

FAP:O #24 Announcements / Outline

Notebook: Curationism

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1. My shows
 1. Pressed - hanging out on Sunday afternoons
 2. Atrium - March 20th - April 20th, Vernissage Monday, March 23rd, 6-8pm
2. Tony Fohse's "Official Ottawa" book - kickstarter.com
3. PDA Gallery's "PDA Press" - indiegogo.com
 1. Guillermo Trejo
4. Object Photo - <http://www.moma.org/interactives/objectphoto/#home>
5. 5. No speaker for April yet.

I'm going to talk about what became a cluster of reading for me over the last six months.

Start with the spectacular - The Painted Word

- Commentary & opinion on the playing out of the art theory lineage from around 1900 to NYC theorists in the 50s & 60s to the ultimate endpoint of art as literature.
- A widely influential book. All three of the others mention it in a positive way.

Continue with Wagstaff

- First to show minimalist art in a museum
- Developer of the market in photography
- Central figure in gay culture

On with Seven Days in the Art World

- The near current scene
- Journalism done in an ethnographic style
- Recently she has published (and I have read) "33 Artists in 3 Acts" from the same point of view but this one fits my grouping better. 33

Artists comes off as high level gossip despite her great talents.

Finish with Curationism

- A FASCINATING look at the evolution of the curator and curation.
- Posits the end of the avant-garde and star curators
- The impetus for this talk

My curation of the ideas presented

- - The production of Art changed radically after the French revolution
 - Previously it had been a fine craft. The subject matter and style was decided by what was popular with the patrons.
 - The middle class (who had money) no longer looked to the aristocracy for style. The Salon developed.
 - The Salon started losing its legitimacy after 1850. The artists looked to their peers for legitimacy
 - The Revolution in art started around 1900 with Braque & others
 - Modern art has continued to evolve through to conceptual art, the many forms of which dominate academia and the market today
 - Art making is no longer about the craft but almost entirely about the idea
 - Curation has evolved along with art production and display
 - Modern curation started with the opening of MoMA in 1936 and the work of Alfred Barr.
 - In 1959, encouraged by the CIA, MoMA's New American Painting went on international tour. This was the beginning of the exhibition as commodity and the curator-director as importer-exporter
 - Creative curation started with Harald Szeeman, a showman, and his 1969 show 'Live In Your Head, when attitudes become form"
 - Certain individual, star, curators dominate the top of the art world now.
 - The central idea of the book, curationism, the adding of

value through the connoisseurship and selection of knowledgeable people, mimics the idea that the Net

- opens up knowledge,
 - that people like librarians are needed to organize and add value to that knowledge
 - and that people will gain reputations in various areas of knowledge on the net.
- How does this affect my art?
 - According to Sarah Thornton I must get at least a BA to start into this world.
 - I don't see conceptual art as having much to do with my interests. A fine understanding of social philosophy and of art history is almost a prerequisite for working in the concepts that are popular.
 - I often see my art as Perceptual, not Conceptual.
 - The crafted object is VERY important to me!
 - Brooks Jensen, of Lenswork, has argued very persuasively for pursuing the kind of practice I have as a practice of Craft. He encourages printing photographers to offer prints at reasonable prices while building a reputation. The web gives us a chance to do this economically. It offers us a mechanism for finding our market.