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Made Art History 1962-2002 Conceived
and edited by Phaidon Editors and Bruce
Altshuler Introductory essay and chapter
introductions by Bruce Altshuler .

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Dylaby, Amsterdam, 1962 25

Biennials and Beyond▯ Exhibitions That

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Biennials and Beyond brings together documentation of 25 exhibitions, each section prefaced by a short descriptive introduction and incorporating images of the catalogue, installation photographs, catalogue texts and press reviews.

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"Biennials and Beyond-Exhibitions That Made Art History ...

Exhibitions are hubs of interaction within the art world, the places where artists, dealers, critics, and collectors come together, and where the newest art first comes before the public. Biennials and Beyond is the first book to position a

Access Free Biennials And Beyond Exhibitions That range of contemporary exhibitions in the context of art history, providing installation photographs, exhibition floor plans and critical texts from the time, as well as an expansive account of recent exhibition history by Bruce Altshuler.

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Bruce Altshuler's sturdy book Biennials

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and Beyond □ Exhibitions That Made Art History, 1962-2002 □ brings important attention to what exhibitions and their makers can really do. It is a vital read, especially if you are fed up to the back teeth with all those bloody curators everywhere and have forgotten what on earth it is that they are supposed to do

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Book Review: Biennials and Beyond □

Exhibitions that made ...

Paired with Altshuler's Salon to Biennial:

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1863□1959, Biennials and Beyond outlines
a new reading of art history based on

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canonical exhibitions. The volume surveys such post-war developments as the role of commercial galleries during the 1960s, the influence of museums and corporate groups, artist-run spaces, and the impact of globalization on the art world.

Bruce Altshuler's "Biennials and Beyond:

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Biennials and Beyond opens in 1962 with the raucous installations of "Dylaby" (Dynamic Labyrinth) at the Stedelijk Museum in Amsterdam, and moves swiftly through the emergence of Pop, Minimalism and Arte Povera before arriving at the banner year of 1969. This is

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where three of the volume's 25 entries can be found: Seth Siegelaub's pioneering exhibition of Conceptual art, "January 5-31, 1969" in New York; Lucy Lippard's equally laconically titled "557,087" (which referred ...

Biennials and Beyond | Frieze

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