
When Attitudes Become Form Bern 1969 Venice 2013

Travels in Conceptual Art, 1960-1976

Harald Szeemann

'Op Losse Schroeven' and 'When Attitudes Become Form' 1969

Individual Methodology

Harald Szeemann

In & Out of Amsterdam

Conceptual Art in a Curatorial Perspective

Live in Your Head

When Attitudes Become Form

Bern 1969

When Attitudes Become Form ; Works, Concepts, Processes, Situations, Information ;

Kunsthalle Bern, 22.3. - 27.4.1969

Maria Eichhorn

Critical Perspectives, Essays, and Conversations on Theory and Practice

Artificial Hells

Kunsthalle Bern, 22.3-27.4 1969 : when Attitudes Become Form : Works, Concepts,
Processes, Situations, Information

Participatory Art and the Politics of Spectatorship

when attitudes become form : works, concepts, processes, situations, information :

Kunsthalle Bern, 22.3. - 27.4.1969

Live in your head

Thinking about Exhibitions

Harald Szeemann - With by Through Because Towards Despite

Sexual Health, Human Rights and the Law

Pier Paolo Pasolini, Contemporary Art, and Neocapitalism

Keith Sonnier

Bern 1969

London's New Scene

Along Some Rivers

das Geld der Kunsthalle Bern

Biennials and Beyond

When Attitudes Become Form : Works, Concepts, Processes, Situations, Information

When Attitudes Become the Norm

Live in Your Head

Live in your head

Kunsthalle Bern 22.3.-27.4.1969 ; when Attitudes Become Form ; Works-concepts-
processes-situations-information

Wenn Attituden Form Werden: Werke, Konzepte, Vorgänge, Situationen,
Informationen

Photographs and Conversations

Ausstellungsmacher

Sculptural Materiality in the Age of Conceptualism

Live in Your Head

*When
Attitudes
Become Form
Bern 1969
Venice 2013*

*Downloaded from
matthewbarringer.com
by guest*

KNOX GREYSON

*Travels in Conceptual Art,
1960-1976* Cca Wattis Inst
for Contemp Arts

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 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. *Harald Szeemann* Progetto Prada Arte 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. *'Op Losse Schroeven' and 'When Attitudes Become Form' 1969* Getty Publications

"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 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.

Individual Methodology
Routledge

Text by Claire Fitzsimmons, Jens Hoffmann.
The Museum of Modern Art
This report demonstrates the relationship between sexual health, human rights and the law. Drawing from a review of public health evidence and extensive research into human rights law at international, regional and national levels, the report shows how states in different parts of the world can and do support sexual health through legal and other

mechanisms that are consistent with human rights standards and their own human rights obligations.

Harald Szeemann
Psychology Press
"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://moussmagazine.it/55vb-fondazione-prada/#sthash.PpxmEBXE.dpuf>.
In & Out of Amsterdam Bern 1969
During the 1960s & 1970s, Amsterdam was a

nexus of intense art activities, drawing artists from all over the world. 'In & Out Of Amsterdam' presents more than 120 works - including works on paper, installations, photographs & films - by artists who were part of this remarkable creative culture.
Conceptual Art in a Curatorial Perspective
Walther König
Widely regarded as the most influential curator of the second half of the twentieth century, Harald Szeemann (1933–2005) is associated with some of

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 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.

Live in Your Head Hatje Cantz Pub

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.

When Attitudes Become Form Paul Mellon Centre
BA

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.

Bern 1969 Ambra Verlag
"This book casts the poet and filmmaker Pier Paolo Pasolini in a fresh light: his life and work in relation to the visual and performance arts of his time in both Europe and the US. Lavishly illustrated with both documentary and fine art images, it shows how essentially conservative Pasolini was politically and aesthetically despite his reputation as an avant-garde writer and filmmaker. But it also shows how truly advanced Pasolini was when it

comes to interdisciplinary art, making him enormously relevant today"--

When Attitudes Become Form ; Works, Concepts, Processes, Situations, Information ; Kunsthalle Bern, 22.3. - 27.4.1969
Manchester University Press

"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 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.

Maria Eichhorn Prestel Publishing

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. 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.

Critical Perspectives, Essays, and Conversations on Theory and Practice ICI Perspectives in Curating
A detail examination of the craftsmanship and lives of German woodcarvers from 1475 to 1525 discusses their artistic styles, techniques of carving, and place in society.
Artificial Hells Phaidon Press
Documents significant and pioneering exhibitions that took place between 1962 and 2002.
Kunsthalle Bern, 22.3-27.4 1969 : when Attitudes

Become Form : Works,
Concepts, Processes,
Situations, Information

Berghahn Books

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.

**Participatory Art and
the Politics of
Spectatorship**

Yale University Press

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.
when attitudes become form : works, concepts, processes, situations, information : Kunsthalle Bern, 22.3. - 27.4.1969
 University of Chicago Press

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
Live in your head Verso Books
 Robert Adams, one of America's foremost living photographers, has spent decades considering and documenting the landscape of the

American West and the ways it has been altered, disturbed, or destroyed by the hand of man. A professor of English before turning to photography, Adams is also a skilled writer and acute thinker on aesthetic questions. Aperture's previous bestselling collections of his essays, *Beauty in Photography* and *Why People Photograph*, assembled his thoughts on a range of subjects, including writing, teaching, photography's place in the arts and a host of

fellow photographers. *Along Some Rivers* collects Adams's correspondence and conversations--some of which have never been published before--with writers and curators including William McEwan, Constance Sullivan and Thomas Weski. In so doing, it provides another point of entry, offering a portrait of the artist in debate and elucidating his thoughts on a number of his now legendary projects, including *Cottonwoods* and *What We Bought*. Adams also

expounds on why, in his view, Marcel Duchamp has not been a helpful guide for art, and he discusses which filmmakers and painters have influenced him, which cameras he prefers and how he approaches printing his pictures. *Along Some Rivers* also includes a selection of 28 unpublished landscapes. [Thinking about Exhibitions](#) Jrp Ringier Kunstverlag Ag This catalogue offers a thorough and complete investigation of the pictorial work of Pier Paolo Calzolari (Bologna, 1943),

one of the most important contemporary Italian artists, an exponent since the sixties of the research related to the Arte Povera movement. Paintings and drawings represent a lesser known and exhibited part of his artistic production, but an equally important one: the practice of painting - as the artist himself declares - is a 'listening

tool', a state of 'suspension' capable of bringing to synthesis the multiple articulations of his research, both minimalist and sensual, conceptual and baroque. Through critical essays and an unprecedented conversation with the artist, the volume offers the opportunity to deepen the many ideas that arise

from the analysis of Calzolari's art: from his studies on colour, on the effects of light and on the transformations of matter, the relationship between painting and sculpture, up to the investigation on the relationship between artwork, space and observer. Exhibition: museo madre, Naples, Italy (08.06. ? 30.09.2019).

Best Sellers - Books :

- [Tucker](#)
- [Little Blue Truck's Valentine](#)
- [Saved: A War Reporter's Mission To Make It Home](#)
- [Hello Beautiful \(oprah's Book Club\): A Novel By Ann Napolitano](#)

- [Fast Like A Girl: A Woman's Guide To Using The Healing Power Of Fasting To Burn Fat, Boost Energy, And Balance Hormones By Dr. Mindy Pelz](#)
- [It Starts With Us: A Novel \(2\) \(it Ends With Us\)](#)
- [The Body Keeps The Score: Brain, Mind, And Body In The Healing Of Trauma](#)
- [8 Rules Of Love: How To Find It, Keep It, And Let It Go](#)
- [The Courage To Be Free: Florida's Blueprint For America's Revival By Ron Desantis](#)
- [The 48 Laws Of Power](#)