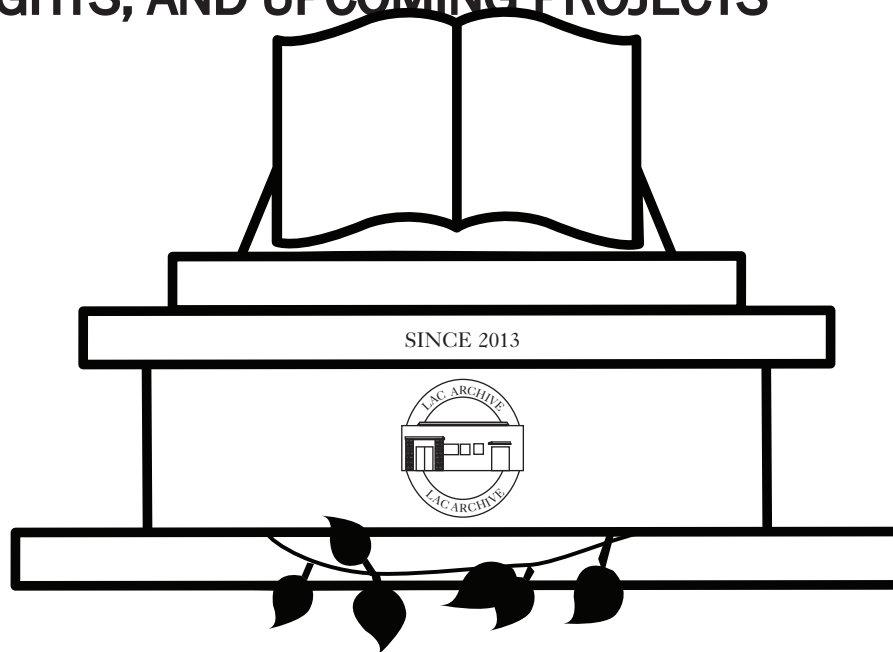


**A
MINI SYPOSIUM
ON LEGENDARY CURATOR,
HAROLD SZEEMANN.
CURATORS AND SCHOLARS
FROM THE GETTY RESEARCH INSTITUTE
WILL SHARE THEIR RESEARCH,
INSIGHTS, AND UPCOMING PROJECTS**



Pietro Rigolo

What about the Father?

The trilogy of exhibitions Szeemann worked on for about a decade following Grandfather (*The Bachelor Machines*, 1975; *Monte Verità*, 1978; *Der Hang zum Gesamtkunstwerk*, 1983) will be read as a phantasmagorical re-consideration of modernity and power relations, ultimately dealing with the role of the artist within his/her own community and the world at large.

Doris Chon

Harald Szeemann's Museum of Obsessions

Despite its profound methodological and archival significance, the Museum of Obsessions founded by Harald Szeemann in 1973 remains obscure among his achievements as a curator. He described it as both a think tank and a repository containing all of his exhibitions, a fictional "museum in the head" devoted to his conception of artistic practice as the product of visionary obsession.

Glenn Phillips

Grandfather, A Pioneer Like Us

A discussion of Harald Szeemann and his 1974 exhibit, *Grandfather, A Pioneer Like Us*.

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