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Bruce Altshuler

Introductory essay and
chapter introductions by
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Contents Preface 07

Introduction 09 01

Dylaby, Amsterdam,
1962 25

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Biennials and Beyond
brings together

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documentation of 25
exhibitions, each section
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and incorporating
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installation photographs,
catalogue texts and
press reviews.

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interaction within the art world, the places where artists, dealers, critics, and collectors come together, and where the newest art first comes before the public.

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floor plans and critical texts from the time, as well as an expansive account of recent exhibition history by Bruce Altshuler.

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brings important
attention to what
exhibitions and their

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makers can really do. It is a vital read, especially if you are fed up to the back teeth with all those bloody curators everywhere and have forgotten what on earth it is that they are supposed to do anyway.

Book Review:
Biennials and Beyond
– Exhibitions that
made ...

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Paired with Altshuler's
Salon to Biennial:
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Made Art
Art History: 1863–1959,
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outlines a new reading
of art history based on
canonical exhibitions.

The volume surveys
such post-war
developments as the role
of commercial galleries
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and corporate groups,
artist-run spaces, and
the impact of
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'Dylaby' (Dynamic

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Labyrinth) at the
Stedelijk Museum in
Amsterdam, and moves
swiftly through the
emergence of Pop,
Minimalism and Arte
Povera before arriving
at the banner year of
1969. This is where
three of the volume's
25 entries can be found:
Seth Siegelaub's
pioneering exhibition of
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‘January 5–31, 1969’ in

New York; Lucy

Lippard’s equally

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