

Curating - Blog

Week 1

I believe that the authors make the following suggestions to address the central and peripheral themes presented:

1.They support the idea of working together across different fields and regions to facilitate the sharing and evaluation of art, information, and human issues on a worldwide level. The objective of this endeavour is to convert host towns into international marketplaces by means of innovation and visually stunning displays. This takes into account notable changes within the exhibition system and the aesthetic examples that influence our perception of history and culture.

2.The authors propose a new definition of the connection between art and community by questioning the assumption that Central American art is inherently "exotic." It is advised to promote the involvement of local artists in reaching a broader audience, pushing their boundaries, and fostering communication with international artists.

3.Their proposal involves enhancing the accessibility of creative creation and watching processes to the actual world. Building upon the themes explored in Documenta 11, which emphasises the intricate nature of reality and the conflict between different cultural practices, this method pushes viewers to reassess their perception of the less desirable elements of contemporary global society. The goal is to overcome the restrictions caused by cultural specialisation and the absence of intervention across other domains.

4.The writers acknowledge the difficulty of integrating art with technology. During the exploration of this fusion, they advise avoiding letting the technical and visual elements overpower the artist's philosophical and critical aims.

In addition, the writers acknowledge the significant influence of postmodernism on art criticism and production, highlighting its role in advocating for a diverse approach and a wide range of creative expression that is typical of the time period. This change acknowledges art as a dynamic interaction between many social and cultural perspectives, rather than being limited to a single, authoritative perspective. This exemplifies a broader trend towards inclusion and the democratisation of creative discussion, which mirrors larger societal shifts and shifting perspectives on the purpose of art. The texts in this course emphasise the impact of the environment, politics, and global events, such as the Cold War, on art.

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References

· Sobkovych, O. (2023) "Art Criticism of the 1990s in the Context of Artistic Discourse", *Актуальні питання гуманітарних наук*, 2(70), pp. 92—97

Week 2



The Fruitmarket Gallery functions as a modern and all-encompassing space for showcasing art exhibitions that not only present artworks, but also actively involve the community and the general public. The gallery employs a cooperative curatorial method that actively engages artists in the development of exhibits, a strategy that mirrors the evolving role of modern curatorship as examined by Terry Smith in his book *Mapping the Context of Contemporary Curation*. Smith examines the shifting nature of curatorship and the evolving connections between art venues, curatorial approaches, and public involvement. He underscores the significance of comprehending the broader framework of current curating practice, encompassing shifts in professional responsibilities, exhibition formats, and curatorial methodologies. In general, the Fruitmarket Gallery provides a progressive exhibition space that accommodates the requirements and interests of a diverse variety of viewers and represents the dynamic growth of modern curatorial practice. In summary, the Fruitmarket Gallery serves as an exemplar of the principles outlined by Smith and as a contemporary art institution that successfully navigates the complex relationships between curatorial practices, artistic collaboration, and public interaction within the art exhibition ecosystem.

After reading pages 13-24 of *The Curatorial Turn: From Practice To Discourse*, I feel the article supports Smith's argument by stressing the changing character of curatorial practice in contemporary art. It proposes that exhibits may serve as forums for critical intervention, affecting debates about art and its place in society. This attitude is reflected in the Fruitmarket Gallery's operations, which focus on engaging people via varied, creative exhibits and public programmes. This method demonstrates a shared commitment to make contemporary art accessible and relevant to a large audience.

Week 3

The articles "Artists Running: Fifty Years of Scottish Cultural Devolution" and "Biting the Hand That Feeds You: A Strategy of Wayward Curating" provide insights into the subtle differences between grassroots and institutional curatorial techniques in the art world. Artists Running investigates the history and relevance of Scottish Artist-Run Initiatives (ARIs), emphasising its critical role in fostering cultural decentralisation and creative creativity (Brown 2018). Biting the Hand That Feeds You, on the other hand, looks at the possibility of resistance and divergence from traditional curatorial practices, establishing the notion of "wayward curating" as a means of contesting established power structures and norms (Whittle, 2019).

Both pieces are critical of traditional art institutions and curatorial techniques, calling for art venues that are more accessible, inclusive, and adaptable in their approach to art production and display. They emphasise the importance of community efforts and collective action in shaping the language and practice of art, while also noting the limitations and challenges posed by art organisations' internal and external contexts.

The fundamental contrast between the two is in their focus and strategies. Artists Running looks at how independent art venues serve as platforms for artistic expression and connection, as well as the structural and historical influence these spaces have on cultural policy and the larger art ecosystem (Brown, 2018). In contrast, "Biting the Hand That Feeds You" investigates how individuals and small groups might pursue and implement autonomy and creativity within established art systems (Whittle, 2019).

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References

- Brown, D. (2018). "Artists Running: Fifty Years of Scottish Cultural Devolution." *Visual Culture in Britain*.
- Whittle, A. (2019). "Biting the Hand That Feeds You: A Strategy of Wayward Curating." *Critical Arts*.

Week 4

1. What specific issues would guide you?

The article highlights the need of curators engaging with the complexities of modern art by using ethical judgement and being open to challenging traditional norms. This method aims to achieve more comprehensive and significant curatorial results. The authors propose a forward-thinking and creative approach to exhibition practices, along with a reassessment of the responsibilities of curators and the ability of curatorial work to engage with and contemplate societal and ethical issues.

2. Why are these issues so pressing?

These challenges are urgent since they directly challenge the fundamental principles of curatorial ethics and the function of art as a catalyst for societal reform. Given the fast-paced transformations in society, politics, and technology, it is crucial for modern art to be driven by ethical considerations. It is essential to critically analyse the duties related to organising exhibitions in order to create a supportive atmosphere that encourages artistic creativity and meaningful conversations.

3. How would you actively encourage change?

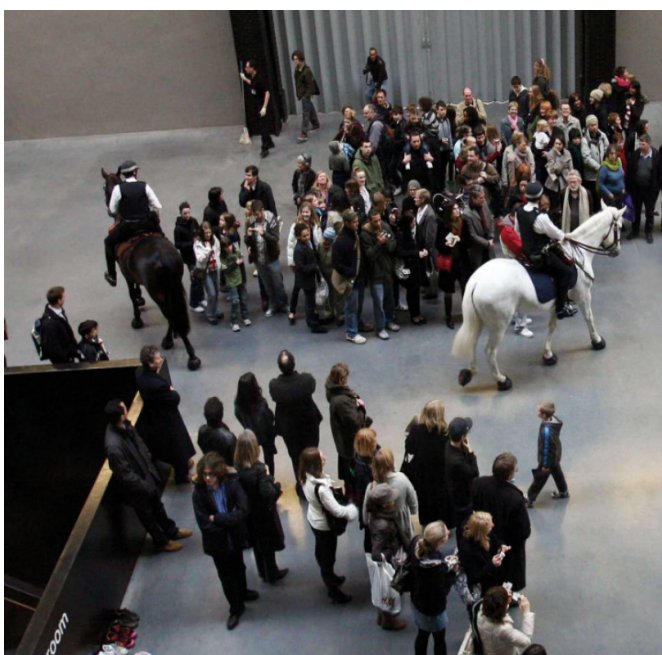
In order to actively advocate for change in curatorial methods, I would prioritise the significance of inclusion and diversity, guaranteeing that a wide range of viewpoints, particularly those that have been historically disadvantaged, be acknowledged and esteemed. This entails envisioning the physical locations where art is shown, emphasising specific storylines, and offering artists several avenues for showcasing their work. Implementing a cooperative curatorial strategy that prioritises contributions from communities, artists, and viewers will result in more captivating and relevant shows.



I support curatorial methods that give priority to participatory and community-engaged art projects. These practices are influenced by Nicolas Bourriaud's "Relational Aesthetics" (1998), which emphasises the social settings and interactions of art. An exemplification of this methodology may be seen in Tania Bruguera's "Immigrant Movement International" (2011), a collaborative artistic endeavour that not only engaged with the local community but also sought to bring about concrete societal transformation regarding immigration matters. Through the use of such tactics, curators have the ability to establish environments that have a purpose beyond just showcasing art. These places may actively promote conversation, comprehension, and engagement among a wide range of individuals. This approach is in line with current art theories that highlight the societal role of art, demonstrating a practical method to tackle the issues of modern society.

4. Who would you collaborate with to facilitate this change?

I am of the opinion that engaging academic institutions may offer a theoretical foundation and broader perspective to these endeavours, while partnering with policymakers can guarantee that these efforts bring about transformation outside the realm of art, thereby insuring lasting and profound societal influence. Collaborating with technology firms, especially those specialising in artificial intelligence, particularly in the areas of social media and interactive technologies, can expand the project's range and enhance its potential for engagement. This multidisciplinary approach guarantees that these changes have a broad impact, including all facets of society and culture.



5. How would you ensure that these changes had longevity?

The integration of art with community activity has become a widely accepted and common practice in several areas of contemporary art. My approach strongly supports extensive community engagement in the conception, implementation, and assessment of initiatives. This guarantees that programmes effectively target authentic necessities and receive local endorsement, fostering a feeling of responsibility among participants that enhances durability and continuous involvement.

6. What would be your guiding principle?

The foundation of my beliefs is rooted in the notions of socially engaged art and relational aesthetics, which emphasise the significance of art in fostering communities, facilitating discourse, and instigating social transformation. Based on Nicolas Bourriaud's "Relational Aesthetics" (1998), I would prioritise initiatives that foster interactive settings where individuals can engage with the artwork and with one other, challenging traditional viewer-art dynamics and fostering communal encounters. Inspired by Grant Kester's "Conversation Pieces: Community and Communication in Modern Art" (2004), I really appreciate collaborative techniques that involve communities in the art creation process. This guarantees that art initiatives be mindful of and contemplative of community needs and perspectives. These ideas create the foundation for a commitment to creating work that is easy to understand, encourages active involvement, and has the power to bring about significant change. The ultimate aim is to connect people and communities by fostering shared experiences and meaningful conversations.

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References

- Bourriaud, N. (1998). Relational Aesthetics. Dijon: Les Presses du Réel.
- Kester, G. (2004). Conversation Pieces: Community and Communication in Modern Art. University of California Press.

Week 5

Following my engagement with this week's literature, I have concluded that four key aspects must be implemented to promote a new vision for contemporary art. These are as follows:

1. Community Engagement and Learning

The group prioritises the importance of fostering community involvement and education via the promotion of shared introspection and assessment. This approach is in line with the principles of participatory art, which aims to democratise and increase the accessibility of the art creation and engagement process to a broader audience.

2. Sustainable Economic Practices

The organization's dedication to fair working standards and economic sustainability is evident via its use of "bubble team structures" and its aim to establish a more horizontal organisational architecture. This may be utilised to diminish the disparity in wages and establish a cooperative work atmosphere. A more fair and comprehensive approach might be employed in the organisational practices of the arts.

3. Evaluation and Impact Measurement

The company prioritises sophisticated assessment approaches that focus on complicated and subtle consequences rather than quantitative indicators in order to quantify performance effectively. This approach is in line with current conversations in the contemporary art world that focus on the importance of assessment frameworks that can accurately measure the qualitative components of arts involvement and its ability to bring about transformation.

4. Art as a Catalyst for Change

The organization's exhibition and programme, which centre around contemporary social, cultural, and political themes, exemplify the belief that art serves as an essential instrument for social criticism and activism. By prioritising the support for non-commercial artworks and acknowledging the lack of representation in the arts, this strengthens this viewpoint and showcases how organisations may function as venues for important discussions and the interchange of cultural ideas.

The literature highlights the crucial role of collaboration and interdisciplinary approaches in contemporary art, as well as the value of collaborations across different sectors. Organisations may enhance the arts ecosystem and promote a culture of innovation and inclusiveness by working together with artists, communities, politicians, and academics to provide a variety of viewpoints.

Essentially, achieving a vision for the modern arts necessitates a dedication to involving the community, ensuring long-term viability, and engaging in thoughtful self-assessment. When these values become central to the organisation, they might start to contribute to a dynamic and adaptable cultural environment that mirrors the difficulties and ambitions of modern society.

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References

- Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso Books.
- Helguera, P. (2011). *Education for Socially Engaged Art*. Jorge Pinto Books Inc.

Week 6

The term 'ephemeral' pertains to activities or artworks that are fleeting, signifying that they only last for a short duration. These artworks are typically intended to have a lasting impact on a person's memory or transformation, rather than relying solely on physical persistence. Some examples of these art forms include performance art, like Marina Abramovic's "The Artist Is Present", where the work is created at the moment of interaction between the artist and the audience. Another instance involves Banksy's graffiti street art, which has the possibility of being eradicated. These activities defy conventional ideas about art as a fixed entity, and instead, prioritise the act of engaging with it, interacting with it, and acknowledging its transitory nature.





Publishing enables the dissemination of temporary activities. It can be employed to convert transient artistic expressions into recorded histories, which in turn, can motivate and enlighten an audience beyond their original setting. The practice of archiving art enhances the accessibility of art, so providing a broader audience with the opportunity to experience it, particularly those who may have previously been deprived of such possibilities. Nevertheless, it is important to proceed with caution while dealing with this matter, particularly because the publication can only provide an approximation of the original experience, perhaps resulting in the loss of the artwork's immediacy and immersive quality. In addition, the process of archiving can unintentionally favour specific narratives over others, resulting in a possible distortion of historical records and thus impacting future perceptions of the art form.

Week 7

Curatorial techniques can activate a concept called 'non-classical time' by disrupting standard narratives and engaging audiences in installations that ignore linear time. Exhibitions can achieve this by immersing visitors in the experience, utilising technologies such as Virtual Reality (VR), juxtaposing artworks from different eras, or curating thematically based on periods or memories. These strategies promote a more profound involvement with the notion of time in existence, questioning viewers' preconceived ideas about it and encouraging them to perceive time as a flexible convergence of the past, present, and future.

Indeed, the art installation I encountered in Glasgow was characterised by dark lighting and contained two small sculptures. One of these sculptures was enclosed in a shell-like enclosure, while the other

was positioned on top of a rock. Both sculptures appeared to evoke the passage of time. Immersed in a wordless conversation, these fragments compel us to contemplate the narratives imprisoned within them. The curatorial concept of non-classical time emerges while considering these artefacts. These sculptures possess the capacity to symbolise archives, not merely as storage places, but as dynamic entities brimming with a temporal potential that encourages the viewer to actively engage with the past, present, and predicted future.

The presence of historical and narrative variety in each work necessitates a thorough and subjective analysis of the active functions fulfilled by archives, as there are no definitive definitions. The objects possess a dynamic and inclusive nature, allowing for growth beyond linear time and promoting communal introspection and debate. Archives are not only static collections, but rather they actively engage in cultural and temporal exchanges. They serve as the central point where personal and public experiences come together, with private memories influencing public narratives. The sculptures emphasise the significance of conserving the past, both for its intrinsic value and as a way to construct the future. The community is encouraged to ponder upon the archive and perceive it as a dynamic entity, possessing wisdom and serving as a source of inspiration. It is also seen as a reflection of our intricate personal stories.

Week 8

In his analysis of community engagement in contemporary art, Foster highlights the intricate relationship between artists, community organisations, and institutional structures, as discussed in his book *The Artist as Ethnographer*. The author critiques the tendency of artists to engage with communities in a superficial manner, which can inadvertently strengthen rather than undermine the authority of ethnographic studies. This position is further supported by an exploration of the sociocultural influence of creative surroundings.

This work highlights the conflict between the personal goal of art practice and the way it is perceived by the public in community engagement. The interwoven tales in this piece emphasise this contradiction. A prominent motif revolves around the ethical obligations of the artist as both a creator and participant in culturally significant environments. The discussion emphasised the significance of artists being self-aware and conscious of the influence they have on the communities they engage with. This understanding has shaped my curatorial project, in which I intentionally chose artists who collaborated with homeless populations and incorporated their perspectives into the project. By integrating anthropological perspectives into exhibitions, artists and curators can facilitate more profound and considerate engagements that bring a cultural aspect to the experience of appreciating art. This approach also allows for a constructive discourse that takes into account the values and traditions of community institutions.

This represents a significant change in modern art, as artists want to explore and incorporate the intricate aspects of community dynamics, power dynamics, and cultural representations by adopting a more ethical approach. This transformation is essential for modern art to serve as a forum for social criticism and community empowerment, in addition to its aesthetic and expressive capabilities.

Week 9

In relation to recent discussions on the 'educational shift' in contemporary art curatorial practice, I find that these concepts align closely with my own research interests. Specifically, I am interested in exploring how creative spaces might serve as transforming contexts for education. My plan aims to increase public engagement and involvement in exhibitions to boost their educational significance. This coincides with the concept of transforming art museums into dynamic educational hubs, rather than just spaces for exhibitions.

The readings, such as the one on the Serpentine Gallery programme, offer compelling evidence of how art may effectively enhance community engagement and education. This method will not only expand audience experiences, but also democratise the arts, making them more inclusive and reflective of contemporary challenges and dynamics. O'Neill and Wilson (2012) assert that this interactive approach disrupts the conventional roles of audience and creator, fostering participatory and immersive methods of engaging with the arts.

The inspiration behind my initiative stems from the capacity of art galleries to transcend their traditional role of merely housing artworks, and instead, actively utilise them as catalysts for fostering discourse and facilitating learning. Similarly, in my future curatorial endeavours, I envision transforming the gallery into an educational space, where each exhibition serves as a platform to impart knowledge and foster meaningful engagement. This would diverge entirely from conventional notions of art and its societal function, as the gallery would transform into an educational environment that challenges the passive consumption of art and motivates audiences to be more actively involved, as stated by Bishop (2012).

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References

- Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso Books.
- O'Neill, P., & Wilson, M. (Eds.). (2012). *Curating and the Educational Turn*. Amsterdam: De Appel Arts Centre & Open Editions.

Week 10

This week's materials and study have granted me a variety of insights into contemporary art's evolving landscape, placing particular emphasis on integrating digital and conceptual strategies into curatorial practice. These discussions follow the general changes in society driven by digital innovation and academic rigour in how they present the evolution of art curation to embrace digital technologies and redefine its conceptual frameworks.

In terms of digital curation, the dissolution of traditional barriers separating art and the viewer is illustrated by the interest of hybrid models that blend physical and digital. This combination has a number of advantages, such as better accessibility, new forms of interaction, and the creation of immersive experiences that will redefine audience engagement. The interest in digital tools has been so huge that we have expanded beyond just online galleries and VR to push the limits of the reach and interactive scope of art, highlighting technology's potential to transform the art experience.

On another note, the importance of conceptual engineering in refining artistic and curatorial terminology was emphasised by the pre-internship assignment, which required, first, a critical examination of the theoretical literature, and second, an active participation in the evolution of conceptual frameworks. This establishes a direct connection between scholarship and transformative influences in art practice. Thus, this critical review encourages students to challenge accepted norms and promotes an environment of continuous development of academic and practical reform.

Together, this combination of perspectives showcases the new course of contemporary art towards becoming a more participatory, critically aware, and technologically integrated practice. In them, the transformative power of digital tools and the conceptual clarity of art are reflected, where theoretical advances and practical applications converge to challenge and expand the boundaries of the art world. This duality in the approach deepens our understanding of artistic practices, and, more importantly, encourages inclusivity, interaction, and a reflection of contemporary culture and technology within the emerging practices.