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# Hans Ulrich Obrist: Interviews, Volume 2



## Synopsis

Since Hans Ulrich Obrist--museum director, curator, writer, cultural instigator and professional conversationalist--released his bestselling first volume of interviews back in 2004, one wonders if there is a living artist, musician or writer left with whom Obrist hasn't recorded an interview. Happily, of course, there are plenty. Obrist--who was born in Zurich in 1968, and who joined London's Serpentine Gallery as Co-Director of Exhibitions and Programmes and Director of International Projects in 2006--makes it his business to cross paths with the most significant thinkers of our time, from in or outside the artworld. Since 1993, he has conducted literally hundreds of interviews. The 70 published here are taken from an archive containing nearly 2,000 hours of recordings and organized by interviewees' dates of birth. Volume 2 is another collection of insightful dialogues with a diverse group of architects, artists, filmmakers, historians, musicians, philosophers and writers--including Björk, Miranda July, Studs Terkel, Czeslaw Milosz, Alejandro Jodorowsky, Emmett Williams, Merce Cunningham, Richard Hamilton, Doris Lessing, Benoît Mandelbrot, Kazuo Shinohara, Jacques Herzog, Ai Wei Wei, Arto Lindsay and Michel Houellebecq-- a rich trove of international cultural thought spanning the past 100 years. Encyclopedic in scope but intimate in tone, these exchanges provoke unexpected torrents of biographical trajectories, theoretical adventurings and inklings of projects to come.

## Book Information

Paperback: 950 pages

Publisher: Charta (February 28, 2010)

Language: English

ISBN-10: 8881587319

ISBN-13: 978-8881587315

Product Dimensions: 8.1 x 5.6 x 1.9 inches

Shipping Weight: 2.4 pounds

Average Customer Review: 4.0 out of 5 stars Â See all reviews Â (1 customer review)

Best Sellers Rank: #886,230 in Books (See Top 100 in Books) #104 in Â Books > Arts &

Photography > Individual Artists > Essays #4635 in Â Books > Arts & Photography > History & Criticism > Criticism

## Customer Reviews

Hans Ulrich Obrist is a Swiss art historian and curator and has been absorbed for the last few years with his 'Interview Project'. This is the second volume of these published interviews and they make

for informative and entertaining reading. He arranges the interviews according to the birth dates of his interviewees spanning from 1900 to 1989. Each interview is backed with biographical data as well as the time and particular place where each interview takes place. His subjects represent the gamut of art; writers, painters, dancers, photographers, architects, filmmakers, philosophers, singers including such people as Studs Terkel, Michel Houellebecq, Annette Messager, Jason Rhoads, Björk, Terence Koh, Merce Cunningham, Czeslaw Milosz, Richard Hamilton, Ai Wei Wei, Doris Lessing - a total of 70 cultural icons, each taking up about 10 to 15 pages. The interviews are more dialogues than question and answer format: each time with a new person expands the possibilities of conversation and the range of topics discussed. With Volume I and II this is probably the closest we will come to oral history as captured by an informed listener. It is a big book (950 pages) and is not meant to be read linearly. Time is needed between dialogues to digest all the information that is contained here. Grady Harp, June 11

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