University of Sunderland

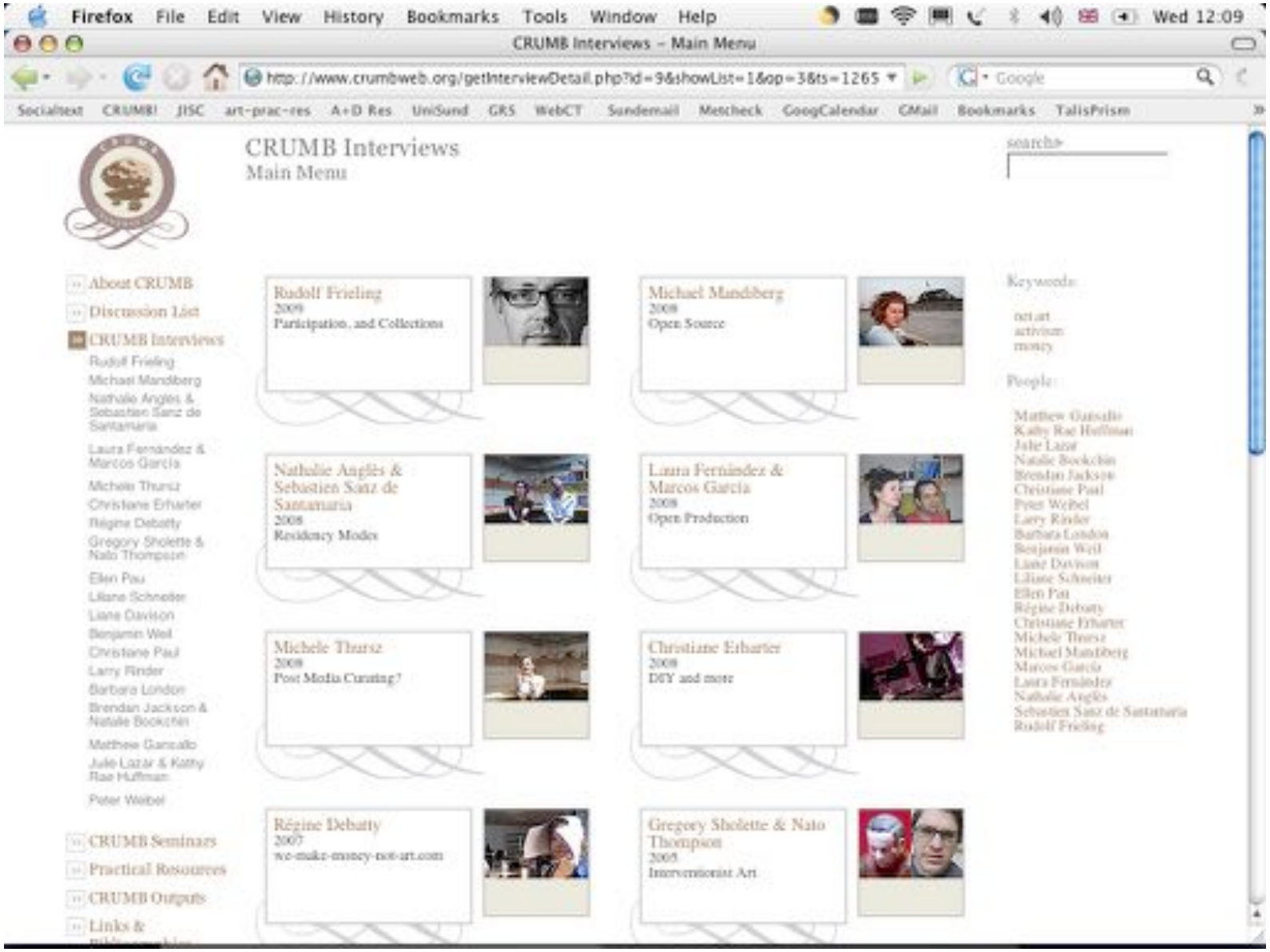
CRUMB
CRUMBWEB.ORG

Madrid 2023

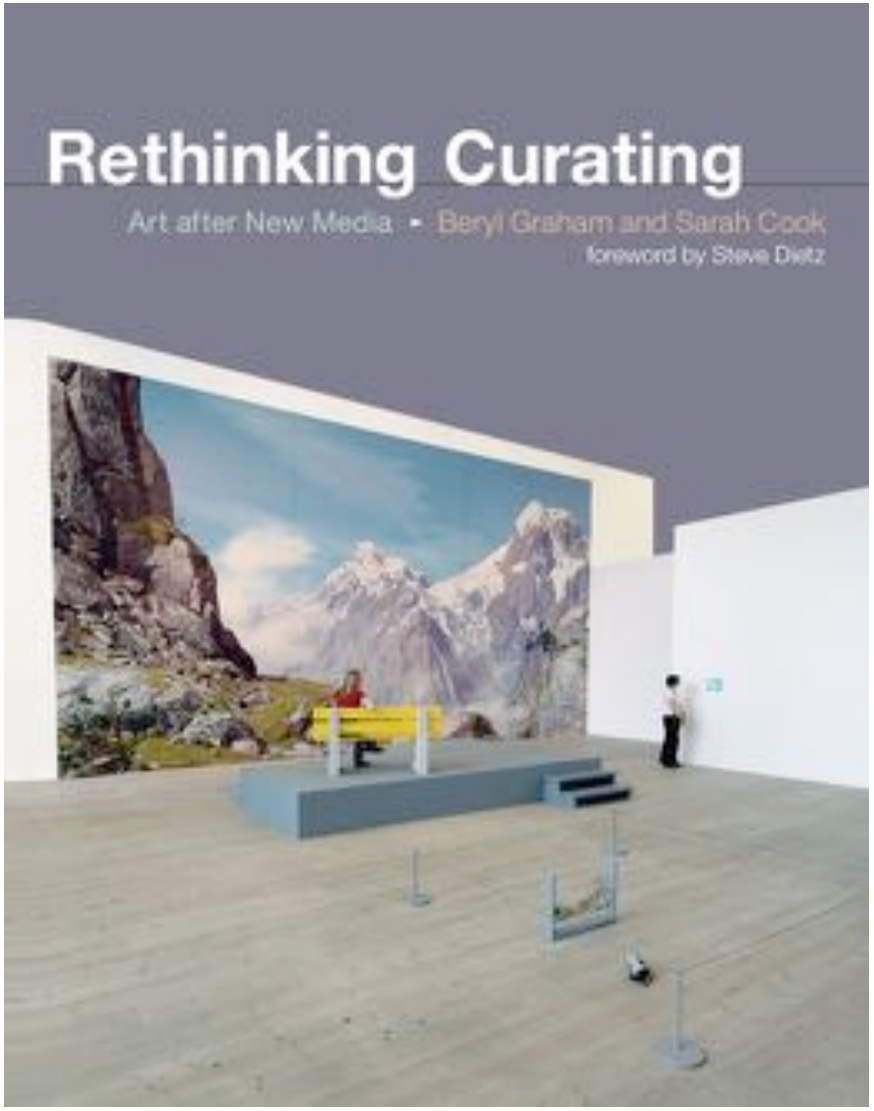
New Objects: Collecting New Media Art, Audiences and Exhibiting

beryl.graham@sunderland.ac.uk

www.crumbweb.org



CRUMB www.crumbweb.org



Rethinking Curating: Art After New Media. MIT Press 2010

Connectivity

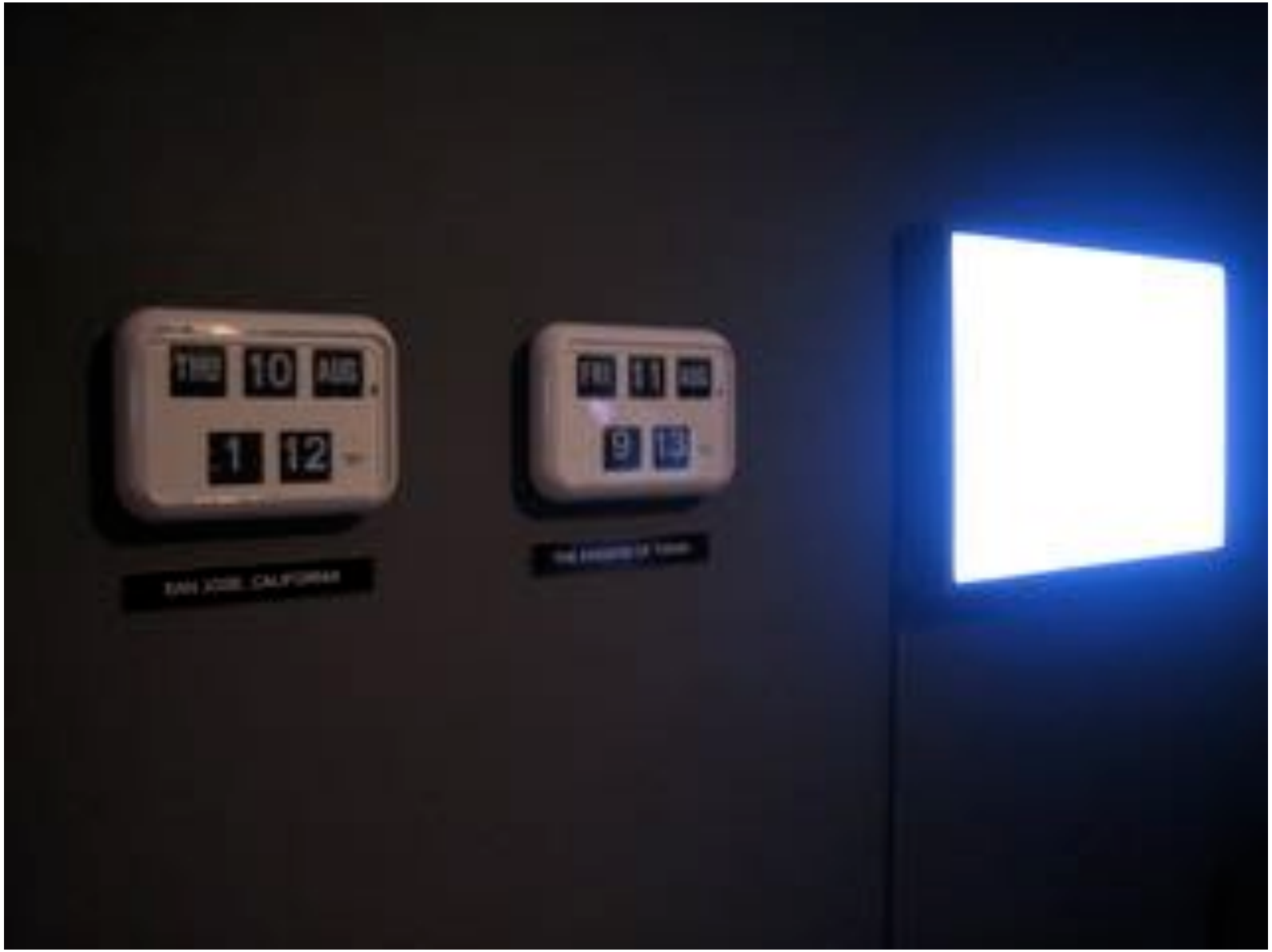
Computability

Interactivity

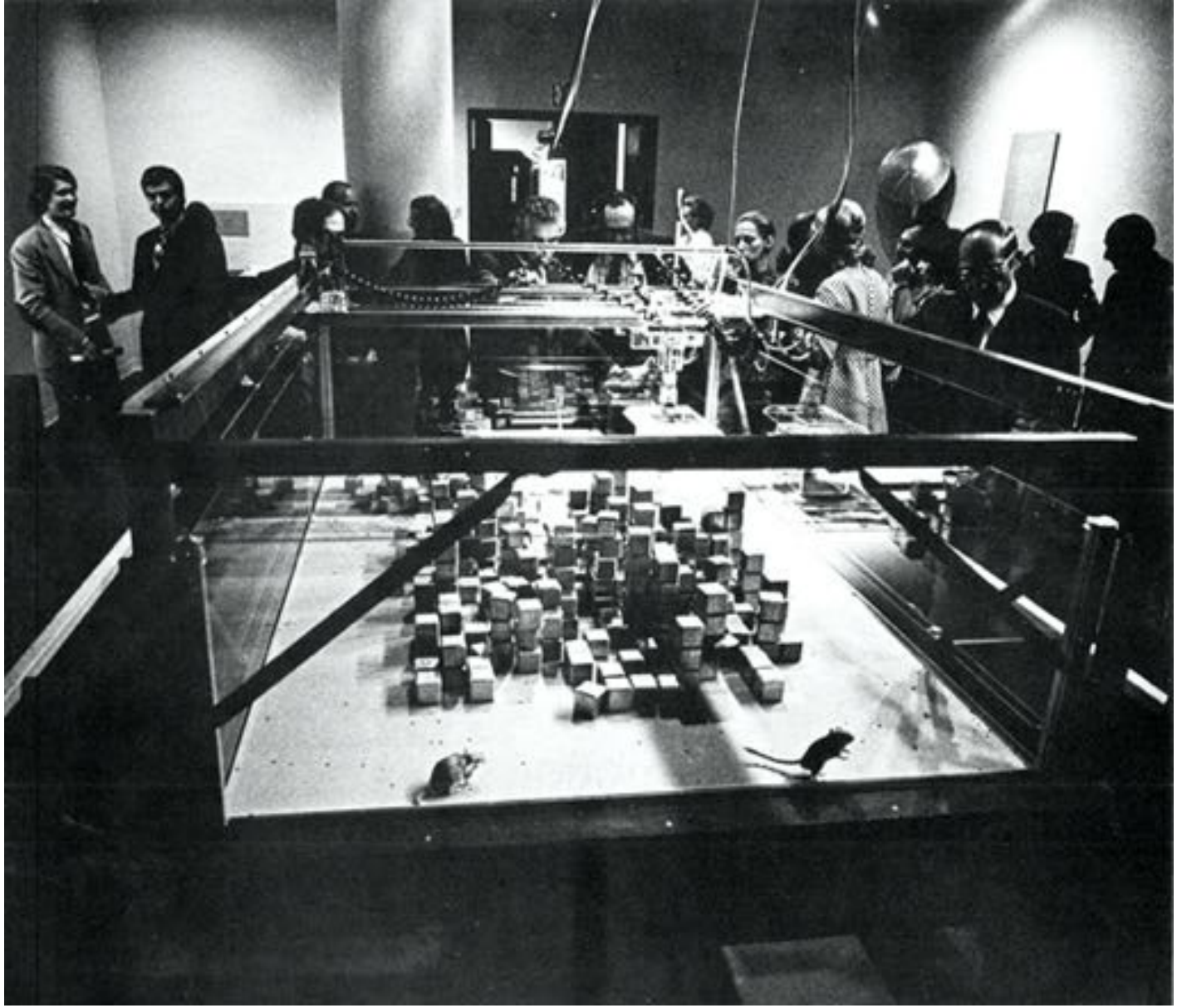
Steve Dietz's categories: Dietz, Steve (1999) "Why have there been no great net artists?." Through the Looking Glass: Critical texts. Available from URL: <http://www.voyd.com/ttlg/textual/dietz.htm>.



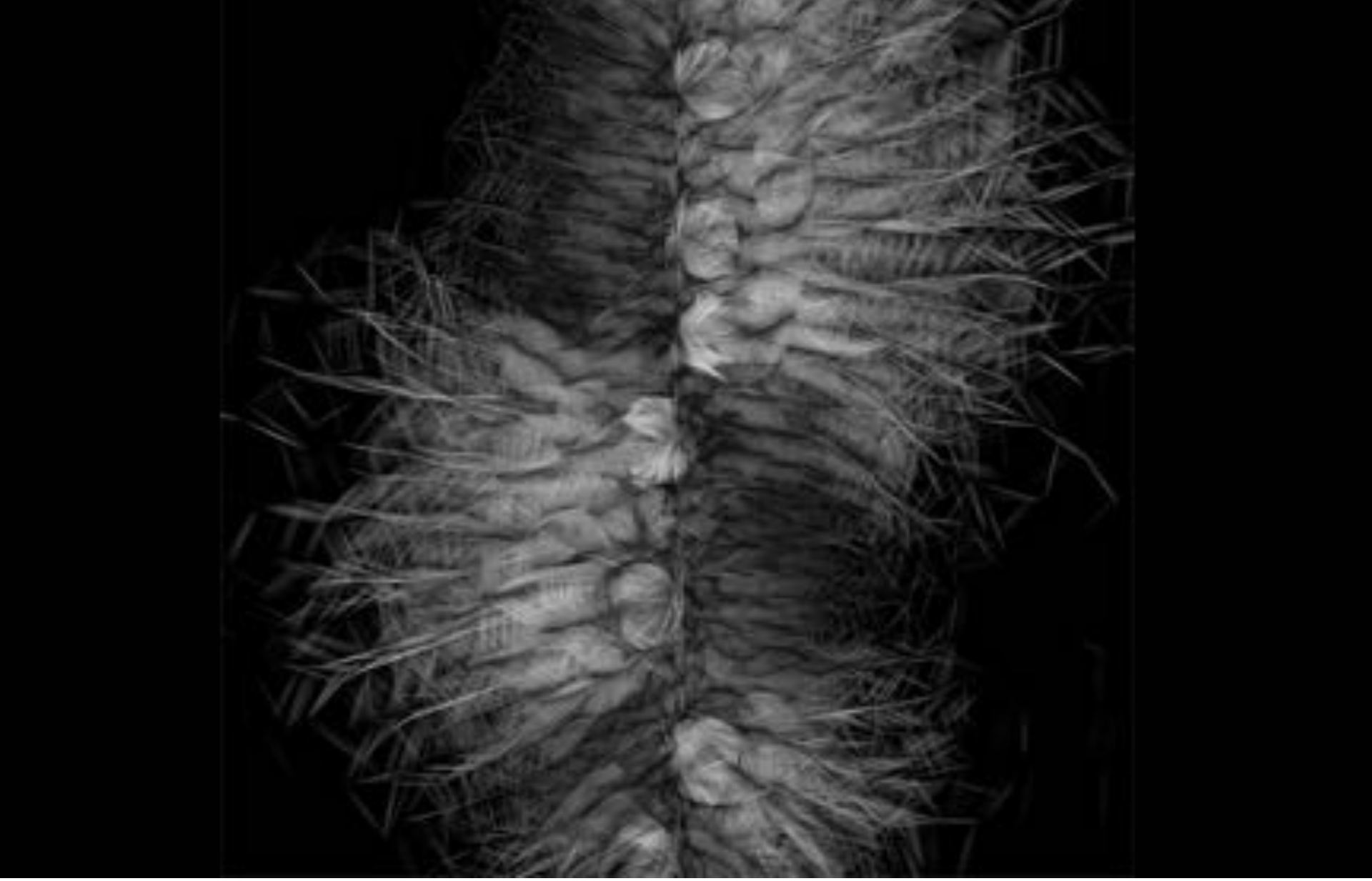
Connectivity: Marcel Duchamp and John Cage play chess to generate a composition by Cage, whilst Alexina 'Teeny' Duchamp looks on. At event *Reunion in Toronto* (1968)



Thomson and Craighead, *Light From Tomorrow* (2006)



Computability: *Software* (1970) exhibition, Jewish Museum, New York, Jack Burnham curator. *Seek* by Nicolas Negroponte and MIT Architectural Machine Group.



C.E.B. Casey Reas *Process 13* **(2012)**



C.E.B. Casey Reas ***Process 13*** **(2012)**



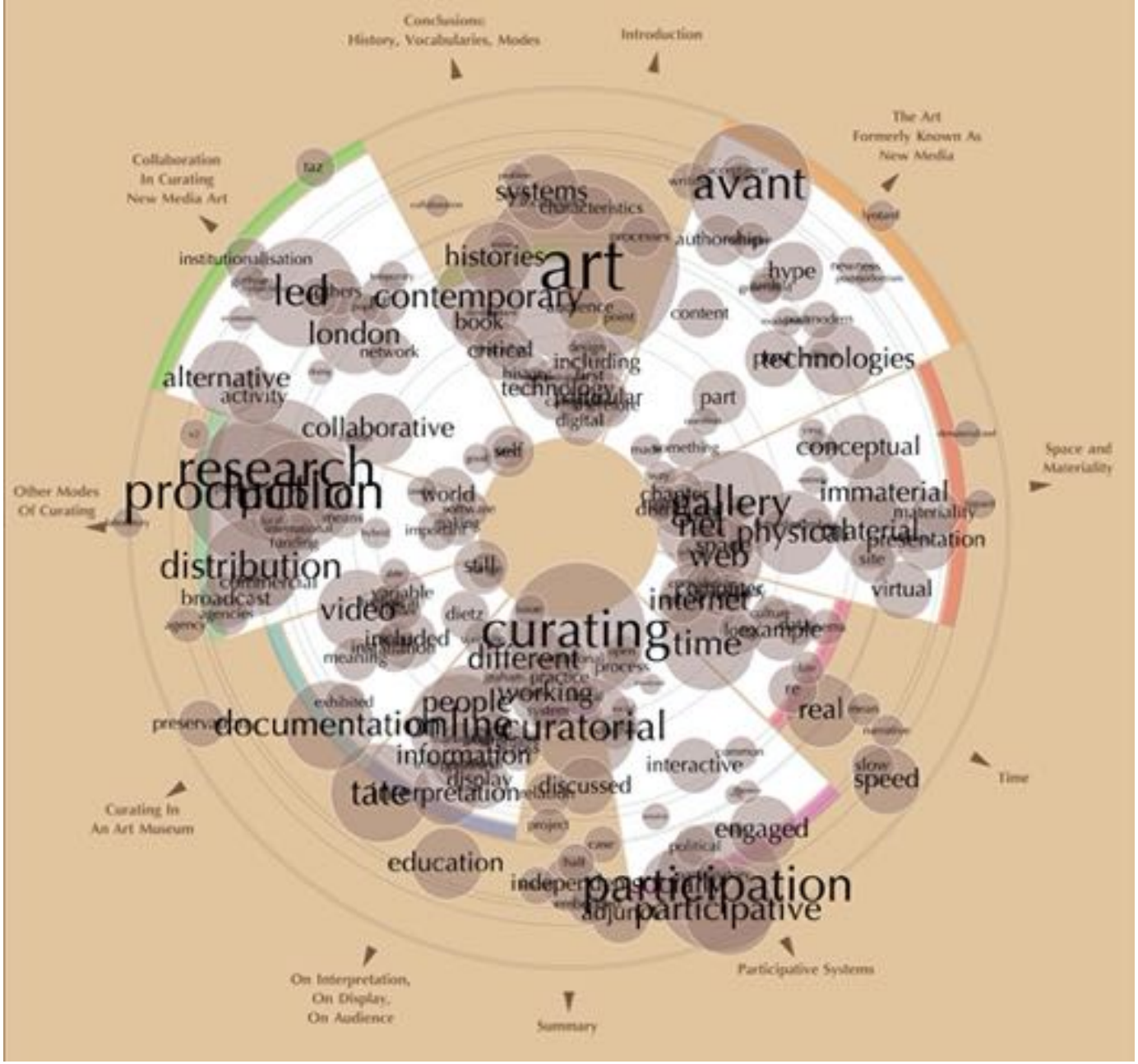
Interactivity: *Information* exhibition (1970) MOMA New York, Kynaston McShine. Chair is from Joseph Kosuth's artwork *One and Three Chairs* (1965).



Hans Haacke *MoMA Poll* (1970)**.** ***Information*** **exhibition (1970) MOMA New York.**



Rafael Lozano Hemmer: *Pulse Room* (2006-)



Magnus Rembold, data analysis of book *Rethinking Curating: Art After New Media.* 2010



Digital Image ©2011 MoMA, N.Y.

"The conventions for taking installation photographs are "modernist," in that there are "no subjects in the texts": exhibitions are pictured for posterity as empty, idealised, and uncluttered by men and women and children wandering through these carefully constructed interiors." (xxiii-xxix)

Staniszewski, Mary Anne (1998) *The Power of Display: A History Of Exhibition Installations At The Museum of Modern Art.* Cambridge: MIT.

“What sorts of viewers, or “subjects,” do different types of installation designs create? What kinds of museums are constituted by particular installation practices?” (xxiii)

Staniszewski, Mary Anne (1998) *The Power of Display: A History Of Exhibition Installations At The Museum of Modern Art.* Cambridge: MIT.





Installation shots from *Les Immatériaux* exhibition (1985). Pompidou Centre, Paris.



Bodyspacemotionthings (1971) Robert Morris Retrospective at Tate Gallery, staged installation shot



ART NEWS

By Richard Cork

Assault course at Tate Gallery

Visitors scrambling like beasts of a construction by the Robert Morris exhibition

Maelstrom

Blindness

Weighty

"The trouble with participation, it seems, is that apart from making us forget what art's all about, and inducing the very restlessness of mind which it's supposed to ease, **it makes people behave like wild beasts** …"

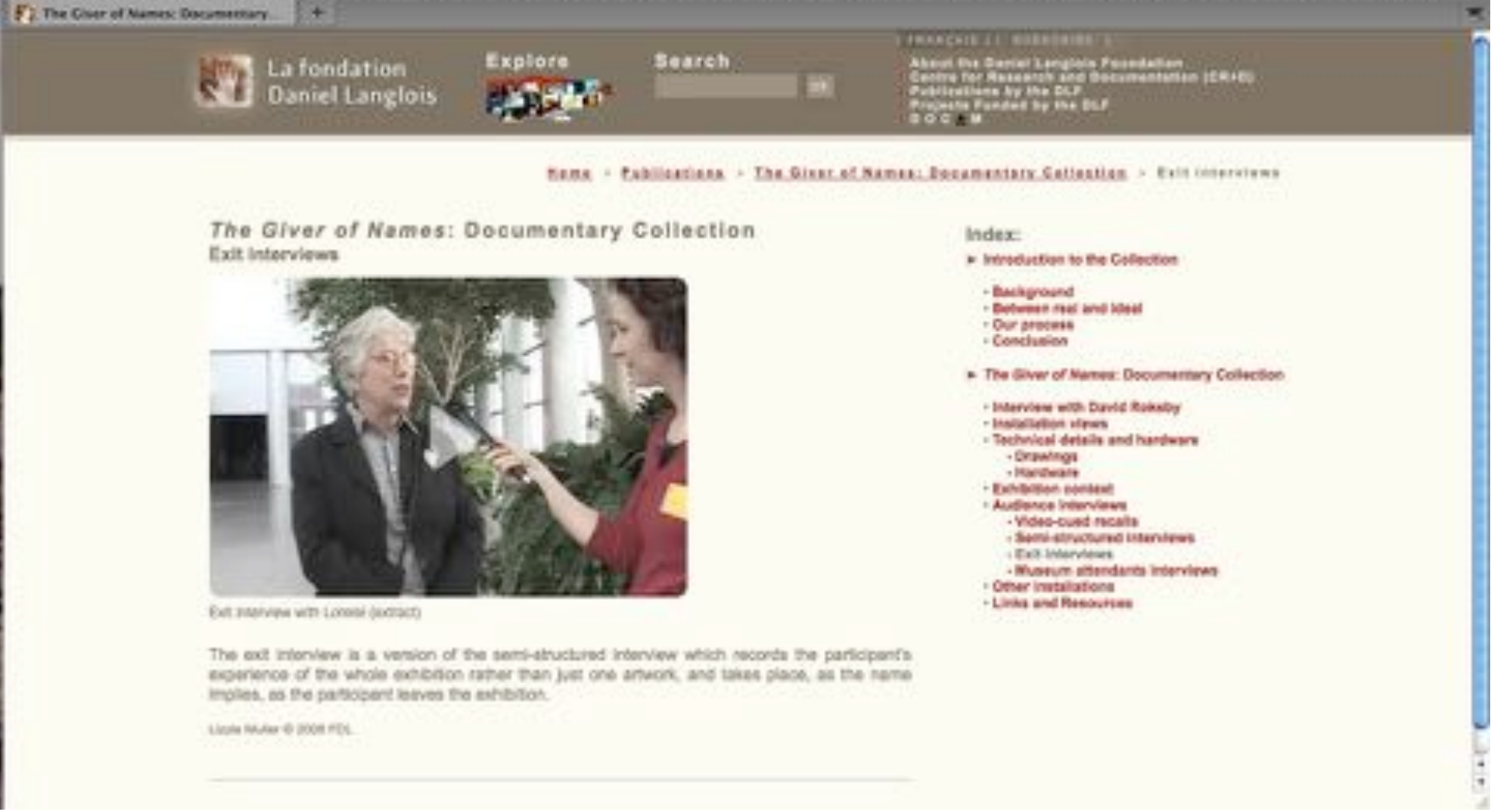
Michael Shepherd *Sunday Telegraph*, 9 May 1971.

in (Bird, 2000, p. 88)

Bodyspacemotionthings (1971) Robert Morris Retrospective at Tate Gallery, Press



Robert Morris *Bodyspacemotionthings* reinstalled at Tate Modern
as part of *The Long Weekend* (2009)



Jones, Caitlin and Lizzie Muller (2008) “The Giver of Names: Documentary Collection.” Daniel Langlois Foundation, Centre for Research and Documentation . <http://www.fondation-langlois.org/html/e/page.php?Repere=200812&NumPage=2121>.

" ... Collecting New Media Art: Just Like Anything Else, Only Different."

Dietz, Steve (2005) "Collecting New Media Art: Just Like Anything Else, Only Different." In: Bruce Altshuler (ed.) *Collecting the New: museums and contemporary art.* **Princeton: Princeton UP. Also available from URL: <http://www.yproductions.com/writing/archives/000764.html>. 85-101.**

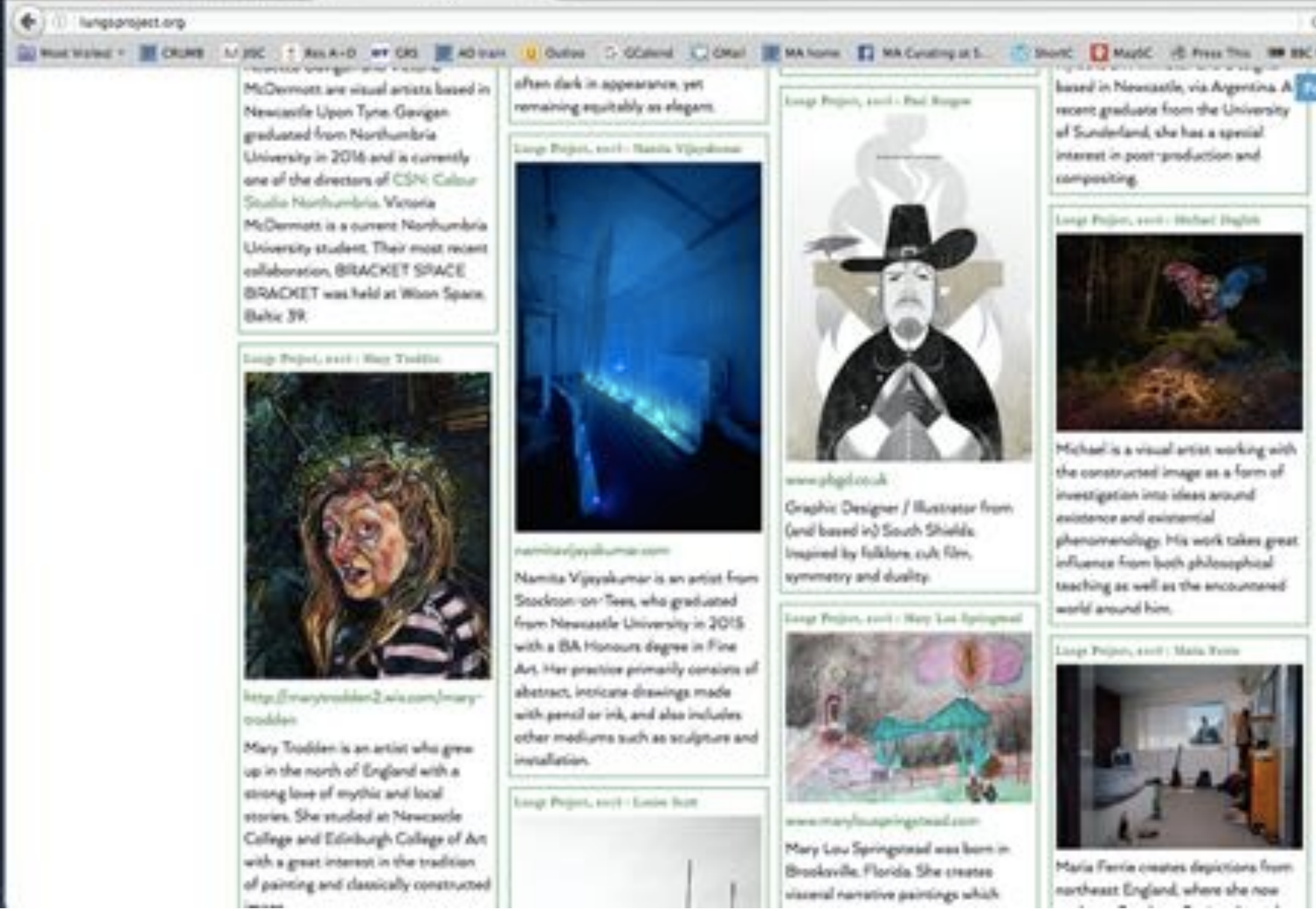




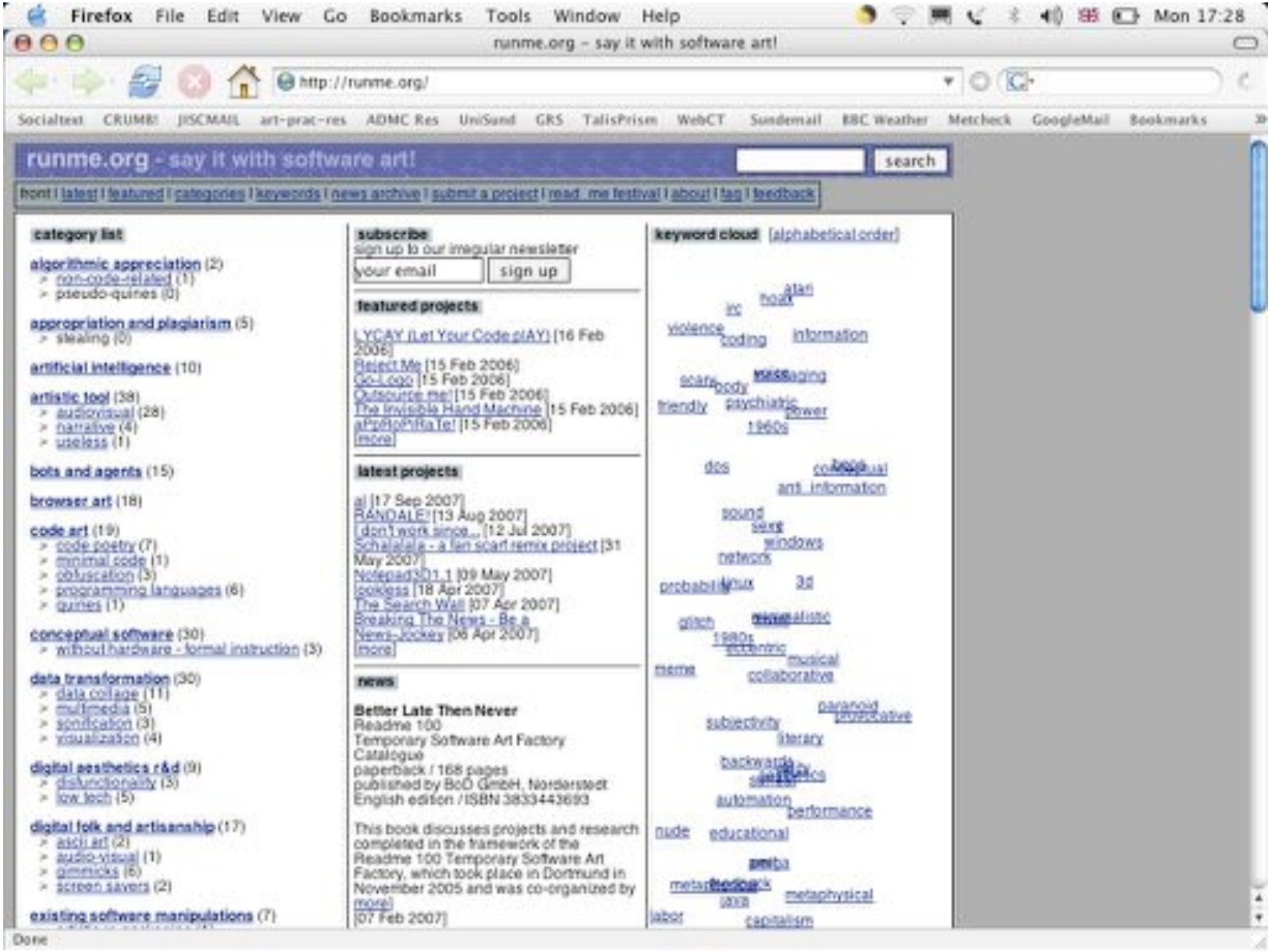
Your Show Here project, MASS MoCA, from Paul (2002)



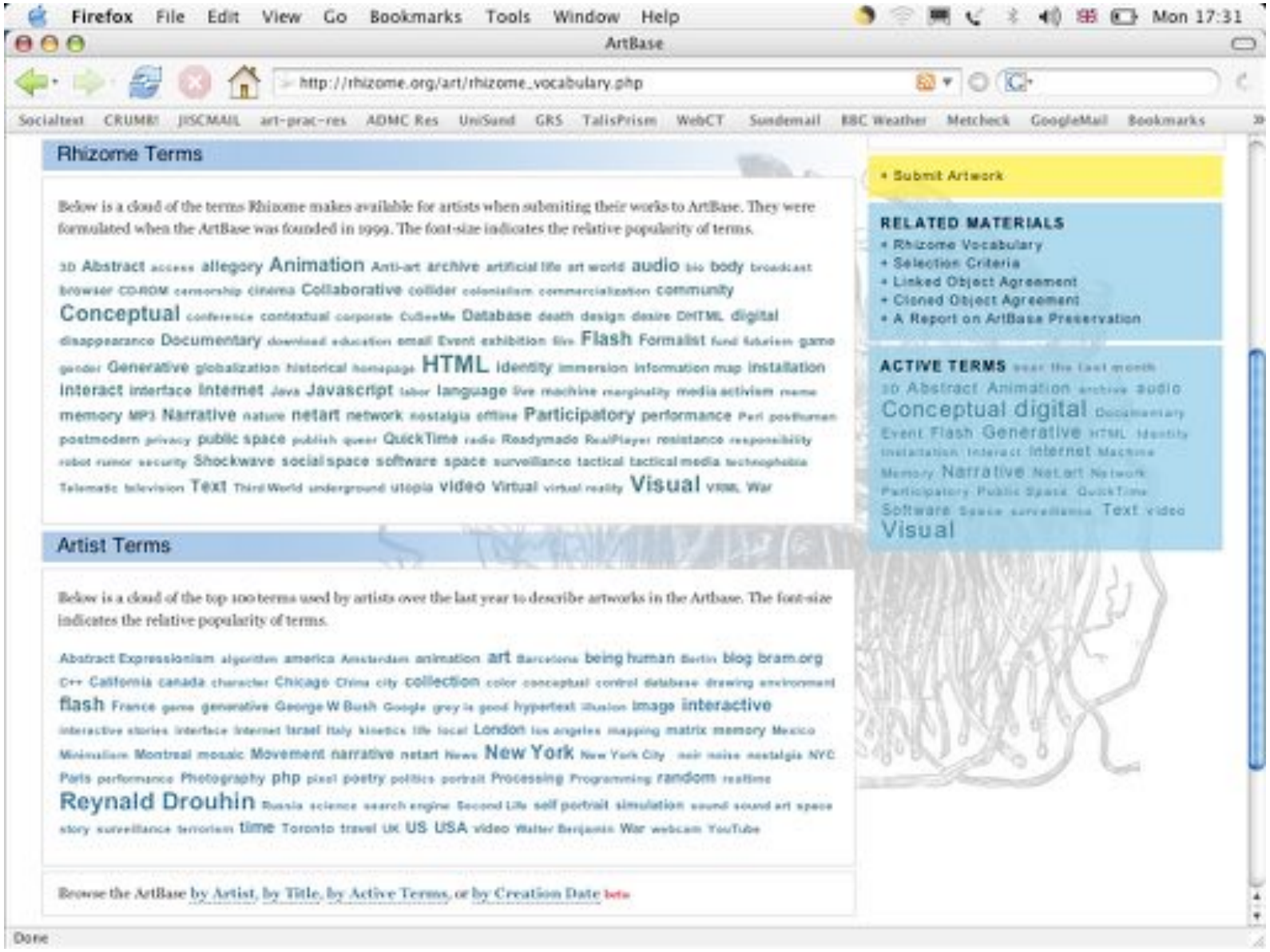
Janet Cohen, Keith Frank, Jon Ippolito, The Unreliable Archivist, Walker Art Center, 1998. Online at: http://www.three.org/z/UA/



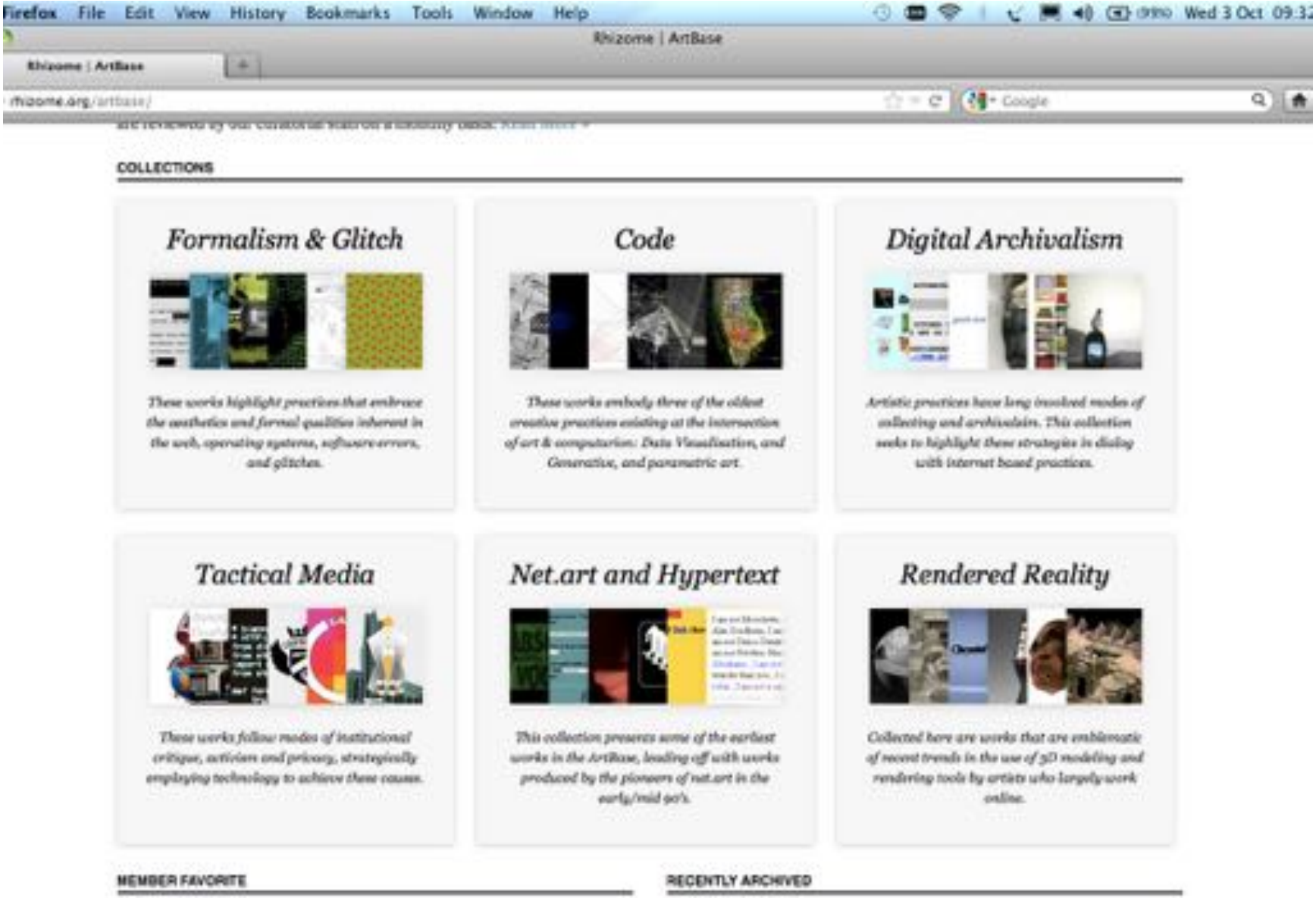
Lungs project, MA Curating students Angela Wingate and Marta Rubinato 2016


Firefox File Edit View Go Bookmarks Tools Window Help
Mon 17:28
runme.org - say it with software art!
http://runme.org/
runme.org - say it with software art!
search
front | latest | featured | categories | keywords | news archive | submit a project | read_me festival | about | faq | feedback
category list
algorithmic appreciation (2)
non-code-related (1)
pseudo-quines (0)
appropriation and plagiarism (5)
stealing (0)
artificial intelligence (10)
artistic tool (38)
audiovisual (28)
narrative (4)
useless (1)
bots and agents (15)
browser art (18)
code art (19)
code poetry (7)
minimal code (1)
obfuscation (3)
programming languages (6)
quines (1)
conceptual software (30)
without hardware - formal instruction (3)
data transformation (30)
data collage (11)
multimedia (5)
sonification (3)
visualization (4)
digital aesthetics r&d (9)
disfunctionality (3)
low tech (5)
digital folk and artisanship (17)
ascii art (2)
audio-visual (1)
gimmicks (6)
screen savers (2)
existing software manipulations (7)
subscribe
sign up to our irregular newsletter
your email
sign up
featured projects
LYCAY (Let Your Code plAY) [16 Feb 2006]
Reject Me [15 Feb 2006]
Go-Logo [15 Feb 2006]
Outsource me! [15 Feb 2006]
The Invisible Hand Machine [15 Feb 2006]
aPpHoPhiLe! [15 Feb 2006]
[more]
latest projects
ai [17 Sep 2007]
RANDALE! [13 Aug 2007]
[don't work since... [12 Jul 2007]
Schalalala - a fan scarf remix project [31 May 2007]
Notepad3D1.1 [09 May 2007]
[pokigss [18 Apr 2007]
The Search Wall [07 Apr 2007]
Breaking The News - Be a News-Jockey [06 Apr 2007]
[more]
news
Better Late Then Never
Readme 100
Temporary Software Art Factory
Catalogue
paperback / 168 pages
published by BoD GmbH, Norderstedt
English edition / ISBN 3833443693
This book discusses projects and research completed in the framework of the Readme 100 Temporary Software Art Factory, which took place in Dortmund in November 2005 and was co-organized by
more]
[07 Feb 2007]
keyword cloud [alphabetical order]
alan
violence
coding
information
scarf
body
friendly
psychiatric
power
1960s
dos
sound
windows
network
3d
glitch
1980s
musical
meme
collaborative
paranoid
subjectivity
literary
automation
performance
nude
educational
metaphysical
labor
capitalism
Done

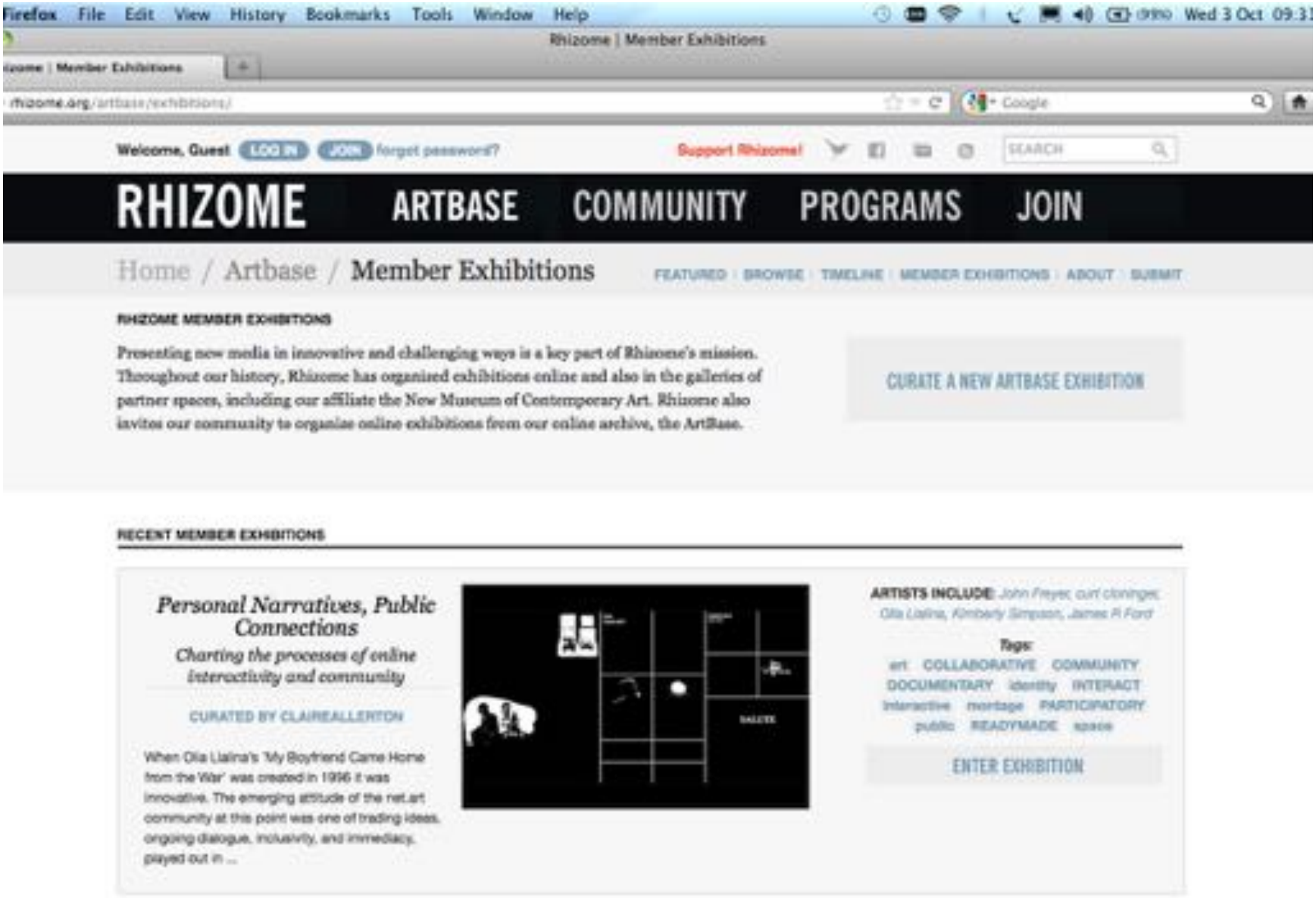
Runme



Rhizome Vocabularies


Firefox File Edit View History Bookmarks Tools Window Help
Wed 3 Oct 09:32
Rhizome | ArtBase
Rhizome | ArtBase
rhizome.org/artbase/
Google
COLLECTIONS
Formalism & Glitch
These works highlight practices that embrace the aesthetics and formal qualities inherent in the web, operating systems, software errors, and glitches.
Code
These works embody three of the oldest creative practices existing at the intersection of art & computation: Data Visualization, and Generative, and parametric art.
Digital Archivalism
Artistic practices have long involved modes of collecting and archivalism. This collection seeks to highlight these strategies in dialog with internet based practices.
Tactical Media
These works follow modes of institutional critique, activism and privacy, strategically employing technology to achieve these causes.
Net.art and Hypertext
This collection presents some of the earliest works in the ArtBase, leading off with works produced by the pioneers of net.art in the early/mid 90's.
Rendered Reality
Collected here are works that are emblematic of recent trends in the use of 3D modeling and rendering tools by artists who largely work online.
MEMBER FAVORITE
RECENTLY ARCHIVED

Rhizome


Rhizome | Member Exhibitions
Welcome, Guest LOG IN JOIN forget password?
Support Rhizome!
SEARCH
RHIZOME
ARTBASE
COMMUNITY
PROGRAMS
JOIN
Home / Artbase / Member Exhibitions
FEATURED | BROWSE | TIMELINE | MEMBER EXHIBITIONS | ABOUT | SUBMIT
RHIZOME MEMBER EXHIBITIONS
Presenting new media in innovative and challenging ways is a key part of Rhizome's mission. Throughout our history, Rhizome has organized exhibitions online and also in the galleries of partner spaces, including our affiliate the New Museum of Contemporary Art. Rhizome also invites our community to organize online exhibitions from our online archive, the ArtBase.
CURATE A NEW ARTBASE EXHIBITION
RECENT MEMBER EXHIBITIONS
Personal Narratives, Public Connections
Charting the processes of online interactivity and community
CURATED BY CLAIREALLERTON
When Ola Lialina's 'My Boyfriend Came Home from the War' was created in 1996 it was innovative. The emerging attitude of the net.art community at this point was one of trading ideas, ongoing dialogue, inclusivity, and immediacy, played out in ...
ARTISTS INCLUDE: John Freyer, curt cloninger, Ola Lialina, Kimberly Simpson, James R Ford
Tags:
art COLLABORATIVE COMMUNITY
DOCUMENTARY identity INTERACT
interactive montage PARTICIPATORY
public READYMADE space
ENTER EXHIBITION

Rhizome

"Whilst most literary portrayals depict collectors of fine and decorative art, much more collecting is devoted to, well, 'collectibles'. The classification of Collectibles on **ebay** employs forty-five main headings – such as "Brewerania and Beer', 'Disneyana' and Militaria' – under which are arranged approximately 500 categories ..." 38

Altshuler, Bruce (2009) "Collection: Threads of Chance and Intention." In: Sharmacharja, Shamita (ed.) A Manual: For the 21st Century Art Institution. London: Whitechapel Gallery. 34-45.

CRUMB Seminars

Commissioning & Collecting Variable Media

search»

- About CRUMB
- Discussion List
- CRUMB Interviews
- CRUMB Seminars
  - Real-Time: showing art in the age of new media
  - Curatorial Masterclass Series 2009
  - Documenting New Media Art
  - Commissioning & Collecting Variable Media
  - CRUMB Crisis/Bliss workshops
  - AHRC Collaborative Research Training Event
  - Curating in Space and Time
  - Data-Based Art Seminar
  - Curating New Media/La Mise en Espace des Arts Mediatiques
  - I'll show you mine if you show me yours ...
  - Curating New Media Seminar
- Practical Resources
- CRUMB Outputs

Commissioning & Collecting Variable Media
2005

> sessions > images



Keywords:

collaboration

People:

Sarah Cook
Beryl Graham
Benjamin Weil
Ele Carpenter
Graham Harwood
CRUMB
Guests
Ilana Mitchell
Godfrey Worsdale
Axel Lapp
Lucy Byatt
Lisa Panting
Lois Keidan
Laura Sillars
Julie Milne
Alix Collingwood
Winnie Soe
Lucy Bayley
Marguerite Nugent
Andrea McDonald
Chris Kirby
Rebecca Sharwell

05 March 2010

09:30 - 09:50 > Introductions to the day
Speakers: Beryl Graham & Lucy Byatt & Rebecca Sharwell & Sarah Cook

10:00 - 11:00 > Commissioning for a collection, exhibiting from a collection
Speakers: Benjamin Weil

11:30 - 12:30 > Viewpoints/case studies
Speakers: Graham Harwood & Lisa Panting & Lois Keidan

13:30 - 14:30 > Breakout groups
Speakers: Alix Collingwood & Andrea McDonald & Axel Lapp & Benjamin Weil & Beryl Graham & Chris Kirby & Ele Carpenter & Graham Harwood & Ilana Mitchell & Julie Milne & Laura Sillars & Lisa Panting & Lois Keidan & Lucy Byatt & Lucy Bayley & Marguerite Nugent & Sarah Cook & Winnie Soe

14:45 - 15:30 > Reports from Breakout Groups
Speakers: Axel Lapp & Beryl Graham & Lucy Byatt & Lucy Bayley

15:30 - 16:30 > Discussion of Reports, Summary and Farewells
Speakers: Benjamin Weil & Beryl Graham & Godfrey Worsdale & Graham Harwood & Laura Sillars

Documentation of Commissioning and Collecting Variable Media



Commissioning and Collecting New Media, 2010.
At BALTIC, in collaboration with Contemporary Art Society.
(During AV Festival)



National Events: Commissioning and Collecting Variable Media, 2010.



V&A with Douglas Dodds, Melanie Lenz, Irini Papadimitriou, Marie Foulston

QUESTIONS

HOW COULD MAINSTREAM AND ALTERNATIVE ORGANISATIONS SWAP KNOWLEDGE ON PARTICIPATION OR AUDIENCES?



ODI Data as Culture with Hannah Redler Hawes. Artwork: *Mood Pinball* by Ben Neal, Edie Jo Murray and Harmeet Chagger-Khan

HOW COULD THIS BE INSTIGATED?

Graham, Beryl and Suzy O'Hara (eds.) (2022) *To Fit the New Art*



Graham, Beryl (ed.) (2014) *New Collecting: Exhibiting and Audiences after New Media Art.* Ashgate/Routledge.



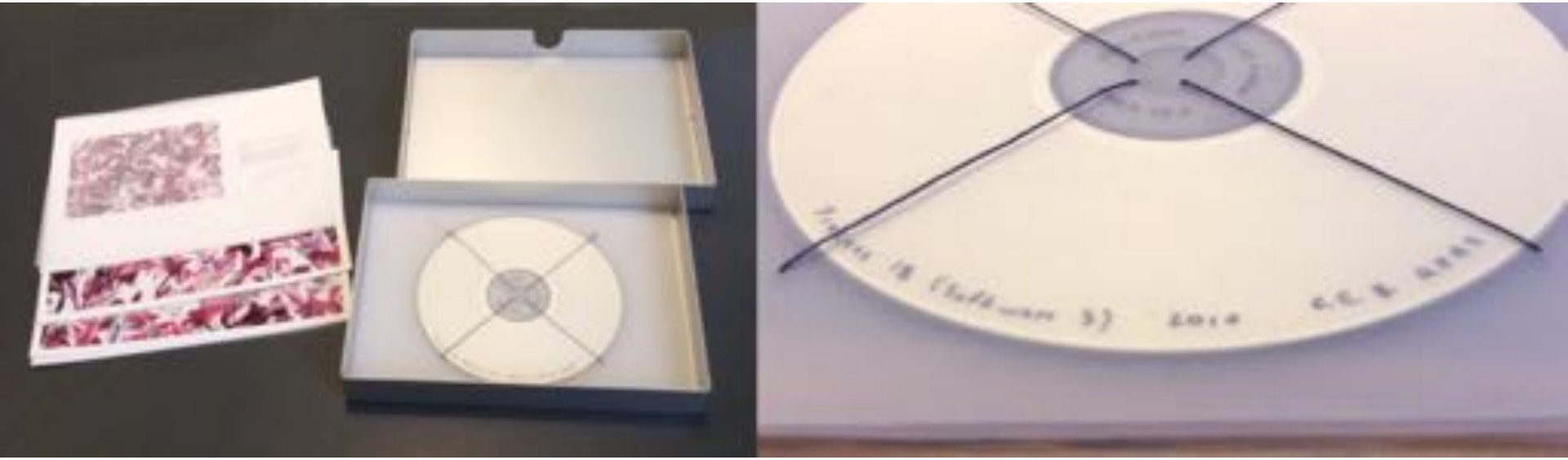
Decode exhibition at V&A

Shannon, Louise (2014) “Historic collection, contemporary audience: Victoria and Albert Museum.” In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.* Ashgate.



Decode exhibition at V&A

Shannon, Louise (2014) “Historic collection, contemporary audience: Victoria and Albert Museum.” In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.* Ashgate.

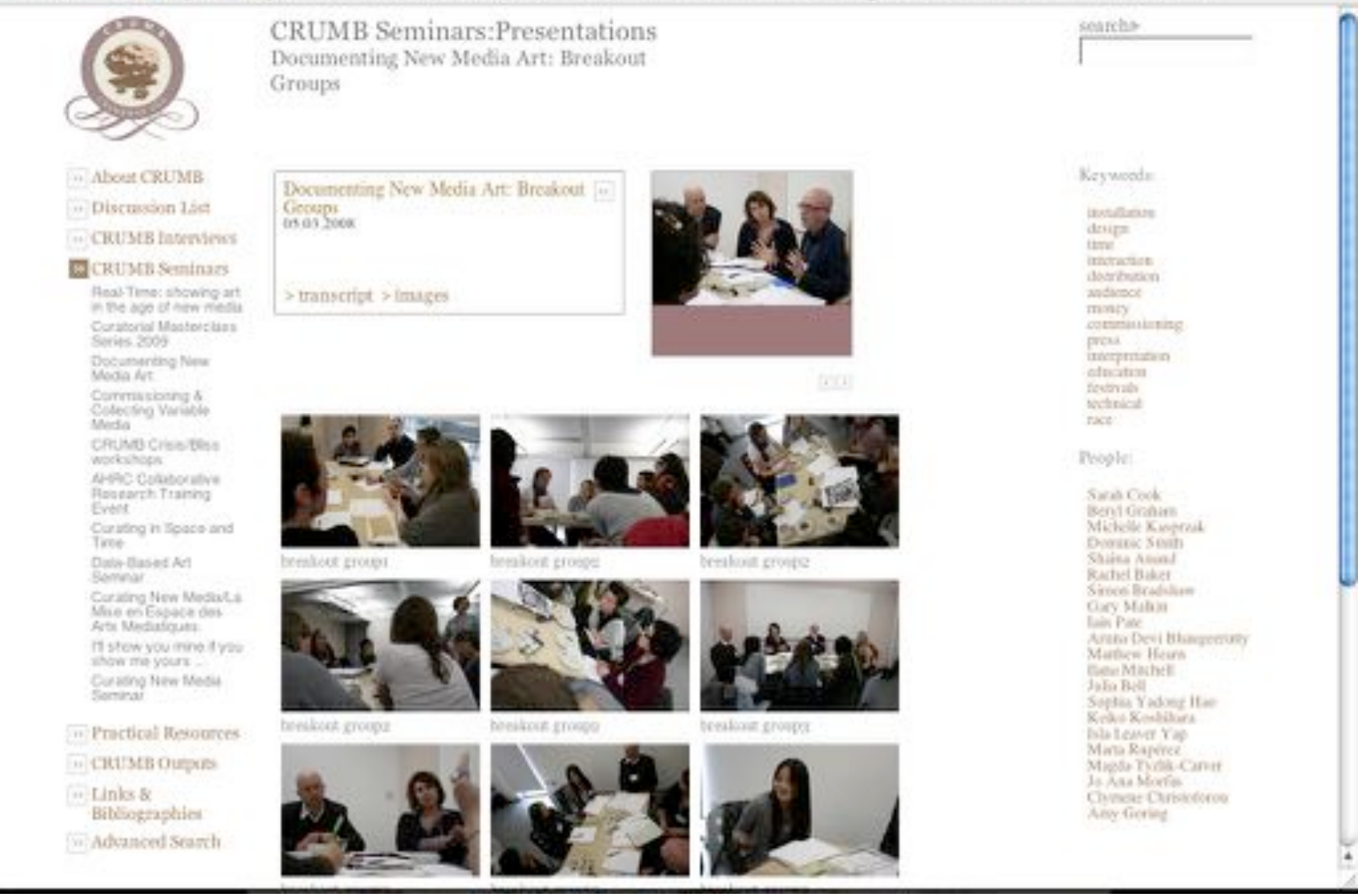


Casey Reas, versions of objects representing *Process 18 (Software 3)*,
as collected by the V&A, showing signed digital prints,
and CD-ROM sewn into drafting vellum, in an aluminium box.



Rapid Response collecting at V&A

http://www.vam.ac.uk/designandpubliclife/projects/rapid-response-collecting/

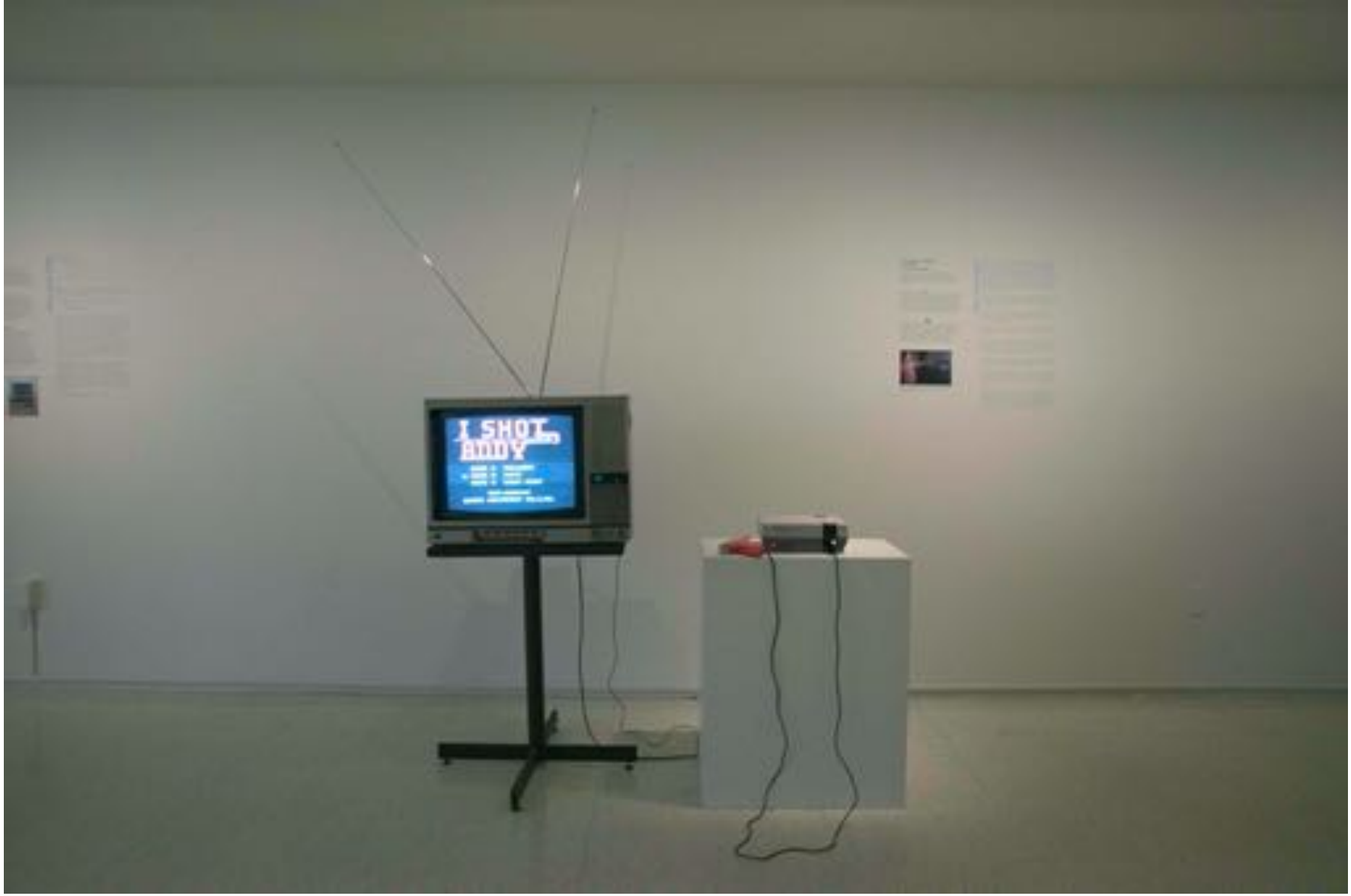


Documentation of Caitlin Jones *Documenting New Media Art* event 2008



Vuk Ćosić's *ASCII History of the Moving Images (Psycho)*, 1998,
in the exhibition *On & Off* at Bryce Wolkowitz Gallery.

Caitlin, Jones (2014) "Objects, Intent, and Authenticity: Producing, Selling, and Conserving Media Art." In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.*



Cory Arcangel's work in *Seeing Double* exhibition

Caitlin, Jones (2014) "Objects, Intent, and Authenticity: Producing, Selling, and Conserving Media Art." In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.*



Seeing Double exhibition, Guggenheim Museum, Caitlin Jones
John F. Simon, Jr. *Color Panel v1.0.1*, 2004. C code, altered Apple PowerBook G3 laptop, and acrylic. *Color Panel v1.0*, 1999. C code, altered Apple PowerBook 280c laptop, and acrylic. Courtesy of the artist and Sandra Gering Gallery.



Jonas Lund, *The Paintshop.biz* (2012) VanAbbe Museum, Eindhoven



Hans Haacke's work in *The Art of Participation* exhibition
Frieling, Rudolf (2014) "The Museum as Producer: Processing art and performing a collection." In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.* Ashgate.



Frieling, Rudolf (2008) "Introduction." In: Frieling, Rudolf (ed.) *The Art of Participation*. San Francisco: SFMOMA/Thames and Hudson. 12-17.

The Art of Participation (2010) Installation shot – *One Minute Sculptures* by Erwin Wurm

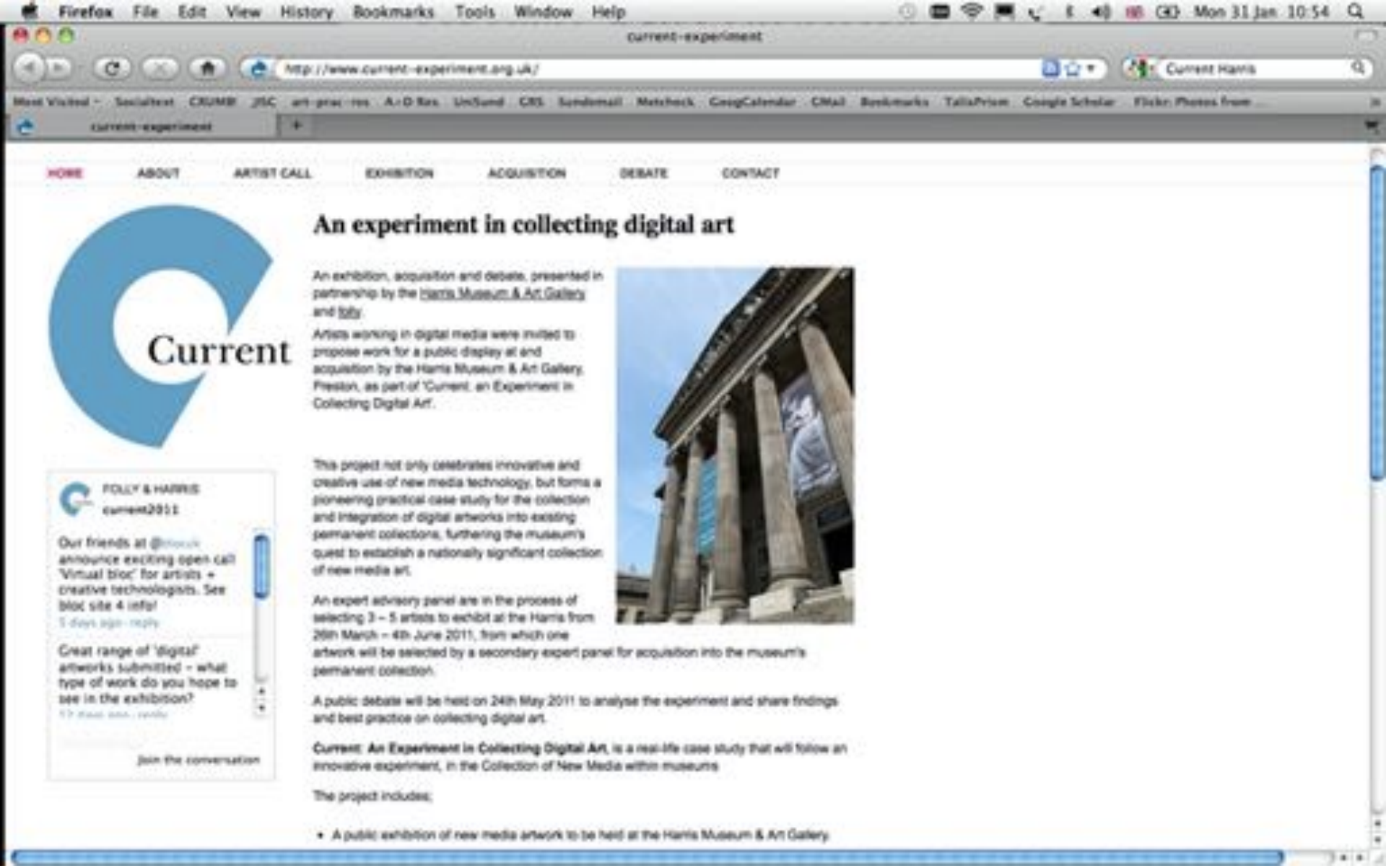


"… what was wonderful to see was that we were learning through what people were posting online. We would see all kinds of documents come up either on Flickr or on YouTube and then say, 'Wait a minute, what actually happened in the galleries?"

Graham, Beryl (2009) " Interview with Rudolf Frieling", *CRUMB*.

"They are not merely performance documentation that can be played back at whim, but rather rely on a specific set of instructions to reanimate both the existing film or video material and the actions that attend it."

Comer, Stuart (2012) "In Context: Projecting Memories of the Future." In: Danby, Charles (ed.) *The Tanks Programme Notes*. London: Tate. 42-43.



***Current* commissioning for exhibition and collection project, Harris Museum, Preston.**



Thomson and Craighead—*The distance travelled through our solar system this year and all the barrels of oil remaining*. 2011.



Thomson and Craighead—*The distance travelled through our solar system this year and all the barrels of oil remaining*. 2011.

what's on archive about contact artist support hire blog

vi vid proj ects

REIMAGING DONALD RODNEY

8 OCTOBER – 5 NOVEMBER 2016



Launches 7 October, 6-8pm | Open Thursday-Saturday 12-5pm

Curated by Ian Sergeant & Produced by Yasmeen Baig-Clifford

We are pleased to present *Reimaging Donald Rodney*, a programme of exhibition and events exploring digital legacy and identity through the work of Black British artist Donald Rodney (1961 – 1998). This is the first UK exhibition to specifically examine Rodney's digital practice, and includes an events series to explore the potential of Rodney's archive as a starting point for exploring cultural, physical and social identity.

Donald Rodney was considered to be one the most significant artists of his generation. He chose to incorporate his medical condition in his artistic practice, using it as a metaphor of black emasculation and racial stereotyping. Born in Smethwick, West Midlands in 1961 to Jamaican parents, Rodney and his family lived on Marshall St, visited by Malcolm X in 1965 when racial tension in the area was high. The racial climate to which Rodney was exposed had a lasting impression on him. He developed his artistic skills during prolonged periods of hospitalisation, resulting in him regularly missing school, due to his sickle cell condition. After taking an arts foundation course at Bournville School of Art in Birmingham he went on to Nottingham Trent, where he met Keith Piper and Eddie Chambers.

Whether political or personal, Rodney illustrated his versatility, utilising a range of mediums for artistic expression through painting, installations, audio, robotics, film and archive. Becoming a prominent member of the Blk Arts Group, Rodney highlighted the socio-political condition of Britain of the 80s/90s, its colonial past and the ensuing global impact. Sadly, Rodney died from sickle-cell anaemia in March 1998, aged 37.

< 1/1 >

Barnes Lightbox Comp

Sergeant, Ian (curator) and Yasmeen Baig-Clifford (producer) (2016)
***Reimaging Donald Rodney*. Birmingham: Vivid Projects.**

what's on archive about contact artist support hire blog

vi vid proj ects

DONALD RODNEY

3 SONGS ON PAIN LIGHT AND TIME | THE GENOME CHRONICLES

27 OCTOBER 2016, 19.00-21.00

We are pleased to present screenings of two important films exploring the artist Donald Rodney's life: The Genome Chronicles and 3 Songs on Pain Light & Time. The screening will include a Q&A with curator Ian Sergeant and Yasmeen baig-Clifford, Director of Vivid Projects.

Please note that Dr Rina Arya is not able to attend this event.

3 Songs on Pain Light and Time (1995) is a rarely seen video portrait in deliberately unbalanced colours, made by Trevor Mathison and Edward George and produced with Black Audio Film Collective. The Genome Chronicles (2009) is directed by acclaimed film maker and artist John Akomfrah. In the space of a few days in 1998, Akomfrah lost two people very close to him: his mother and a friend, the British artist Donald Rodney. The Genome Chronicles is the filmmaker's response to these events in the form of a 'song cycle' in ten parts, which combines his own footage of repeated trips to the Scottish islands of Skye and Mull with Rodney's own Super 8 footage.



1/1

3 Songs on Pain Light & Time, Trevor Mathison and Edward George

Sergeant, Ian (curator) and Yasmeen Baig-Clifford (producer) (2016)
***Reimaging Donald Rodney*. Birmingham: Vivid Projects.**



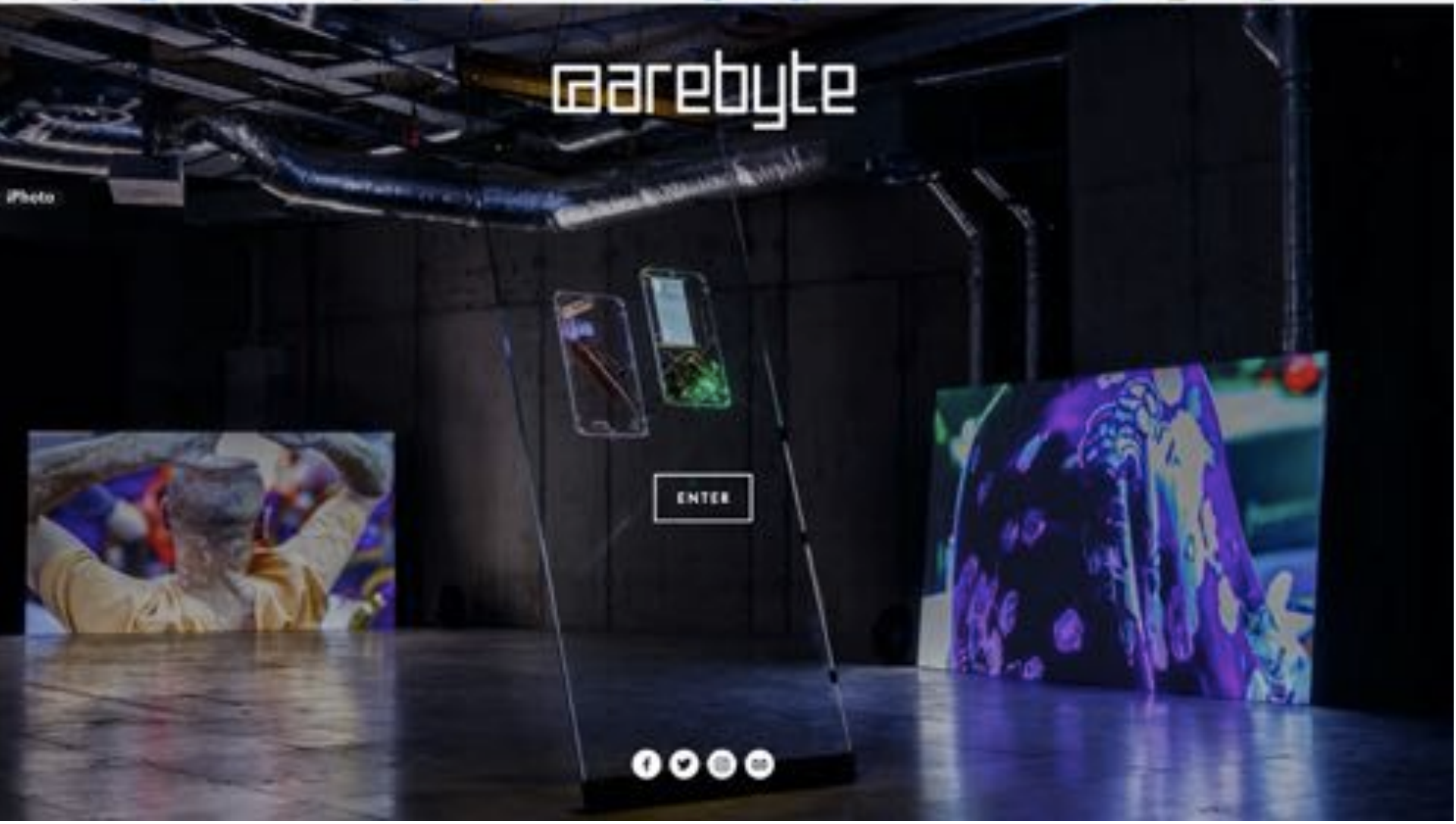


Sergeant, Ian (curator) and Yasmeen Baig-Clifford (producer) (2016)
***Reimaging Donald Rodney*. Birmingham: Vivid Projects.**





Sergeant, Ian (curator) and Yasmeen Baig-Clifford (producer) (2016)
***Reimaging Donald Rodne*y. Birmingham: Vivid Projects.**



Arebtye Gallery: Helen Knowles (2019)
Trickle Down: A New Vertical Sovereignty

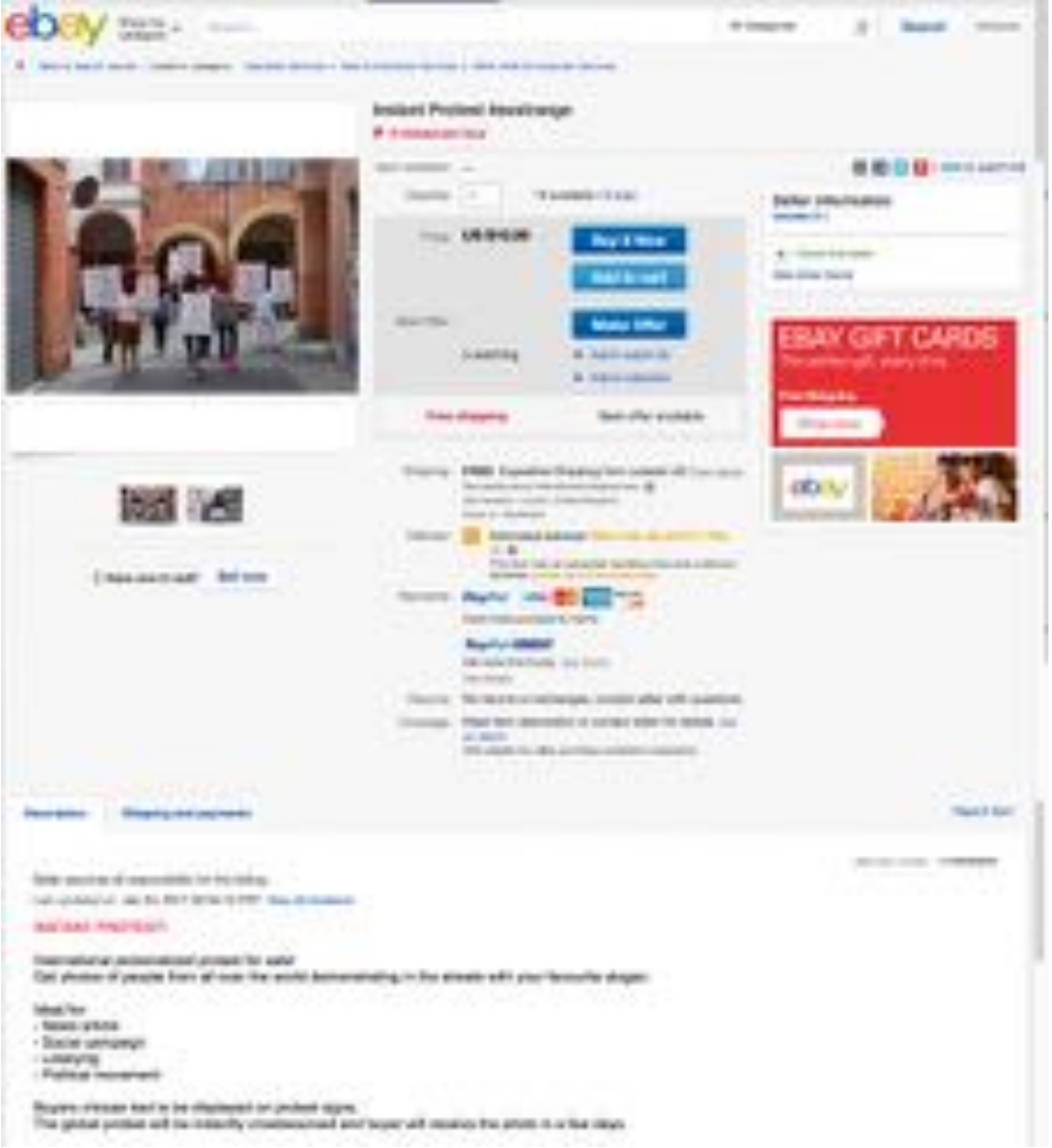


«The Seeker» CKRBT 2019

CKRBTs are physical avatars for The Seeker, 'bots' with camera eyes and synthesised whispering voices. The CKRBT (pronounced see-ker-bot) Network is browsing the world. It watches and consumes images collected and fed to it by feeder machines. Any thing, or person, entering the bots' field of vision will be similarly analysed and categorised. The installation sets up a self-contained system where machines are performers, audience, content providers and commentators. Video tour ǂ Installation video

Image: CKRBT, Watermans Gallery, London. ©Geoff Titley

Nye Thompson, *The Seeker,* 2019
exhibited at Watermans Arts Centre



#exstrange curated by Marialaura Ghidini and Rebekah Modrak, 2017.
locose



skype portrait #exstrange

Item condition: New with defects

Ended: 05 Feb, 2017

Winning bid: Rs. 2,000.00 [1 bid]

Shipping: May not ship to United States - Read item description or contact seller for shipping options.

Payments: PaisaPay (Credit card, EMI, Debit card, Online Bank Transfer)

Returns: Replacement and refund for this product is covered through EBAY GUARANTEE

Seller information

Have one to sell? Sell it yourself

Description | Shipping and payments

Seller assumes all responsibility for this listing.

Item specifics

Condition: New with defects: A brand-new and unused item. Some original accessories may not be included. The item may have minor ... Read more

Warranty: Seller Warranty

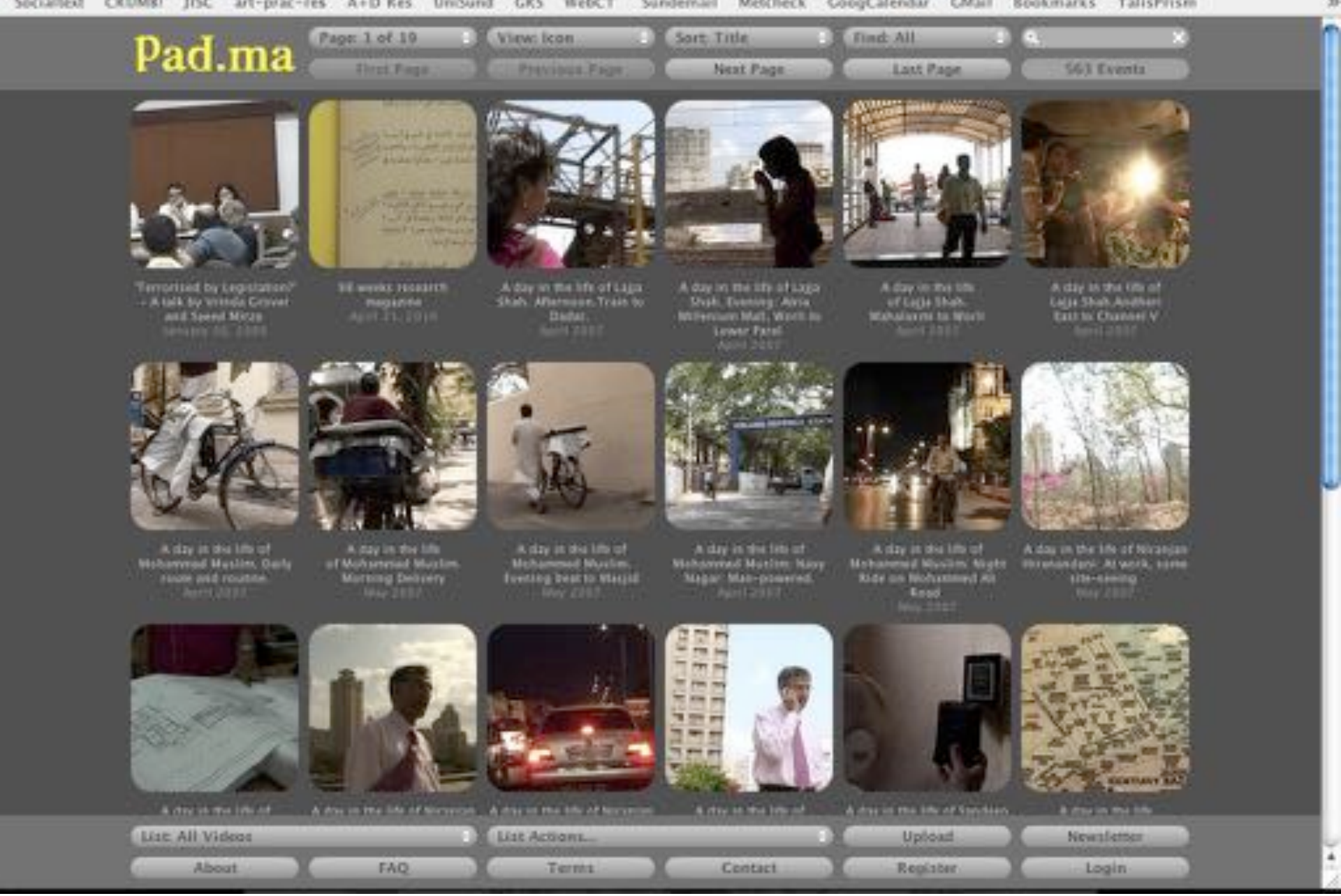
SKYPE PORTRAIT

I would like to invite you, the buyer, who generally looks at commodities to be the one who is looked at in order to create this completely customised produc

#exstrange curated by Marialaura Ghidini and Rebekah Modrak, 2017



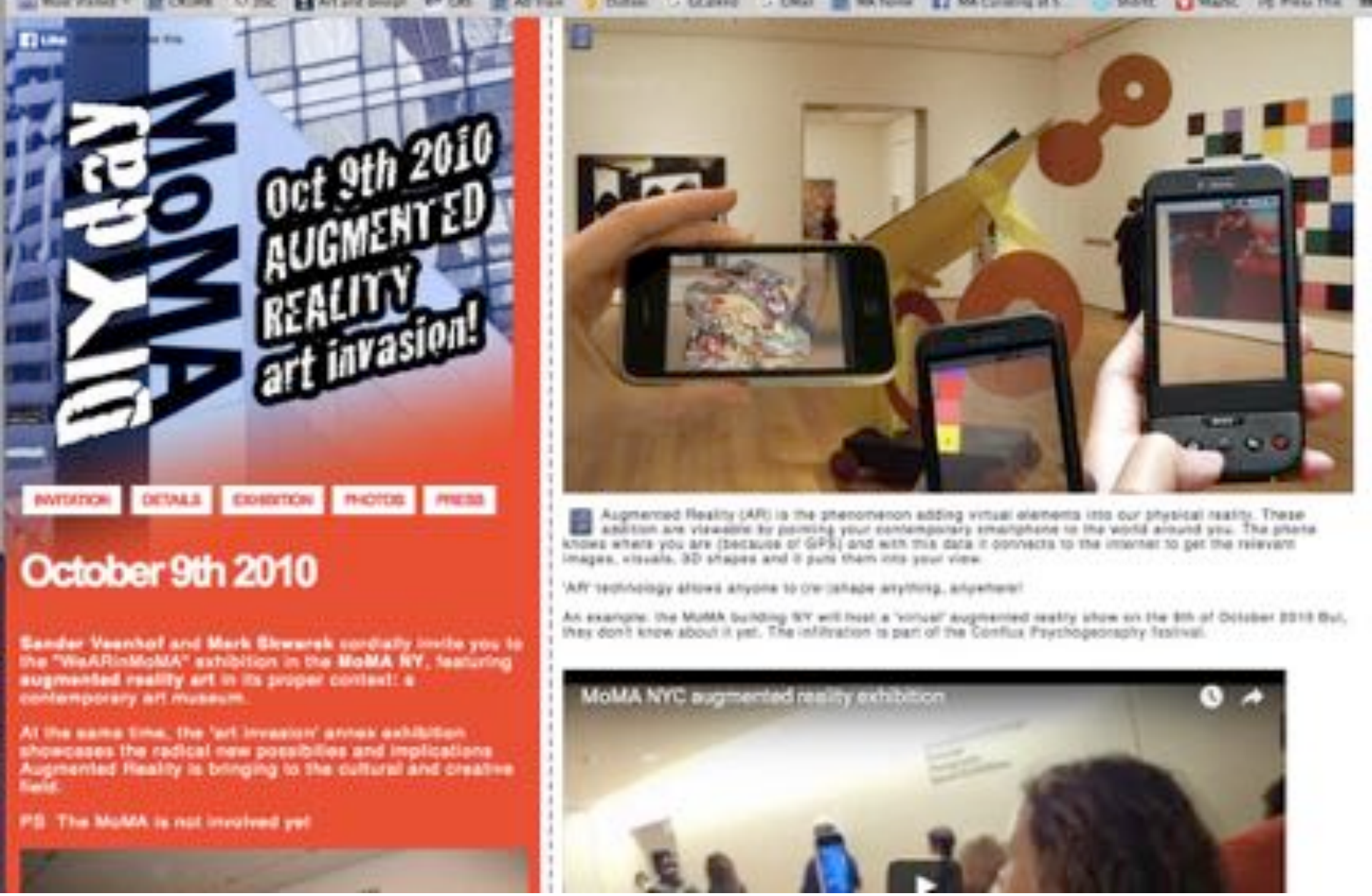
Graham, Beryl (2022) “The Cheapness of Writing Paper, and Code: Materiality, Exhibiting and Audiences after New Media Art.” In: Hanna B. Hölling (ed.) ***Object—Event—Performance: Art, Materiality, and Continuity since the 1960s*****.** New York: Bard Graduate Center. 235-258.


Pad.ma
Page: 1 of 19
View: Icon
Sort: Title
Find: All
First Page
Previous Page
Next Page
Last Page
563 Events
List: All Videos
List Actions...
Upload
Newsletter
About
FAQ
Terms
Contact
Register
Login

http://pad.ma/


Pad.ma
Back to Videos
View: Editor
Sort: Name
Find: All
A day in the life of Mohammad Muslim. Morning Delivery
00:24:11
Actions...
Contributors
Locations
Cuffe Parade; Machhimar Nagar
Keywords
accounts; bags; general store; mohammed; money; payment; phone; plastic
Descriptions
The kirana shop or general store owner counts money, gives it to someone and takes the plastic bags. The Mohammad stands with his back to the camera. They talk, the shop owner does some accounts and talks. The Mohammed waits for his payment as the shop owner talks on the phone.
Transcripts
- Here, take this. (Marathi)
- 46 for this, 50 for this and 25 for this. 80, 100, 144. I mean 146! The total is 146.
- Wait for a minute. How much? Hundred and...?
- 146.
- 146.
(Hindi)
List: All Videos
List Actions...
Upload
Newsletter
About
FAQ
Terms
Contact
Register
Login

http://pad.ma/



Sander Veenhof and Mark Skwarek – [WeARinMoMA](#) 2010







Professional Development Course *Curating Art After New Media*.
In V&A print room, and MachinesRoom



Science Gallery London with John O'Shea
Artwork: *New Organs of Creation* by Burton Nitta

DISCUSSION DOCUMENT, AND DISCUSSION

The introductory text and questions are from the 'Reprise Discussion Document' written by Beryl Graham.

08 EXHIBITION FORMS

In 2014, organisations tended not to mention online forms unless they were asked: the exceptions were non-fine art organisations and those with digital specialists who had access to the web site/systems (Wellcome, BL Labs — libraries can deal with data, Furtherfield, Mark Miller at Tate Collectives — is this a Salon Hang or a Tumblr Hang?).

By 2017, art organisations such as the Hayward had used Tumblr for display; TPG (The Photographers' Gallery) online pop culture such as GIFs, PowerPoint, Mediawall /interstitial spaces; and Iniva were reconsidering early net art gallery, through gallery spaces and back to agency and archive spaces. Carroll/Fletcher had an online video 'venue' as well as a physical gallery, and Tenderpixel used greenscreen video online to make the most of the tiny gallery space — also with a bookshop next door. Morgan Quaintance had made links between online distribution and the physical 'photocopy room'; the ODI *Data as Culture* programme was also considering the differences between paper and online 'publishing'. Furtherfield had a thoughtful consideration of using both proprietary distribution like Twitter, and developing open source online platforms such as discussion lists.

By 2020, media curators had a well-developed awareness of the "virtual site specific" constraints and joys of using proprietary platforms, such as TPG on Instagram, and *#exstrange* using eBay. Larger art organisations were still finding their web sites under the control of their marketing departments (such as Tate Collectives wanting comments and feedback online). Photography curators and the Serpentine had perhaps most success at integrating curating into all museum systems, both online and offline, including outdoor AR in the case of Serpentine. The question of exhibiting product and/or process was considered by Wellcome, TPG, the Design Museum, and Museum of London (rather than art venues) in particular. The characteristics of displaying new media art in space and time had been carefully considered by Honor Beddard and Danny Birchall at Wellcome, and Sarah Cook for Somerset House, including the use of theatrical lighting.



Tate with Mark Miller, Convenor of Young People's Programmes



Open Data Institute, Data as Culture, with Julie Freeman
Artwork: *Pillars of Hercules*, by James Brooks
Photograph by Victoria Bradbury

Graham, Beryl and Suzy O'Hara (eds.) (2022) *To Fit the New Art*

DAY 1: EIGHT THEMES, AND IRINI PAPADIMITRIOU



Of the nine recurring themes identified from course notes, the theme of Production/Labor/Commissioning was assigned to day two, leaving eight themes to be discussed on day one.

NOTES BY BERYL GRAHAM, GEORGIA SMITHSON AND BEN EVANS-JAMES

IRINI PAPADIMITRIOU PRESENTATION AND DISCUSSION

Because Irini's discussion fell into several of the eight themes, some of her points are discussed under the next headings, so these are brief notes specifically from the presentation.

Irini Papadimitriou is creative director of FutureEverything, Manchester, and has also worked for the Victoria and Albert Museum (V&A), and Watermans Art Centre in London. She presented Curating Art and Technology: Play to Process, a 40-minute presentation giving an international overview of what has changed since 2014 for museums (V&A education, production workshops, events, exhibiting, collecting), small arts centres (Watermans), and festivals (FutureEverything).

Her role at the V&A was primarily in education, but she aimed to cross-fertilise between areas, such as publishing small books about practice to help develop discourses, and using the money from short courses to commission art. Her deepest interest is in long-term development, including at Watermans Art Centre where it is not just exhibitions-based but also residencies, work with non-art social organisations, making, and including live art.

At the V&A, the cross-department work also included collecting, which is not usual for 'education' areas in a museum. Fabio Lattanzi Antinori's 2014 *Data Flags*, for example, which was included in the Digital Futures events at the V&A, was exhibited there, and then acquired by the museum. The Rapid Response Collecting project at the V&A also met with the course frequently — collecting popular culture and media items such as the *Pussy Hat* instructions.

Often her work takes place outside of art venues, for example Nuno Maloueta's 2019 *Every Thing Every Time* in Qatar National Library, where the works can be conversation points for starting discussion about data. In online venues FutureEverything have curated online-



Wellcome Collection
new library/education area

only works such as Kasia Molga's 2018-9 *By the Code of the Soil*. The V&A has always welcomed people from all over the world into the institution; now their strategy is to take the art out to those people all over the world too. At FutureEverything they are 'moving around' with their audiences; there was an international audience, now there's an international institution.

Concerning cross-sector collaboration, Irini has been involved with activities such as a makerspace at the Cisco Live! art fair in Barcelona, demonstrating the circular economy as applied to e-waste. She wrote for Helen Knowles's 2020 *Trickle Down — A New Vertical Sovereignty*, which the course visited at Ambyte Gallery, which dealt with art economies and blockchain systems.



Introduction pack

Graham, Beryl and Suzy O'Hara (eds.) (2022) *To Fit the New Art*



Trevor Paglen work in *Code and Algorithms* exhibition (2023).
Espacio Fundación Telefónica



QUESTION

IS NEW MEDIA ART NOW INTEGRATED WITH OTHER CONTEMPORARY ART?

NOTES BY BERYL GRAHAM

Loren Slater (Co-director of Signal Film and Media, UK): Has a background in installation art and hence skills in video installation.

Clare Gannaway (Curator: Contemporary Art, Manchester Art Gallery, UK): Works in a non-media-specific museum, and has been able to integrate new media art more over the years.

Fikriyah Ibrahim (Independent curator, Brunei): Studied Fine Art and then curating, but often included photography. Brunei has fewer concerns about disciplines, as resources for any kind of art are low.

Marie-Therese Luger (Curator and researcher, Sweden): Interested in the struggle of combining or compartmentalizing disciplines within a framework of academic concepts such as interdisciplinary and cross-disciplinary. I am incredibly conflicted with my own work as a curator of science-panorama-venue, given that constant "application" of art framed to be able to "revive" culture-heritage. […] So far, I am thinking about a role that not only interacts with contexts from an interdisciplinary perspective but also ACTS in an interdisciplinary way, which thus aligns interdisciplinary methods and methodologies with "output". I am interested in the dynamics of art as research and curatorial practice as expanded practice (for example "the curatorial") in relation to what research is "allowed" and/or can be funded. Interested in the comment of Stephanie Fletcher and others, describing the potential of art as "messiness" — in relation to that interested in artistic practices that are extremely un-messy. Notions of marginalization or agency/non-agency don't disappear in inter/cross/multi/trans-disciplinary contexts. While the idea of practice as research (and thus, practice-based activity as a form of scientific inquiry) is implemented in the academic context, value systems of grading the practices in question still remain. Such understandings are however vital in order to imagine and develop new roles within institutions — and should not be ignored.

Graham, Beryl and Suzy O'Hara (eds.) (2022) *To Fit the New Art*



beryl.graham@sunderland.ac.uk

www.crumbweb.org