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Everyone's a Curator. That's Not (Always) a Bad Thing

Alina Cohen

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Francisco Correa Cordero—who runs the Tribeca gallery Lubov, works as executive coordinator at Independent Curators International (ICI), and serves as a “guest curator” for [Foundwork](#) (a new online [platform](#) for emerging artists)—began his career studying photography and studio art. Calling himself a curator, he now helps artists realize new projects and organizes public programs. The role, for him, is less about objects than about engagement. “Artists bring an entirely different approach of conceiving shows and working around ideas,” he told me. Such examples are myriad: Earlier this year, [Maurizio Cattelan](#) organized a major show at the [Yuz Museum](#) in Shanghai, which centered on the idea of copying, or appropriation (his contributions included a small replica of the Sistine Chapel). MoMA gave [David Hammons](#) curatorial credits for last winter’s “[Charles White—Leonardo da Vinci](#)” show; [Julie Ault](#) contributed and curated her own eclectic art collection into a two-part exhibition at [Artists Space](#) in 2013; the [Whitney](#) invited [Robert Gober](#) to curate an exhibition of paintings by [Charles Burchfield](#) in 2010; the list goes on and on.

Artists also understand the process of working in a studio better than most academics. It's silly, and elitist, to dismiss what Cordero does as non-curatorial because he's taken an alternative route to get there.

Full article: <https://www.artsy.net/article/artsy-editorial-everyones-curator-bad-thing>

lubov.nyc
info@lubov.nyc

(347) 496-5833

373 Broadway, #207
New York, NY 10013