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**Abstract/Description**

Funded by Arts Council England and AHRC. Doherty is editor of this collection and wrote the introductory chapter. The book describes and analyses the shift from studio-based to situated art practices. Unlike the exhibition catalogue or monograph which promotes a particular artist or a curatorial thesis, the book gives insights into the range of strategies artists and curators have used to approach given contexts. Ranging from relational aesthetics to the concerns of site-specificity, it examines the value of context in the commissioning and production of temporary art works, drawing upon case studies and commissioned essays. As a result, Doherty received invitations to: Interface: Art and Contested Spaces, University of Ulster (2004); Experimental Communities, ARCO, Madrid (2005); Protections, Kunsthaus Graz (2006); Beyond the Studio, National College of Art and Design, Dublin (2007); Art in the Public Realm, Universities Venice, Milan (2007); New models of cooperation between the curator and the artist, Ludwig Museum, Budapest (2005); Contemporary Art, Fundacio La Caixa Barcelona. Doherty was invited to be inaugural Curatorial Fellow, Massey University, Wellington, 2006-09. Book reviewed in Flash Art magazine (2005), Gordon Dalton. Citations include "Architecture: Mouth Wide Open? Intervention by Invention", George Lovett, University of Sheffield, Rita L. Irwin, Kit Grauer, Ruth Beer, Gu Xiong, Barbara Bickel, "The Rhizomatic Relations of A/r/tography" University British Columbia, Stephanie Springgay, Penn State University; "Taking place: some reflections on site, performance and community", Research in Drama Education, 12:1, 1:14; Arts Council England, The power of art visual arts: evidence of impact (2006); Lizzie Muller, Ernest Edmonds, "Living Laboratories: Making and Curating Interactive Art Creativity and Cognition Studios", University Technology, Sydney; UKArtivistic, an international transdisciplinary event interPlay between art, information and activism (2005), Montreal QC (Canada). Book has become set text on curation and commissioning courses at Goldsmiths College, City University, New York.

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Art makes the world ponder, and so the world ponders. When it comes to thinking, man knows how to do it best when he compares. It is this need or ability to compare that brings us the various forms of art, including modern and contemporary. Arun Prabhu. Last Updated: Feb 23, 2018. If you look at the words alone, it's easy to get confused between them. 'Modern' means something that belongs to this age, the modern age, something new that excites us. The word 'contemporary' shows us things that are related to this time and date, or the present age. In the art world, however