

**Its All About Money: The rise of the new curator.**

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I contend that during the twentieth century, in a select number of Western democracies and in particular the United States and Switzerland (where specific links between economic growth and its concomitant social shifts have been recognised), there emerged the independent-entrepreneurial curator as a key player both within the art museum and independent from it. With precursors dating back to possibly the fifteenth century, both Seth Seigelaub in New York and Harald Szeemann in Bern, Switzerland have become representative of the emerging post-1945 independent-entrepreneurial curator. In 1969, both Seigelaub and Szeemann curated what were to become seminal exhibitions. Seigelaub employed an empty office space at 44 East 52nd St, New York City for his exhibition, while Szeemann curated his in the Kunsthalle, Bern.

Both exhibitions were to have immediate impact on the two curators' careers, and signalled the rise of the independent-entrepreneurial curator as a powerful transformer within the broader arena of late modernist visual arts production, museology and curatorship. These exhibitions also marked a changing relationship between artists and curators, and the subsequent framing, presentation and reception of contemporary art. In this paper, I will attempt to identify the key characteristics of the independent-entrepreneurial curator as evidenced by Seigelaub and Szeemann, and argue the ongoing relevance of this type of curatorship to the visual arts in the twenty-first century.

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