, how it apprehends interhuman relationships. In the second part he establishes the ground on which the ethics is based, the things that make up the curatorial—for example, the textual and visual evidence or the digital medium. The final part focuses on the activity of curating as such—sharing, caring, preparing, dispensing, and so on. With its invigorating new approach to curatorial studies, Curating as Ethics moves beyond the field of museum and exhibition studies to provide an ethics for anyone engaged in this highly visible activity, including those using social media as a curatorial endeavor, and shows how philosophy and curating can work together to articulate the world today.

Ape Culture traces the long cultural and scientific obsession with humanity's closest relatives. In the Western historical representations of modernity, depictions of apes were traditionally used to show the absence of culture. Standing as a liminal figure separating humans and animals, the ape has, since ancient times, played a central role in the narrative of civilisational progress. This book, which appears in conjunction with the exhibition of the same namesake, however, to go beyond the mere examination of apes as signifiers of difference. The juxtaposition of artworks with documents taken from popular culture and the history of primatology gives the reader an insight into what the science historian Donna Haraway has termed the primate order -- a hall of mirrors reflecting the scientific and cultural projections that turned the ape from an instrument of humanity's self-definition into an integral element in testing out the possibility of reconstructing human nature. Ape Culture will be shown at the Haus der Kulturen der Welt from 30 April to 6 July 2015.

Situated at the crossroads of performance practice, museology, and cultural studies, live arts curation has grown in recent years to become a vibrant interdisciplinary project and a genuine global phenomenon. Curating Live Arts brings together bold and innovative essays from an international group of theorist-practitioners to pose vital questions, propose future visions, and survey the landscape of this rapidly evolving discipline. Reflecting the field's characteristic eclecticism, the writings assembled here offer practical and insightful investigations into the curation of theatre, dance, sound art, music, and other performance forms—not only in museums, but in community, site-specific, and time-based contexts, placing it at the forefront of contemporary dialogue and discourse.

[Copyright: 382e1c465ac0f88a63d9486bf9922e77](https://www.pdfdrive.com/curating-as-ethics-ebook.html)