

## When Attitudes Become Form Bern 1969 Venice 2013

"The Fondazione Prada presents between 1 June and 3 November 2013 at Ca' Corner della Regina in Venice an exhibition entitled "When Attitudes Become Form: Bern 1969/Venice 2013" curated by Germano Celant in dialogue with Thomas Demand and Rem Koolhaas. In a surprising and novel remaking, the project reconstructs "Live in Your Head. When Attitudes Become Form," a show curated by Harald Szeemann at the Bern Kunsthalle in 1969, which went down in history for the curator's radical approach to exhibition practice, conceived as a linguistic medium." - See more at: <http://moussemagazine.it/55vb-fondazione-prada/#sthash.PpxmEBXE.dpuf>.

Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972: Yayoi Kusama's Narcissus Garden, Michelangelo Pistoletto's Newspaper Sphere (Sfera di giornali), Robert Smithson's Asphalt Rundown, and Joseph Beuys's Arena. These works all utilized non-traditional materials, collaborative patronage models, and alternative modes of display to create a spatially and temporally dispersed arena of matter and action, with photography serving as a connective, material thread within the sculpture it

reflects. While created by major artists of the postwar period, these particular projects have yet to receive substantive art historical analysis, especially from a sculptural perspective. Here, they anchor a transnational narrative in which sculpture emerged as a node, a center of transaction comprising multiple material phenomenon, including objects, images, and actors. When seen as entangled, polymorphous entities, these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three-dimensional phenomena and photographic image, in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere.

Curatorial Challenges investigates the challenges faced by curators in contemporary society and explores which practices, ways of thinking, and types of knowledge production curating exhibitions could challenge. Bringing together international curators and researchers from the fields of art and cultural history, the book provides new research and perspectives on the curatorial process and aims to bridge the traditional gap between theoretical and academic museum studies and museum practices. The book focuses on exhibitions as a primary site of cultural exchange and argues that, as highly visible showcases, producers of knowledge, and historically embedded events, exhibitions establish and

organize meanings of art and cultural heritage. Temporary exhibitions continue to increase in cultural significance and yet the traditional role of the museum as a Bildung institution has changed. As exhibitions gain in significance, so too do curatorial strategies. Arguing that new research is needed to help understand these changes, the book presents original research that explores how curatorial strategies inform both art and cultural history museums in contemporary society. The book also investigates what sort of critical, transformative, and perhaps even conservative, potential can be traced in exhibition cultures. *Curatorial Challenges* fosters innovative interdisciplinary exchange and brings new insights to the field of curatorial studies. As such, it should be of great interest to academics, researchers, and postgraduate students engaged in the study of curatorial practice, museum studies, the making of exhibitions, museum communication, and art history.

"From the beginning I was trying to see if I could make art that did that. Art that was just there all at once. Like getting hit in the face with a baseball bat. Or better yet, like getting hit in the back of the neck. You never see it coming; it just knocks you down. I like that idea very much: the kind of intensity that doesn't give you any trace of whether you're going to like it or not."—Bruce Nauman "Bruce Nauman's art is about heightened awareness, awareness of spaces

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we usually don't notice (the one under the chair, out of which he made a sculpture) and sounds we don't listen for (the one in the coffin), awareness of emotions we suppress or dread... It's hard to feel indifferent to work like his."—Michael Kimmelman, New York Times One of America's most important artists, Bruce Nauman has worked in a dazzling variety of media since the mid-1960s: sculpture, photography, performance, installation, sound, holography, film, and video. What has been a constant throughout his career, however, is his persistence in exploring both art as an investigation of the self and the power of language to define that self. The latest volume in the acclaimed Art + Performance series is the first book to combine the key critical writings on Nauman with the artist's own writings and interviews with him, as well as images of his work. Bruce Nauman offers a multifaceted portrait of an artist whose determination to experiment with style and form has created a body of work as eclectic and perhaps more influential than that of any other living American artist.

Bern 1969Progetto Prada Arte

We owe our idea of the contemporary exhibition to Harald Szeemann--the first of the jet-setting international curators. From 1961 to 1969, he was Curator of the Kunsthalle Bern, where in 1968 he had the foresight to give Christo and Jeanne-Claude the opportunity to wrap the entire museum building.

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Szeemann's groundbreaking 1969 exhibition *When Attitudes Become Form*, also at the Kunsthalle, introduced European audiences to artists like Joseph Beuys, Eva Hesse, Richard Serra and Lawrence Weiner. It also introduced the now-commonplace practice of curating an exhibition around a theme. Since Szeemann's death in 2005, there has been research underway at his archive in Tessin, Switzerland. An invaluable resource, this volume provides access to previously unpublished plans, documents and photographs from the archive, along with important essays by Hal Foster and Jean-Marc Poinot. There is also an informative interview with Tobia Bezzola--curator at the Kunsthauz Zurich and Szeemann's collaborator for many years. Two of Szeemann's most ambitious exhibitions are presented as case studies: *Documenta V* (1972) and *L'Autre*, the 4th Lyon Biennial (1997). A biography, an illustrated chronology of Szeemann's exhibitions and a selection of his writings complete this exhaustive survey.

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

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where partisans confronted anger and derision in reaction to the new art. Bruce Altshuler provides an account of more than twenty key exhibitions in Europe, America, and Asia from 1905 through the 60s, presenting a new perspective on advanced art through a focus on critical moments of interaction among artists, dealers, collectors, critics and public. Throughout this century the visual avant-garde has met the public through provocative exhibitions, where partisans confronted anger and derision in reaction to the new art. Bruce Altshuler provides an account of more than twenty key exhibitions in Europe, America, and Asia from 1905 through the 60s, presenting a new perspective on advanced art through a focus on critical moments of interaction among artists, dealers, collectors, critics and public. "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

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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."

A monograph on Keith Sonnier, the revolutionary pioneer of the Process Art movement, this book documents five decades of the artist's prolific and ever-evolving exploration of three-dimensional art. One of the first artists to use light, specifically neon, as a form of sculpture, Keith Sonnier changed our ideas of what sculpture is and could be. From his early pieces such as *Rat Tail Exercise* and the *Ba-O-Ba* series to his most recent luminous neon-based series, this book explores the progression and influence of Sonnier's oeuvre. Essays in the book look at Sonnier's numerous public art projects, including a kilometer-long installation at the Munich airport, his relationship with his native Louisiana culture, and the architectural influences in his work. One of the art world's most productive figures, Sonnier continues to redefine the parameters of sculpture. This beautiful monograph celebrates an artist who has never ceased experimenting--and never stopped astonishing his audience. Published in association with the Parrish Art Museum

Widely regarded as the most influential curator of the second half of the twentieth century, Harald Szeemann (1933–2005) is associated with some of

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the most important artistic developments of the postwar era. A passionate advocate for avant-garde movements like Conceptualism and Postminimalism, he collaborated with artists such as Joseph Beuys, Bruce Nauman, Richard Serra, and Cy Twombly, developing new ways of presenting art that reflected his sweeping vision of contemporary culture. Szeemann once stated that his goal as an exhibition maker was to create a “Museum of Obsessions.” This richly illustrated volume is a virtual collection catalogue for that imaginary institution, tracing the evolution of his curatorial method through letters, drawings, personal datebooks, installation plans, artists’ books, posters, photographs, and handwritten notes. This book documents all phases of Szeemann’s career, from his early stint as director of the Kunsthalle Bern, where he organized the seminal *Live in Your Head: When Attitudes Become Form* (1969); to *documenta 5* (1972) and the intensely personal exhibition he staged in his own apartment using the belongings of his hairdresser grandfather (1974); to his reinvention as a freelance curator who realized projects on wide-ranging themes until his death in 2005. The book contains essays exploring Szeemann’s curatorial approach as well as interviews with collaborators. Its more than 350 illustrations include previously unpublished installation photographs and documents as well as archival materials. This volume is

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published to accompany an exhibition on view at the Getty Research Institute at the Getty Center February 6 to May 6, 2018 (a satellite show will be at the Institute of Contemporary Art in Los Angeles February 4 to April 22, 2018); at the Kunsthalle Bern in Bern, Switzerland, June to September 2018; at the Kunsthalle Düsseldorf in Düsseldorf, Germany October 2018 to January 2019; and at the Castello di Rivoli Museo d'Arte Contemporanea Rivoli in Turin, Italy, February to May 2019.

Documents significant and pioneering exhibitions that took place between 1962 and 2002.

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. Featuring international contributions from leading and emerging scholars, this innovative Research Handbook presents a panoramic view of how law sees visual art,

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and how visual art sees law. It resists the conventional approach to art and law as inherently dissonant – one a discipline preoccupied with rationality, certainty and objectivity; the other a creative enterprise ensconced in the imaginary and inviting multiple, unique and subjective interpretations. Blending these two distinct disciplines, this unique Research Handbook bridges the gap between art and law.

Art first became public in Britain through a series of interlocking relationships between national galleries, patrons, collections of art, and sections or classes of the population as a whole. This study concentrates on London, and analyzes the formation of the major national art institutions at its geographical and managerial centre. The 'new art' of the late 1960s was shown in two landmark exhibitions in 1969: *Op Losse Schroeven* and *When Attitudes Become Form*. This book reveals how each brought together *Arte Povera*, *Anti-Form*, *Conceptual* and *Land art*, whilst challenging such categories and introducing innovative curatorial approaches. Christian Rattemeyer offers a rich comparative analysis of the two exhibitions, exploring the related but differing approaches of the two curators – Wim Beeren and Harald Szeemann – in two distinct institutional settings: the Stedelijk Museum in Amsterdam and the Kunsthalle Bern. Numerous installation photographs enable a virtual 'walk through' of each exhibition, while meticulous chronologies detail the negotiations that shaped them. Crucial texts from the time are complemented by new research and fascinating recent interviews with participating artists. Included are

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interviews with Marinus Boezem, Jan Dibbets, Ger van Elk, Piero Gilardi and Richard Serra. This book is Volume 1 in the Exhibition Histories series, which investigates shows that have shaped the way contemporary art is experienced, made and discussed. The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and '70s, a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art. The contributors to *London Art Worlds* examine the many activities and movements that existed alongside more established institutions in this period, from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London's art schools. The essays explore how international artists and the rise of alternative venues, publications, and exhibitions, along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy, pushed the boundaries of the London art scene beyond the West End's familiar galleries and posed a radical challenge to established modes of making and understanding art. Engaging, wide-ranging, and original, *London Art Worlds* provides a necessary perspective on the visual culture of the London art scene in the 1960s and '70s. Art historians and scholars of the era will find these essays especially valuable and thought provoking. In addition to the editors, contributors to this volume are Elena Crippa, Antony Hudek, Dominic Johnson, Carmen Juliá, Courtney J. Martin, Lucy Reynolds, Joy Sleeman,

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Isobel Whitelegg, and Andrew Wilson.

In *This Is Not a Copy*, Kaja Marczevska identifies a characteristic 'copy-paste' tendency in contemporary culture—a shift in attitude that allows reproduction and plagiarizing to become a norm in cultural production. This inclination can be observed in literature and non-literary forms of writing at an unprecedented level, as experiments with text redefine the nature of creativity. Responding to these transformations, Marczevska argues that we must radically rethink our conceptions of artistic practice and proposes a move away from the familiar categories of copying and originality, creativity and plagiarism in favour of the notion of iteration.

Developing the new concept of the Iterative Turn, *This Is Not a Copy* identifies and theorizes the turn toward ubiquitous iteration as a condition of text-based creative practices as they emerge in response to contemporary technologies. Conceiving of writing as iterative invites us to address a set of new, critical questions about contemporary culture. Combining discussion of literature, experimental and electronic writing, mainstream and independent publishing with debates in 20th- and 21st-century art, contemporary media culture, transforming technologies and copyright laws, *This Is Not a Copy* offers a timely and urgently needed argument, introducing a unique new perspective on practices that permeate our contemporary culture.

"Presents a multidisciplinary anthology of writings on current exhibition practice by curators, critics, artists, sociologists and historians from North America, Europe and Australia. It marks out the emergence of new discourses surrounding the

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exhibition and illustrates the urgency of the debates centred in and fostered by exhibitions today. Texts have been grouped ... in sections which focus on the history of the exhibition, forms of staging and spectacle, and questions of curatorship, spectatorship and narrative. These writings ... investigate exhibitions in settings outside of the traditional gallery as well as innovative work in extending cultural debates within the museum ... fully illustrated with over ninety black-and-white photographs and includes a bibliography on the subject of art exhibitions"--Page i.

"Co-published by Whitechapel Gallery and the MIT Press"--Title page verso.

A groundbreaking and extensively researched account of the 1960s London art scene In the 1960s, London became a vibrant hub of artistic production. Postwar reconstruction, jet air travel, television arts programs, new color supplements, a generation of young artists, dealers, and curators, the influx of international film companies, the projection of "creative Britain" as a national brand—all nurtured and promoted the emergence of London as "a new capital of art." Extensively illustrated and researched, this book offers an unprecedented, rich account of the social field that constituted the lively London scene of the 1960s. In clear, fluent prose, Tickner presents an innovative sequence of critical case studies, each of which explores a particular institution or event in the cultural life of London between 1962 and 1968. The result is a kaleidoscopic view of an exuberant decade in the history of British art.

"Sarkis and 'When Attitudes Become Form' is an oral history project. Taking as its starting point the exhibition entitled When Attitudes Become Form (Works -- Concepts -- Processes -- Situations -- Information), which was curated by Harald Szeemann and initially held at Kunsthalle Bern between March 22 and April 23, 1969, later at Museum Haus

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Lange Krefeld (May 9 -- June 15, 1969) and the Institute of Contemporary Arts in London (August 28 -- September 27, 1969), this project features the prominent artistic positions, interactions, differences, and transformations of the period as narrated by Sarkis, one of the participants in the exhibition." Page 3, pdf document.

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.

Born in Bern, Switzerland, in 1933, Harald Szeemann was a crucial force in identifying, exhibiting, and writing about the important new movements in postwar contemporary art. This collection of seventy-four texts from the curator's vast body of written work—which includes essays, lectures, studio notes, reviews, interviews, correspondence, and transcripts—introduces the depth of his method, insight, and inclusive artistic interests. The pieces have been translated from German and French and collected in an informed, authoritative edition, making this the first time Szeemann's

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work is accessible in English. The first two sections of this volume republish Szeemann's anthologies *Museum der Obsessionen* (1981) and *Individuelle Mythologien* (1985). The final part assembles important writings from 1986 until his death in 2005 to represent the later years of his career and round out a record of his contribution to and dialogue with later twentieth-century art and artists. The book's publication coincides with the opening of the Getty Research Institute's exhibition *Harald Szeemann: Museum of Obsessions and* complements its catalogue, as well as a contemporaneous satellite show at the Institute of Contemporary Art, Los Angeles, that focuses on Szeemann's *Grandfather* exhibition (1974).

A través de la obra de varios artistas -Rothko, Piero Manzoni, Agnes Martin, Dan Flavin, Eva Hesse, Blinky Palermo y Louise Bourgeois- se analizan aspectos innovadores del arte de los años 50 y 60, incidiendo en la tendencia a la repetición y la seriación que tiene lugar tras el declive del modernismo, empleada por el minimalismo y considerada como estrategia que genera nuevas formas de ver y pensar.

A massive anthology of the exhibitions of the late, great Germano Celant, the Italian curator who named *Arte Povera* and created countless landmark shows of postwar European art. When Italian art critic and curator Germano Celant died in 2020 at the age of 79, he left behind a legacy of curatorial philosophy that decisively shaped postwar art in the West, and will undoubtedly influence future generations of curators. In 1967, Celant published his manifesto "Notes for a Guerrilla War" in which he coined the term *Arte Povera* to classify Italy's artistic counter to the Pop art trends prevailing in the United States and the United Kingdom at the time. This publication provides a chronology of 34 exhibitions curated by Celant, beginning with the first *Arte Povera* gallery show in 1967 and closing with the sprawling 2018 Prada Foundation show *Post*

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Zang Tumb Tuuum: Art Life Politics: Italia 1918-1943.

Appraising the exhibitions as well as the theoretical writings from their respective catalogs, this volume seeks to reconstruct the most important shows of Celant's career from initial conception to public reception. The Story of (MY) Exhibition explores the unique approach to curation that characterized Celant's life and work. His career trajectory is a nonlinear evolution of personal interpretation and historical documentation that prioritizes nontraditional media and strives to break down boundaries between different artistic languages.

Installation art has modified our relationship to art for over fifty years by soliciting the whole body, demonstrating its sensitivity to space, surroundings, and the living beings with which it is constantly interacting. This book analyses this modification of perception through phenomenological approaches convoking Husserl, Heidegger, Merleau-Ponty, as well as Levinas, Depraz, and the neuroscientist Varela. This theoretical framework is implicit in the various case studies which revisit works that have become classic or emblematic by Carl Andre, Bruce Nauman, Dan Graham; inaugural experiments that remain available only through photographic and written archives by Jean-Michel Sanejouand, Philippe Parreno, as well as the influence of the mode in the realm of music. The book also examines the transference of this Western form to Asia, revealing how it resonates with ancient Asian representations and practices—often associated with the spiritual. The distinct chapters underpin the role of space as a metaframe, the common ground of the various installations. While the nature and agency of space varies—from social, historical space, leisurely or political space, inner psychological space, to shared empty space—these installations reveal the chiasm between the individual body and the outside space. The

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chapters bear testimony of the process in which the physical journey of the spectator's body within a material—at times invisible—space and its structural components takes place in time, as a succession of micro-experiences. 'Installation art as experience of self, in space and time' adds to the existing literature of art history a level of theoretical, experiential and transcultural analysis that will make this inquiry relevant to both university students and independent researchers in the academic fields of philosophy, psychology, aesthetics, art theory and history, religious and Asian studies.

Here for the first time is a complete presentation and comprehensive appraisal of the work of Harald Szeemann, who has an international reputation as one of the most creative of today's exhibition-makers. Numerous documents, notes, sketches, photos, commentaries, reactions, explanations and recollections convey a lively picture of how Szeemann's ideas and concepts are put into practice, as well as his philosophy and understanding of art.

A comprehensive history of the Earthworks movement provides an in-depth analysis of the forms that initiated Land Art, profiling top contributors and achievements within a context of the social and political climate of the 1960s, and noting the form's relationship to ecological movements. (Fine Arts)

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