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This anthology provides a multivocal critique of the exhibition of contemporary art, bringing together the writings of artists, curators, and theorists. Collectively these diverse perspectives are united by the notion that although the focus for modernist discussion was individual works of art, it is the exhibition that is the prime cultural carrier of contemporaneity. The texts encompass exhibition design and form; exhibitions that are object-based, live, or discursive; projects that no longer rely on a physical space to be visited in person; artists' responses to being curated and their reflections on the potential of acting curatorially. Set against the rise of the curator as an influential force in the contemporary art world, this volume underlines the crucial role of artists in questioning and shaping the phenomenon of the exhibition