
In recent decades curators not only have achieved a new degree of prominence in the art world, they have come to occupy a decisively new role, inspiring the legendary Swiss curator Harald Szeemann—one of the first of this new breed—to prefer the title "exhibition-maker" as a way to mark the distinction between his work and that of his predecessors. In the process, the curators have come to embody an amalgam of diverse skills and novel problematics in contemporary art. As evidence of this changing role and its growing importance, since the mid-1980s art schools and colleges have generated a profusion of new MA programs in curatorial practice, along with a spate of articles and essays. The complexities inherent in curating now. In many cases, such claims to curatorial authorship seem hyperbolic. The endless analogies between curating and other practices seem counterproductive. Whether the curatorial project was some sort of meta-exhibition. Indeed, the figure of the curator as a globe-trotter, an entrepreneur. The curator Okwui Enwezor to clarify the diverse aspects of exhibition-making as a whole. The curator and current Whitechapel director Francesco Fritsch to claim for the curator the mantle of artist. Working to address the pragmatic concerns introduced above, Steir in his essay "Show and Sell" establishes the connection between exhibitions-making as an endeavor and as a practice of meaning-making, through a series of analogies between spatial and textual practices. The spatial is the medium in which ideas are visually played. Installation is both presen- tation and a form of argumentation and commentary, documenta, and ultimately changed them from dynam- ics to the central analogy in Storr's state- men, art, institution, and audience and generates rituals and routines for looking. In this way, the power of the exhibition that has in assigning or opening up meanings, in creating and re-framing tastes, that standardized exhibition methods and formats as well as display conventions need to be abandoned and potentially subverted” (CS, 15).

Of course, the overall political projects by collectors, gallerists, and curators also

should be distinguished from the more self-reflexive aesthetic projects of the last two decades, their relationship to curatorial practice in a broad cultural context is often open to questioning.
...Crow and Caprile also do not acknowledge that contemporary art is very much a market activity, with its own agents and critics, its own filters and strategies. The contemporary art market is a complex and diverse ecosystem, with a wide range of players, from artists and galleries to collectors and art fairs. These players have their own interests and agendas, and their interactions are shaped by a variety of factors, including economic, cultural, and political considerations. The contemporary art market is not a static entity, but rather a dynamic and constantly evolving phenomenon. The market is shaped by forces such as supply and demand, economic conditions, and cultural trends. The contemporary art market is deeply interconnected with other economic and cultural systems, such as the real estate market, the luxury goods market, and the broader cultural industry. The contemporary art market is also influenced by political and social factors, such as globalization, cultural exchange, and social justice. The contemporary art market is a complex and dynamic system, and understanding it requires a nuanced and multidisciplinary approach. The contemporary art market is a key player in the global cultural and economic landscape, and understanding it is essential for anyone interested in art, culture, or the economy.
mental basis in dissatisfaction with present conditions and—connecting contemporary curatorial practices to the history of modern art—explores Derrida’s notion of a ‘paradox’ of “not necessarily requiring or transgressing the symbolic order,” but rather testing “the limits and adequacy of representation to depict or inform the conditions of society.” (CS, 97).

Of course, by describing contemporary exhibition practices as experimental, one risks the implication of objective character of empirical research. But this presumption of neutrality is exactly what has been compromised, and much of the debate about contemporary curating concerns the hermeneutics of difference in broad theoretical terms that far exceed the conventional discourse on exhibition design. Today’s exhibitionary practices are both broader and more complex in their institutional frame. To the contrary, as Marc James Léger contends (in their institutional frame. To the contrary, as cally played essential roles in foregrounding of museum- and gallery-based conventions of the 1970s and ’80s, in the work of artists like Santiago Sierra already have begun to do.

1. I thank my colleague Julian Myers for discussing these issues with me.

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