

Hans Ulrich Obrist Everything You Always Wanted To Know About Curating But Were Afraid To Ask

The wealthy Governor Saxa, of the great city of Carce, has generously subsidized a theatrical/religious event. During this elaborate staging of Hercules founding a city on the shores of Lusitania, dark magic turns the panoply into a chilling event. The sky darkens and the waves crash in the flooded arena. A great creature rises from the sea: a huge, tentacled horror on snake legs. It devastates the city, much to the delight of the crowd. A few in the audience, although not Saxa, understand that this was not mere stagecraft, but something much darker and more dangerous. If all signs are being read right, this illusion could signify a dreadful intrusion of supernatural powers into the real world. Saxa's son, Varus, has been the conduit for such an event once before. This new novel is as powerful and elaborate as that fantastic theatrical event, a major fantasy for this year.

Everything you ever wanted to know about Hans Ulrich Obrist but were afraid to ask has been asked by the sixteen practitioners in this book. Spanning the beginning of his "career" as a young curator in his Zurich kitchen to his time most recently as the Co-Director of Exhibitions and Programs, and Director of International Projects at the Serpentine Gallery in London, the book is a "production of reality conversations." It undertakes the impossible: pinning down this peripatetic curator,

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attempting to map his psychogeography so that silences may be transcribed. In a sense, it organizes a “protest against forgetting” and affirms the sagacity of an artist who told this dontstop curator “don’t go” when he “contemplated leaving the art world” for other fields—“to go beyond the fear of pooling knowledge”—in lieu of bringing other fields into the (then) hermetic art world. Contributors Jean-Max Colard, Robert Fleck, Jefferson Hack, Nav Haq, Noah Horowitz, Sophia Krzys Acord, Brendan McGetrick, Markus Miessen, Ingo Niermann, Paul O’Neill, Philippe Parreno & Alex Poots, Juri Steiner, Gavin Wade, Enrique Walker

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.

Writings from 1990-2006 by visionary curator Hans Ulrich Obrist.

Tacita Dean

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Tyler Mitchell

An Alternative Atlas of Contemporary Cartographies

A Guide to the Extreme Present

Project Japan

Mondialité

Everything You Always Wanted to Know About Curating**But Were Afraid to Ask MIT Press

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.

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.

Through 140 drawings, thought experiments, recipes, activist instructions, gardening ideas, insurgences and

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personal revolutions, artists who spend their lives thinking outside the box guide you to a new worldview; where you and the planet are one. Everything here is new. We invite you to rip out pages, to hang them up at home, to draw and scribble, to cook, to meditate, to take the book to your nearest green space. Featuring Olafur Eliasson, Etel Adnan, Alexis Pauline Gumbs, Jane Fonda & Swoon, Judy Chicago, Black Quantum Futurism Collective, Vivienne Westwood, Cauleen Smith, Marina Abramovic, Karrabing Film Collective, and many more.

I Can Make You Feel Good

An Exhibition Always Hides Another Exhibition

Everything You Always Wanted to Know (about Curating)

Experiment Marathon

The Richter Interviews

with Hans Ulrich Obrist

Artist Sondra Perry (b. 1986, USA) foregrounds the tools of digital production in her videos and performances to reflect critically on new technologies of representation and to remobilise their potential. Her work revolves around black American history and ways in which technology shapes identities, often with her own personal history as a point of departure. The exhibition at the Serpentine Sackler Gallery will be Perry's first solo presentation of her work in Europe and continues the Serpentine's engagement with her practice, which began with her moving image intervention for the 2016 Park Nights series. The exhibition will include a site-specific installation incorporating existing works.

A collection of 31 conversations Hans Ulrich Obrist has held with thinkers and scientists on art, science and philosophy.

Tacita Dean's patient and sensitive approach to her subject matter is explored in conversation with Hans Ulrich Obrist in

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this collection of in-depth interviews. In her Berlin studio, at a conference and on a train journey they discuss her film portraits of architectural structures and personalities, such as Mario Merz, Michael Hamburger and Merce Cunningham; her fervent collection and reworking of analogue material – postcards, four-leaf clovers, albumen prints – and the things that have informed and influenced her artistic output. The result is a broad and invaluable introduction to one of the most important artists of the time, full of fascinating anecdotes and insights into her working methods, illustrated with black-and-white images of her work.

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.

Metabolism Talks

Sondra Perry

The Extreme Self

Everything You Always Wanted to Know about Hans Ulrich Obrist*

Columns, 2012-2017

Performing the Curatorial

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,

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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.

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

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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. 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

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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. 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 Englishlanguage 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.

volume 1

The Future Will Be...

Everything You Always Wanted to Know About

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Curating*

*But Were Afraid to Ask

Sharp Tongues, Loose Lips, Open Eyes, Ears to the Ground

*The Extreme Self is a new kind of graphic novel that shows how you've been morphing into something else. It's about the re-making of your interior world as the exterior world becomes more unfamiliar and uncertain. The sudden arrival of the pandemic pushed the world faster and further into the 21st century. Now, life is dictated by two forces you can't see: data and the virus. Are you really built for so much change so quickly? Basar/Coupland/Obrist's prequel, *The Age of Earthquakes: A Guide to the Extreme Present*, became an instant cult classic. It's been described as, "a mediation on the madness of our media," and, "an abstract representation of how we feel about our digital world." Like that book, *The Extreme Self* collapses comedy and calamity at the speed of swipe. Dazzling images are sourced from over 70 of the world's foremost artists, photographers, technologists and musicians, while Daly & Lyon's kinetic design elevates the language of memes into a manifesto. Over fourteen timely chapters, *The Extreme Self* tours through fame and intimacy, post-work and new crowds, identity crisis and eternity. This is an eye-opening, provocative portrait of what's really happening to YOU. Contributor's include: Michael Stipe, Jarvis Cocker, Miranda July, Agnieszka Kurant, Amalia Ulman, Amnesia Scanner, Ana Nicolaescu, Ania Soliman, Anna Uddenberg, Anne Imhof, Asad Raza, Barry Doupé, Bogosi Sekhukhuni, Cao Fei, Carsten Höller, Cécile B Evans, Chen Zhou, Christine Sun Kim, Craig Green, Dennis Kavelman, Dominique Gonzalez-Foerster, Emmanuel Iduma, Farah Al Qasimi, Fatima Al Qadiri, GCC, Goshka Macuga, Heman Chong, Ian Cheng, Isabel Lewis, Jenna Sutela, Johannes Paul Raether, John Menick, Jürgen Klauke, Koo Jeong A, Lawrence Abu*

Hamdan, Liam Gillick, Liam Young, Lorraine O'Grady, Lucy Raven, Lynn Hershman Leeson, Miles Gertler, Momus, Pamela Rosenkranz, Pan Daijing, Paul Mpagi Sepuya, Peter Saville & Yoso Mouri, Philippe Parreno, Pierre Huyghe, Precious Okoyomon, Rachel Rose, Raja'a Khalid, Samuel Fosso, Sara Cwynar, Satoshi Fujiwara, Simon Denny, Sissel Tolaas, Sophia Al-Maria, Stéphanie Saadé, Stephanie Comilang, Suzanne Treister, Tabita Rezaire, Thomas Dozol, Thomas Hirschhorn, Trevor Paglen, Urs Lüthi, Victoria Sin, Wang Haiyang, Yaeji, Yazan Khalili, Yu Honglei, Yuri Pattison.

Metabolism was a movement launched in Japan that took inspiration for buildings and cities from biological systems. With interviews and commentary and hundreds of images, Project Japan unearths a history that casts new light on the key issues that both enervate and motivate architecture today.

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.

'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

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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.

Mapping It Out

Cities on the Move

Enzo Mari Curated by Hans Hulrich Obrist. Catalogo Della Mostra (Milano, 17 Ottobre 2020-18 Aprile 2021)

Curating in the 21st Century

Hans Ulrich Obrist: the Czech Files

Ai Weiwei Speaks

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.

"The world's most influential contemporary-art curator explores the history and practice of his craft"--

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.

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

The Compendium

Ways of Curating

Hans Ulrich Obrist

107 Unrealized Projects

--Dontstopdontstopdontstopdontstop

A Brief History of New Music

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

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"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 list and index of the curatorial concepts of Hans Ulrich Obrist that were derived from his book *Everything You Always Wanted to Know About Curating?* His book did not include an index. It is a guide and tool that is provided to the reader. It is provided as an educational, scientific and artistic project.

"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

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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."

With an ode by Olafur Eliasson *Following Everything You Always Wanted to Know About Curating* *But Were Afraid to Ask*, this second volume in the series on international curator Hans Ulrich Obrist presents a selection of his key writings from the past two decades, which elaborate on the manifold thinkers, curators, and events that influence his interdisciplinary practice of exhibition making. The collected essays form the compartments of Obrist's curatorial toolbox, along with elucidating his views on stewardship, patronage, and art itself. Influences and interlocutors cited and discussed here include, among others, Alexander Dorner, Édouard Glissant, Claude Lévi-Strauss, Jean-François Lyotard, Dominique de Menil, Josef Ortner, Cedric Price, Sir John Soane, and Harald Szeemann.

Indexed

Do it

Hans Ulrich Obrist: Conversations in Mexico

140 Artists' Ideas for Planet Earth

Curating Subjects

A Brief History of Curating

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Edited by Paul O'Neill. Introduction by Paul O'Neill, Annie Fletcher.

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

Essays and portraits on the career and influence of curator Hans Ulrich Obrist. Hans Ulrich Obrist is the Kim Kardashian of the art world. That sounds absurd to those of you who know him. But there are many who know just his name or just his initials, HUO. This book is here to tell you more. What does it mean to be HUO? What does it mean to be a curator? Is there anything less interesting to me (or you?) than selecting artists for exhibitions? In an era of, let's call it, "boutique" art shows, the issue seems about as relevant as Diet Coke (and the

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Kardashians). But if anything, Hans is the Real Thing. Hans is Coca-Cola. In this book you'll find personal, anecdotal remarks on HUUO's character, republished texts, and portraits (by artists including Alex Katz) that give context to the questions that frame the book: "Who is HUUO?" and "What does HUUO do?" More so, "What has he done?" If the art world were to seek out a supreme leader who was benevolent, kind, and fair, HUUO would be it. Contributors Etel Adnan, Manthia Diawara Sophia Al-Maria, Etel Adnan, Ed Atkins, Alan Pauls, Dominique Gonzalez-Foerster, D. T. Max, Jacques Herzog, Joseph Grigely, Yoko Ono, Ho Rui An, Michael Diers, Douglas Coupland, Bruce Altshuler, Agnès Varda, Andrew Durbin, Sophie Collins, Daniel Birnbaum, Boris Groys, Bruno Latour, Adam Thirlwell, Wong Hoy Cheong, Raqs Media Collective, Michael Bracewell, and Stefano Boeri. Portraits of HUUO by Alex Katz, Jimmie Durham, Adrián Villar Rojas, Pascale Marthine Tayou, Cui Jie, Gerhard Richter, Giorgio Griffa, Sophia Al-Maria, Jamian Juliano Villani, Torbjørn Rødland, Simone Fattal, and Monir Shahroudy Farmanfarmaian

In his first published monograph, Tyler Mitchell, America's most exciting young fashion photographer, imagines what a black utopia could look like. Even before becoming the first African American photographer to shoot the cover of Vogue in September 2018 with an iconic portrait of Beyoncé, Tyler Mitchell was making a name for himself as a photographer and video director focusing on youth culture and racial identity. Now, in his first book, Mitchell brings a utopian hopefulness to his

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images of African Americans, both famous and not. Vibrant, candy-hued palettes and glowing natural light are the hallmark of Mitchell's work. His subjects appear mostly outdoors, in idyllic natural settings or on gritty urban streets. Among the photos presented in the book are those he shot in Cuba, where he traveled to document Havana's emerging skateboard scene, as well as collaborations with Marc Jacobs, American Eagle, and Converse. A sought-after portraitist, his subjects include Amandla Stenberg, Ashton Sanders, Aweng Chuol, KiKi Layne, and Stephan James. In speaking of his work, Mitchell cites an "affirmation in blackness and a unifying visual text of hope." This joyful collection is evidence that Mitchell is well on his way to accomplishing all that and more.

Lives of the Artists, Lives of the Architects

Or the Archipelagos of Édouard Glissant

Somewhere Totally Else

The Age of Earthquakes

Within and Beyond Art

Unbuilt Roads

Over 130 leading lights from different fields artists, architects, writers and designers, geographers, mathematicians, computer pioneers, scientists make sense of exterior and interior worlds through highly personal and imaginative maps and charts. Some have translated scientific data into simplified visual language, while others have condensed vast social, political or natural forms into concise diagrams. Many have reworked existing maps to subvert their original purpose or to present an alternative view of reality.

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Others play with the maps commitment to truth by plotting invented worlds and charting imaginative flights of fancy. Going further, some offer entirely new kinds of map or even reject the maps claim to bear facts altogether. In the introduction, acclaimed novelist Tom McCarthy reflects on the relationship between maps, literature and knowledge, while Hans Ulrich Obrist closes the book by considering the territory of maps from the perspective of the arts and philosophy. Indexes, two were created, of Hans Ulrich Obrist's book Everything You Always Wanted to Know About Curating (but where afraid to ask) as an aid to the readers and those interested in the workings of contemporary art. The book does not have an index. This little book is an aid to his curating process though an index of all the names of the people mentioned in that book. Hans Ulrich Obrist is a major contemporary curator. The index also might just shed light on the question of why are there no great women artist? One possible answer lies here.

Surveying the artistic and cultural scene in the era of Trump In a world where truth is cast in doubt and shame has gone missing, what are artists and critics on the left to do? How to demystify a political order that laughs away its own contradictions? How to mock leaders who thrive on the absurd? And why, in any event, offer more outrage to a media economy that feeds on the same? Such questions are grist to the mill of Hal Foster, who, in What Comes after Farce?, delves into recent developments in art, criticism, and fiction under the current regime of war, surveillance, extreme

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inequality, and media disruption. Concerned first with the cultural politics of emergency since 9/11, including the use and abuse of trauma, conspiracy, and kitsch, he moves on to consider the neoliberal makeover of aesthetic forms and art institutions during the same period. A final section surveys signal transformations in art, film, and writing. Among the phenomena explored 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 that pervades our everyday lives. If all this sounds dire, it is. In many respects we look out on a world that has moved, not only politically but also technologically, beyond our control. Yet Foster also sees possibility in the current debacle: the possibility to pressure the cracks in this order, to turn emergency into change.

*A unique opportunity to learn about the lives and creativity of the world's leading artists Hans Ulrich Obrist has been conducting ongoing conversations with the world's greatest living artists since he began in Switzerland, aged 19, with Fischli and Weiss. Here he chooses nineteen of the greatest figures and presents their conversations, offering the reader intimacy with the artists and insight into their creative processes. Inspired by the great Vasari, *Lives of the Artists* explores the meaning of art and artists today, their varying approaches to creating, and a sense of how their thinking evolves over time. Including David Hockney, Gilbert and George, Gerhard Richter,*

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Michelangelo Pistoletto, Marina Abramovic, Louise Bourgeois, Rem Koolhaas, Jeff Koons and Oscar Niemayer, this is a wonderful and unique book for those interested in modern art. Hans Ulrich Obrist is a curator and writer. Since 2006 he has been co-director of the Serpentine Gallery, London. He is the author, with Ai Wei Wei, of Ai Wei Wei Speaks.

Interviews

Typhoon Coming on

The Architecture of Trees

Texts on Hans Ulrich Obrist

Art and Criticism at a Time of Debacle

Are You Here?

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;

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and the uncompromising art of Leonora Carrington, Felipe Ehrenberg, Pedro Friedeberg, Juan Soriano and Eduardo Terrazas.

What Comes After Farce

Hans Ulrich Obrist Indexed

Hans Ulrich Obrist: Infinite Conversations