

Reading list

Theory/background for seminars

PHOTOGRAPHY EXHIBITIONS

BATCHEN, Geoffrey, *Forget Me Not: Photography and Remembrance*, Princeton Architectural Press, New York, 2004.

BESHTY, Walead (ed.), *Picture Industry: A Provisional History of the Technical Image, 1844–2018*, Zürich, Editions JRP, 2019.

BOURDIEU, Pierre, *Photography : A Middle-Brow Art*, (trans. Shaun Whiteside), Stanford, Stanford University Press, 1990.

BRONS, Franziska, *Exposition eines Mediums. Internationale Photographische Ausstellung Dresden 1909*, Paderborn, Wilhelm Fink, 2015.

BROWN, Julie K., *Making Culture Visible. The Public Display of Photography at Fairs, Expositions, and Exhibitions in the United States 1847-1900*, Amsterdam, Harwood Academic Publishers, 2001.

BRY, Doris, *An exhibition of Photographs by Alfred Stieglitz*. Washington DC, The National Gallery of Art, 1958.

CHALLINE, Eléonore, *Le musée de photographie en France. Une histoire contrariée (1839-1945)*, Paris, Macula, 2017.

CHABERT, Garance and Mole, Aurélien, *Artist as Iconographers*, Paris, Empire Books, 2018.

DENOYELLE, Françoise, *Arles – Les Rencontres de la Photographie – Une histoire française*, Art book magazine, Paris, 2019.

DENOYELLE, Françoise, *Arles les rencontres de la photographie. 50 ans d'histoire*, Paris, La Martinière, 2019.

DEBLUË, Claire-Lise & LUGON, Olivier, *Transbordeur - photographie histoire société, n° 2 - Dossier « Photographie et exposition »*, Editions Macula, 2018.

DIBBETS, Jan, *Pandora's box*, Paris, Musée d'Art Moderne, 2016.

DOROTHEE, Richter, « *Revisiting Display : Display and Backstage* » in *OnCurating.com*, Issue-22-43, 2014.

DUNCAN, Forbe, *What kind of Museum of Photography Today ?*, Milan, Museo Fotografia Contemporanea, 2015.

FOGLE, Douglas, *The last picture show : Artist using photography 1960-1982*, Minneapolis, Walker Art Center, 2003.

FRIED, Michael, *Why Photography Matters as Art as Never Before*, New Heaven, Yale University Press, 2008.

GREEN, David, *Where is the Photograph?*, London, Photoworks, 2002.

GLICENSTEIN, Jérôme, *L'Art, une histoire d'expositions*, Paris, PUF, 2009.

- GRAU, Donatien & WIESNER, Christoph (dir.). *After the Crisis Contemporary States of Photography*, Zurich, Diaphanes, 2019.
- KARDON, Janet, *Image Scavengers : Photography*, Philadelphia, Institute of Contemporary Art, University of Pennsylvania, 1982.
- LOHSE, Richard Paul, *Neue Ausstellungsgestaltung/Nouvelles conceptions de l'exposition/New Design in Exhibitions. 75 exemples des nouvelles formes d'exposition*, Erlenbach-Zurich, Les Éditions d'architecture, 1953.
- LUC, Benito, *Les festivals en France : marché, enjeux et alchimie*, Paris, L'Harmattan, 2001.
- LUGON, Olivier (ed.), *Exposition et médias. Photographie, cinéma, télévision*, Lausanne, L'Âge d'homme, 2012.
- MALRAUX, Andre, *Le musée imaginaire, Psychologie de l'art*, Paris, Albert Skira, 1947.
- MARTINEZ, Léo, *Le rôle des expositions dans la valorisation de la photographie comme expression artistique, en France de 1970 à 2005*. Thèse de doctorat en Histoire de l'art sous la direction de Luce Barlangue. Université de Toulouse, 2011.
- MAURO, Alessandra (dir.), *Photoshow, Landmark Exhibitions that Defined the History of Photography*, London, Thames & Hudson, 2014.
- MOREL, Gaëlle, *The Spaces of the Image*, Montréal, Le Mois de la Photo à Montréal, 2009.
- PARCOLLET, Rémi, *La Photographie de vue d'exposition, thèse de doctorat : histoire de l'art*, S. Lemoine (dir.), Université Paris 4, 2009.
- PARCOLLET, Remi (dir.), *Photogénie de l'exposition*, Paris, Manuella, 2018.
- RASTENBERGER, Anna-Kaisa and SIKKING, Iris, *Why Exhibit ? Positions on Exhibiting Photographies*, Amsterdam, FW:Books & The Academy of Fine Arts University of Helsinki, 2018.
- RIBALTA, Jorge (ed.), *Public Photograph Spaces. Propaganda Exhibitions, from Pressa to The Family of Man 1928-55*, Barcelone, Macba, 2009.
- ROUQUETTE, Jean- Maurice , BARRAU, Denis, DUMOULIN, Philippe, *Rencontres d'Arles, Les Débuts*, Mouries, Geimo création, 2017.
- SAYAG, Alain & LEMAGNY, Jean-Claude (dir.), *L'invention d'un art*, Paris, Éditions Centre Pompidou/Adam Biro, 1989.
- SCHERF, Angeline, CASTEX, Jessica, LYKKEBERG, Toke (eds.), *Co-Workers : le réseau comme artiste*, Paris, Paris-Musées, 2015.
- SQUIERS, Carol (ed.), *What is a Photograph?*, International Center of Photography, New York, Prestel, 2014.
- STAHEL, Urs, Well, *What is Photography?*, Zurich and Winterthur, Scalo and Fotomuseum Winterthur, 2003.
- SZARKOWSKI, John, *Photography Until Now*, Little Brown & Co, Massachusetts, 1992.
- TAYLOR, Roger, *Photographs Exhibited in Britain 1839-1965*, Ottawa, National Gallery of Canada, 2002.
- THOMAS, Gaëtan, *Pictures. S'appropriier la photographie*, New York, 1979-2014, Cherbourg-Octeville, Le Point du Jour, 2016.
- WOOLDRIDGE, Duncan and SOUTTER, Lucy, *Writers Conversations*, London, 1000words, 2023.

Photography exhibitions (Articles)

ALLOWAY, Lawrence, « Artists and Photographs » in *Studio International* 179, 1970.

BOLTANSKI, Luc, ESQUERRE, Arnaud, *Arles : de l'Atelier des locomotives à l'explosion d'art contempo-*

- rains in « Enrichissements : une critique de la marchandise », Paris, Gallimard, 2017.
- BROCARD, Hélène, « Les expositions de photographie, 1855-1870 », Revue de l'art, n° 154, 2006.
- BUNNELL, Peter, « Photography as Sculpture and Prints » in Art in America 57, 1969.
- CHOI, Binna, KRAUSS, Annett, «Unlearning Institutions. Do as You Present (Or Preach) » in How Institutions Think, CCS Bard, 2019.
- CRIMP, Douglas, «The Museum's Old / The Library's New Subject » in The Contest of Meaning: Critical Histories of Photography, Richard Bolton, ed., Cambridge, MIT Press, 1989.
- CRIMP Douglas, MEINHARDT Johannes. An arrangement of pictures, New York. Assouline, 2000.
- DEMAND, Thomas, « Sortir du Cadre » in Habiter l'Exposition, Paris, Manuella Éditions, 2020.
- DUNCAN, Forbes, « Fotomuseum 2050 » in C Photo 10: Don't Call Me a Photographer !, Madrid, Ivorypress, 2015.
- EBNER, Florian « What's The Image Got To Do With You? A Rebellious Generation and Its Search For A Different Kind Of Photography » in Werkstatt Für Photographie 1976-1986, Essen, Museum Folkwang, 2017.
- FRIED, Michael, Contre la théâtralité. Du minimalisme à la photographie contemporaine, Paris, Gallimard, 2007.
- KEIJSER, Hester, « Manifesto for Future European Photo Festivals » in Mrs. Deane, 2017.
- JEANPIERRE, Laurent et KIHM, Christophe (dir.), « Les expositions à l'ère de leur reproductibilité », Artpress 2, no 36, févr.-avr. 2015.
- LAHTI, Sofia and RASTENBERGER, Anna-Kaisa, « Archive Fever and Catastrophe. How Can a Photograph Found in the Archives Become an Opportunity for Different Historical and Aesthetic Experiences? » in Mustarinda, Issue: Objects on Oil, 2014.
- LUGON, Olivier, « Dynamic Paths of Thought. Exhibition Design, Photography and Circulation in the Work of Herbert Bayer », in François Albera et Maria Tortajada (dir.), Cinema Beyond Film. Media Epistemology in the Modern Era, Amsterdam, Amsterdam University Press, 2010.
- LUGON, Olivier, «La photographie mise en espace», dans Études photographiques, n° 5 Novembre 1998.
- LUGON, Olivier, « Kodakoration, photographie et scénographie d'exposition autour de 1900 » in Etudes photographiques n° 16, 2003.
- LUGON, Olivier, « The Ubiquitous Exhibition. Magazines, Museums and the Reproducible Exhibition after World War II », in Thierry Gervais (dir.), The 'Public Life' of Photographs, Toronto/Cambridge, RIC Books/MIT Press, 2016.
- PHILLIPS, Christopher, « Judgement Seat of Photography » in October no.22, 1982.
- ROBERTS, John, « Photography, Iconofobia, and the Ruins of Conceptual Art » in The Impossible Document : Photography and Conceptual Art in Britain, London, Camera Works, 1997.
- ROUBERT, Paul-Louis, « 1859. Exposer la photographie », Études photographiques, no 8, nov. 2000.
- RUBINSTEIN, Daniel, «What is 21st Century Photography? » in The Photographers Gallery Blog, 2015.
- SEKULA, Allan, «The Traffic in Photographs » in Art Journal, Vol. 41, No. 1, Photography and the Scholar/Critic (Spring, 1981), CAA, New York, 1981.
- STRAND, Nina, « The shape of things to come » in Objektiv 17, 2018.
- SOHIER, Estelle, LUGON, Olivier et LACOSTE, Anne (dir.), « Musées de photographies documentaires », Transbordeur. Photographie, histoire, société, Paris, Macula, no 1, 2017.
- STRITZLERLEVINE, Nina, «Curating History, Exhibiting Ideas: Henry-Russell Hitchcock and Architectural

Exhibition Practice at the MoMA,” in Summerson and Hitchcock: Centenary Essays on Architectural Historiography, ed. Frank Salmon, London, Yale University Press, 2006.

SOLOMON-GODEAU, Abigali « Mandarin Modernism: "Photography until Now » in Art in America, 1990.

TRAUMANE, Māra, « Working with Peripheries: Workshop for the Restoration of Unfelt Feelings » in post.moma.org, 2022.

V.A. « Circulating Exhibitions 1931-1954 » in The Bulletin of the Museum of Modern Art Vol. 21, No. 3/4, New York, The Museum of Modern Art, 1954.

WALL, Jeff, « Marks on Indifference : Aspects of Photography in, or as, Conceptual Art, in Reconsidering the Object of Art, 1965-1975, Los Angeles, Museum of Contemporary Art, 1995.

WALL, Jeff, « Photography and Liquid Intelligence » in Jeff Wall : Selected Essay and Interviews, New York Museum of Modern Art, 2007.

Photography exhibitions (Conferences & Workshop)

Is Photography Over?, SF MOMA, April 22–23, 2010.

Socially Engaged Practice: Ethics, Aesthetics, Politics or Economics?. Centre for Contemporary Art, Glasgow, United Kingdom, 2 March 2013.

What Kind of Museum of Photography Today?, Museo di Fotografia Contemporanea, Cinisello Balsamo, Milan, 17 May 2014

Rethinking the Photographic Institution, Moderna Museet, Stockholm, 10 February 2015.

Affect and Exhibitions. Hrafnseyri, The Westfjords of Iceland, Iceland, 26 August 2017.

Affect and Curating: Feeling the Curatorial. Whitechapel Gallery, London, United Kingdom, 19 January 2017.

New Institutionalities, Nottingham Contemporary, United Kingdom 13 July 2017.

Care Crisis, Care Corrective: An Open Forum on Cultural Work. Blackwood Gallery, University of Toronto.

Why Exhibit ? Krakow Photomonth, June 2018.

Curating photography today, Le Bal, August 30, 2018.

Ça va pas?!, École Nationale Supérieure de la Photographie de Arles, November 26, 2020.

New Alphabet School #4 Caring. Haus der Kulturen der Welt, Berlin, Germany 12 June 2020.

Vous êtes ici ... ou pas? Recherche, enseignement et création, École Nationale Supérieure de la Photographie de Arles, July 7, 2022.

ART INSTITUTIONS

BEHNKE, Christoph, KASTELAN, Cornelia, KNOLL, Valérie and WUGGENIG, Ulf (eds.), Art in the Periphery of the Center, Sternberg, London, 2015.

BAKER, Emma, Contemporary culture of display, New Heaven, Yale University Press, 1999.

BASUALDO, Carlos, « The Unstable Institution » in Manifiesta Journal 2, 2003.

BISHOP, Rya, GANSING, Kristoffer, PARIKKA, Jussi and WILK, Elvia (dirs.), Across and Beyond: Post-Digital: Practices, Concepts and Institutions, Sternberg Press, 2016.

BISHOP, Claire, Installation Art : A Critical History, Londres, Routledge, 2012.

- BONK, Ecke, Marcel Duchamp : The Portable Museum, London, Thames and Hudson, 1989.
- CHOI, Binna, KRAUSS, Annette, VAN DER HEIDE, Yolande and ALLAN, Liz (dir.), Unlearning Exercises: Art Organizations as Sites for Unlearning, Utrecht, Valiz/Casco, 2019.
- DELISS, Clementine, The Metabolic Museum, Hatje Cantz, Berlin, 2020.
- DEOTTE, Jean-Louis and HUYGUE, Pierre-Damien (sous la direction de). Le jeu de l'exposition, L'Harmattan, Paris, 1998.
- DERNIE, David, Exhibition design, London, Laurence King Publishing, 2006.
- DOUGLAS, Mary, How Institutions Think, New York, Syracuse University Press, 1986.
- DUNCAN, Carol, Civilizing Rituals. Inside Public Art Museum, London/New York, Routledge, 1995.
- ECO, Umberto, L'oeuvre ouverte (The Open Work), Harvard University Press, 1989.
- FILIPOVIC, Elena, The Artist as Curator, Milano, Mousse Publishing, 2017.
- FALGUIÈRES, Patricia, MOLLET-VIÉVILLE, Ghislain et DAVILA, Thierry, L'appartement, Genève, Mamco, 2020.
- FIBICHER, Bernard. L'art exposé : quelques réflexions sur l'exposition dans les années 90, sa topographie, ses commissaires, son public et ses idéologies, Sion, Cantz, 1995.
- FURGESON Bruce W., GREENBERG Reesa et NAIRNE Sandy. Thinking About Exhibitions, London: Routledge, 1996.
- GILLICK, Liam, Curating with Light Luggage, München, Revolver Publishing 2005
- GREEN, Alison, When Artists Curate: Contemporary Art and the Exhibition as Medium, London, Reaktion Books, 2018.
- GUATTARI, Felix, Les trois écologies, Editions Galilé, 1989
- HAACKE, Hans, Working Conditions: The Writings of Hans Haacke, MIT Press, Massachusetts, 2016.
- HARDINGHAM, Samantha, (dir), Cedric Price Works 1952-2003: A Forward-Minded Retrospective, AA publications, London, 2016.
- HAUSWEDELL, Tessa, KÖRNER, Axel, and TIEDAU, Ulrich (eds.), Re-Mapping Centre and Periphery, UCL Press, London, 2019.
- HOFFMANN, Jens (ed.), The Exhibitionist ; Journal on Exhibition Making- The first six Year, New York, The Exhibitionist, 2017.
- KEMBER, Sarah, iMedia: The Gendering of Objects, Environments and Smart Materials, Palgrave Macmillan, London, 2016
- KHONSARY, Jeff and Lee Podesva, Frisina, Institutions by Artists, Vancouver, Fillip Editions, 2012.
- LEMAITRE, Christophe, MOLE, Aurélien, PARCOLLET, Remi, Postdocument, Trombolo press, 2015.
- LEGUILLON, Pierre (ed.), Oublier l'Exposition, Special Issue, ArtPress 21, 2020.
- MORRIS, David (dir.). Afterall : The Exhibition Histories, Berlin, Koenig Books,
- ODOHERTY, Brian, Inside the White Cube. The Ideology of the Gallery Space, Santa Monica and San Francisco, Lapis, 1976.
- O'NEILL, Paul, STEEDS, Lucy and WILSON, Mick (dir), How Institutions Think, Between Contemporary Art and Curatorial Discourse, MIT Press, Massachusetts, 2017.

STAFFORD, Barbara Maria, « Voyeur or Observer? Enlightenment Thought on the Dilemmas of Display » in Configurations 1, no.1, 1993.

RICHTER, Dorothee (dir), Contemporary Art Biennales – Our Hegemonic Machines in Times of Emergency Issue 46, OnCurating.org, 2020.

ROMAN, Mathilde, Habiter l'exposition, L'artiste et la scénographie, Paris, Manuella Éditions, 2020.

ROSATI, Lauren and STANISZEWSKI, Mary Anne, Alternative histories, New York Art Spaces, 1960-2010, MIT Press, Massachusetts, 2012.

VON HANTELMANN, Dorothea, Notes on the Exhibition: 100 Notes, 100 Thoughts: Documenta Series 088, Hatje Cantz, Berlin, 2012.

VON HANTELMANN, Dorothea, How to Do Things with Art – The Meaning of Art's Performativity, JPR Editions, 2010.

Exhibitions (selection)

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| 1970 Photography into Sculpture MoMA, New York | Curator: François Aubart Villa du Parc - centre d'art contemporain Annemasse, France | da & Daniel Gustav Cramer Curators : Garance Chabert & Aurélien Mole Villa du Parc - centre d'art con- temporain. Annemasse. | 2013 Dear Aby Warburg, What Can Be Done with Images? Dealing with Photographic Material Museum für Gegenwartskunst, Siegen. |
| 1977 Pictures Curator: Douglas Crimp Artist Space, New York | 2015 The Whole World, Up to Today Artists : The Atlas Group, Bernd et Hilla Becher, Christian Boltanski, Frédéric Bruly Bouabré, Gérard Collin-Thiebault, Hanne Darboven, docu- mentation céline duval, Hans Peter Feldmann, On Kawara, Christian Mar- clay, Batia Suter, Oriol Vilanova, Akram Zaatari Villa du Parc - centre d'art contemporain. Annemasse. | 2015 The Promise of the Screen, an "à la carte" franchise Artist : Pierre Leguillon Villa du Parc - centre d'art con- temporain. Annemasse. | 2015 Light, Paper, Process: Reinvent- ing Photography The Getty Center, Los Angeles. |
| 1985-2020 New Photography MoMA, New York. | 1988- 1991 Sous le soleil Villa Arson, Nice, France | 2018 Radial Grammar Batia Suter Le Bal, Paris. | 2016 A New Display: Visual Storytell- ing at a Crossroads Krakow Photomonth, Krakow. |
| 2002 Partners (The Teddy Bear Project) Curator : Ydessa Hendeles Haus der Kunst, Munich | 2009 Surface Series Artist : Batia Suter Culturgest, Porto | 2019 What A Story! Arles Turns 50, The Rencontres Collection Curator : San Stourzé Église des trinitaires, Les Ren- contres d'Arles, Arles. | 2018 Parallel Encyclopedia Batia Suter Photographers Gallery, London. |
| 2009 Diane Arbus : retrospective imprimee, 1960-1971 Comissaire : Pierre Leguillon Centre Régional de la Pho- tographie Nord Pas-de-Cal- ais, Douchy-les-Mines | 2015 Le Classisme Artists : Joe Scanlan Commissariat : François Aubart Villa du Parc - centre d'art contemporain. Annemasse. | 2019 Snap+Share, Transmitting Pho- tographs from Mail Art to Social networks Curator : Clement Cheroux Moma San Francisco. San Francisco. | 2021 Desiderea Nuncia Smith Monoprix, Les Rencontres d'Arles, Arles. |
| 2011 From here on Curators : Joachim Schmid, Joan Fontcuberta, Erik Kessels , Clement Cheroux and Martin Parr Atelier de la mécanique, Les Rencontres d'Arles. France. | 2015 Constellating Images Artists : Luis Jacob, Ryan Gander, Aurélien Fro- ment, Alexandra Leykauf, Benoit Maire, Jonathan Monk, Sara VanDerBeek Curators : Garance Chabert & Aurélien Mole Villa du Parc - centre d'art contemporain. Annemasse. | 2019 Picture Industry Curator: Walead Beshty Atelier des Forges, Luma Arles, Arles. | 2022 Zoo-Morphe Batia Suter Rennes. |
| 2015 The Appropriationnist (again and with) | 2015 The Infinite Library Artists : Haris Epaminon- | 2012 Un laboratoire des premières fois : les collections de la Société Française de Photographie Curator : Luce Lebart Musée départemental Arles an- tique, Rencontres d'Arles, Arles. | |

COLLABORATIONS

- BLAMEY, David, Here, There, Elsewhere: Dialogues On Location and Mobility, London, Open Editions, 2002.
- CHOI, Binna, LIND, Maria, PETHICK Emil, PETREŠIN-BACHELEZ, Nataša (Eds.), Cluster: Dialectionary, London, Sternberg Press, 2014.
- CLARK, Tim (ed.), Curators Conversations London, 1000words, 2021.
- HAUSWEDELL, Tessa, KÖRNER, Axel and TIEDAU Ulrich, Re-Mapping Centre and Periphery. Asymmetrical Encounters in European and Global Contexts, London, UCL Press, 2006.
- CONDORELLI, Céline, « You Display, I Display, We Display » in CURA., Issue 20, Fall 2015.
- O'NEILL, Paul & WILSON, Mick, Curating Research, London, Open Editions, 2014.
- O'NEILL, Paul & WILSON, Mick, STEEDS, Lucy (eds.), The Curatorial Conundrum What to Study? What to Research? What to Practice?, Massachusetts, The MIT Press, 2016.
- MICHAUD Yves. L'artiste et les commissaires : quatre essais non pas sur l'art contemporain mais sur ceux qui s'en occupent, Nîmes, Jacqueline Chambon, 1989.
- RECKITT, Helena, Trust and the Artist-Curator Relationship in C Magazine, 2018. CONDORELLI, Céline, « You Display, I Display, We Display » in CURA., Issue 20, Fall 2015.
- RICHTER, Dorothee, Artists and Curators as Authors – Competitors, Collaborators, or Team-workers?, On-Curating JOURNAL 19, 2013.

Relevant projects with similar themes

Futures Photography
<https://www.futures-photography.com/>

Parallel Platform
<https://paralleplatform.org/>

Ci.CLO Plataforma de Fotografia
<https://ciclo.art/pt>

The Perennial Biennial
<https://www.perennialbiennial.com/>

Photoworks Festival 2020
<https://photoworks.org.uk/festival2020/>

Forums on Contemporary Photography
<https://www.moma.org/calendar/programs/83>

Live/life (1996)
<https://www.amazon.co.uk/Life-Live-Musee-DArt-Moderne/dp/2879003229>

Peckham24
<https://www.peckham24.com/>

Lofoten International Art Festival
<https://2022.liaf.no/>

Munch Museum
<https://www.munchmuseet.no/en/>

Triangle France
<https://www.trianglefrance.org/fr/>

Foundation for Visual Arts
<https://www.annalindhfoundation.org/members/foundation-visual-arts>

World of Matter
<http://worldofmatter.net/>

Eastside Projects
<https://eastsideprojects.org/>