





## H > Humor

Humor is femously hard to describe. Trying to conficulate what makes a joke amusing always makes it less fammy. The difficulty in summarizing the section is not form the section of munor, however, does not distinct his simportance. Exactly the appeals is not existent in the simportance. Exactly the appeals exhibition making. There is so little about art hat gave unsepticies, that executively section that gave unseptices, that executively that sudes analysis is rare and delightful. A joine can be a very of colluding with the audience, of inviting people to take part in screening and to take pleasure in it, without having to justify their enjoyment. In other words, humor can be freeling, expectably in areas too to there's

There are as many types of humor in art as there are outside of it—some more serious than others—and they can often be found in combination. Light varieties like the sight gag, pun, and one-liner can be employed in service of a

enougher cort; amorable invewerable. The 2012, sook its inspiration from the Marx Brothers' cook its inspiration from the Marx Brothers' cook its inspiration from the Marx Brothers' makes to provide the second cook of the Mark label of the Mark the second cook of the Mark the work of contemporary critists such as Jack colosistein and Richard Prince. In the chow, lookstein of Marked Prince in the chow lookstein of Marked Prince in the chow, lookstein of the chord of the chord marked the chord for the chord of the chord for the declaration of the chord for the declaration of the form of fo

with its depletion of a know-nothing, wisecrasking, guoted dictator, offers makingful lessons about the age of Trump, ("If you think the country's bed off row, just till il get through with it."] As the florx Brothers inditated—and the popularity of solitical news shows confirms—humor can be a means of infitration, a way of sensing up bulgets that are varied to the confirms of the property of the worn out on the cornect clarinish steplyed by corn out on the cornect clarinish steplyed by professional newcoasters, we turn to their

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## Jens Hoffmann (Curating) from Z to A

£7.00

The sequel of the 2014 bestseller (<u>Curating</u>) 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 F (as in Feminism) 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 its 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, exhibition maker, and educator based in New York.

Part of the Hapax series.

## **Product Details**

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