

Jens Hoffmann (Curating) From Z to A

Program Hapax Series

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N > Norm

A norm is any view or practice that seems natural and obvious, and so goes unchallenged. Though they differ among cultures, there are norms governing almost everything we do as humans, from how we make eye contact to how we respond to texts and emails. There are also codes about art making and exhibition making, certain ways of putting a pointing together or hanging work in an exhibition format, not all of which are essential to their respective forms.

As with any formula, if you follow the preconceived arrangement closely enough you barely have to think. Once you have been trained to put figures together to make a sum, the practice can be done minimized by. There is an unquestionable level of conveniende to this, but nathing to be gained. In fact, the case could be made that collectively, we have lost quite to bit through note repetitions the temptation to produce according to existing patterns has resulted in the wide spread hangenization of the art world. Among the vast quantity of shows produced every year worldwide, very few stand out, in art as in exhibition making, the truly influential procetilioners find ways to break with the normative code, showing that the standard that existed before only went unquestioned because nobody could see it.

Bachetors and masters programs in studio art and curatorial practice play a role in reinforcing certain methods as models. Pedagagy in these fields maintains a vicious cycle: the most tried and strue modes are the easiest to proles, and so they are perpetuated. Risk taking is rewarded only insofar as the product remains recognizable, within range of the norm if not mirroring it.

Paradaxically, some of the areas of curating that could be considered part of the expanded field additions that might initially have been intended to push the boundaries of the exhibition and the curatorial role such as workshops, panels, and screerings—have become norms in themselves. These supplemental programs are now expected as port and purcel of presenting a show. To be sure, they can be beneficial to the extent that they create new dialogues and allow for extern portations, but are

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An idiosyncratic investigation of curatorial practice

The sequel of the 2014 bestseller "(Curating) From A to Z," this book extends Jens Hoffmann's investigation of curatorial practice. Employing a diarist style, he completes his personal curatorial alphabet with a similar transparency, and the same idiosyncratic character revealed in many of his exhibitions. The entries are stimulating and intellectually rigorous, as well as being emotionally engaging.

Running in reverse order, each letter of the alphabet evokes a particular word related to the world of exhibition making: from S (as in Scenography) and R (as in Relational) to E (as in Education) and D (as in Durational). Other entries include those dedicated to the Venice Biennale, TATE, the Kunsthalle, and Lucy Lippard. "(Curating) From Z to A" thus offers a summary of the development of curatorial practice over the last two decades seen through the eyes of one of his leading practitioners.

The concepts deciphered in this volume are Zero; Yesterday; Xenophobia; Work; Venice Biennale; Utopia; TATE; Scenography; Relational; Quantity; Publication; Others; Norm; Modern; Lucy Lippard; Kunsthalle; Jury; Idiosyncratic; Humor; Gentrification; Feminism; Education; Durational; Commodity; Black Box; and Artificial.

Jens Hoffmann (b. 1974 in San José, Costa Rica) is a writer, editor, educator, and curator based in New York and Milan.