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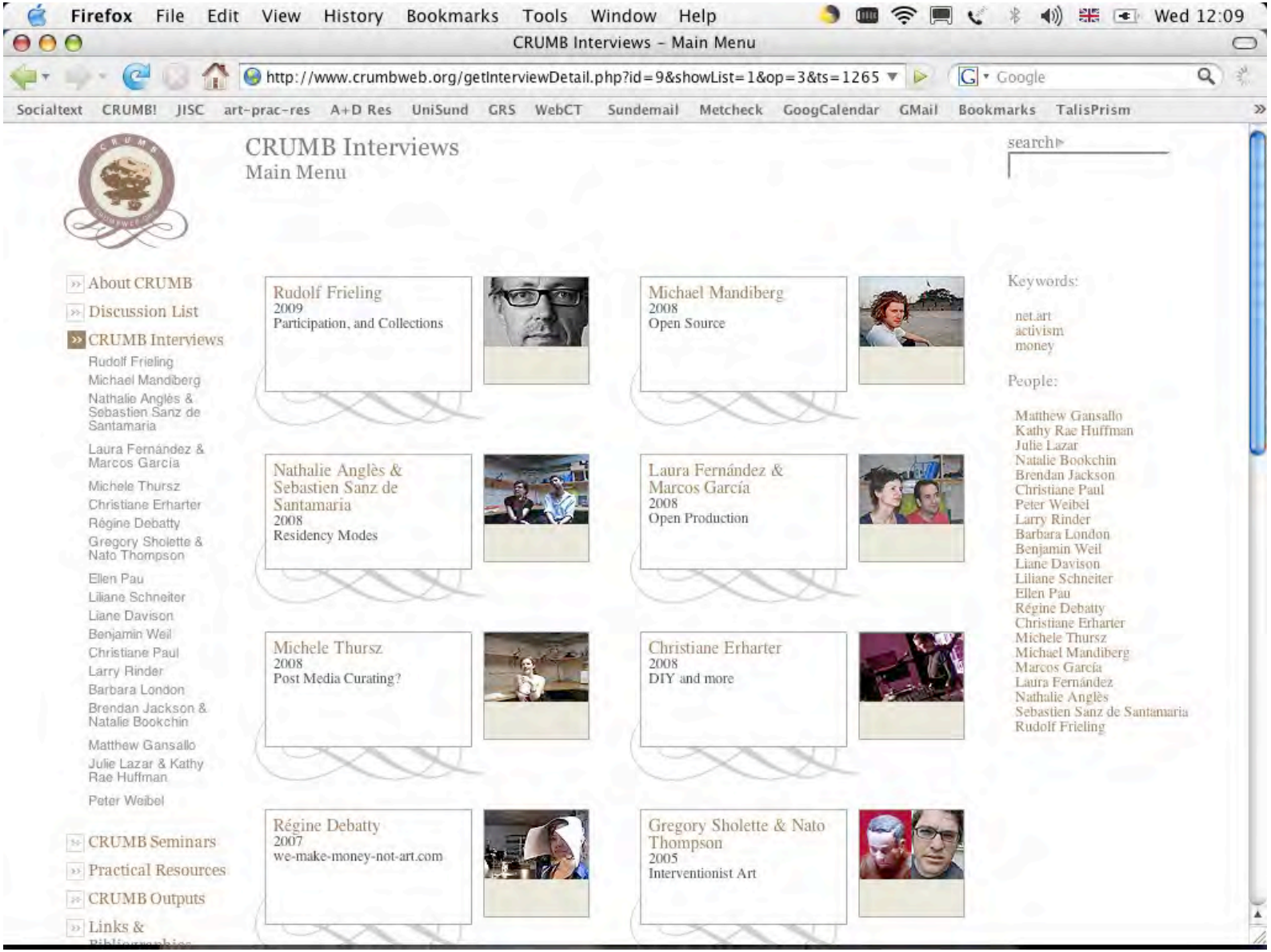
Curating Behaviours; New Media Art

beryl.graham@sunderland.ac.uk

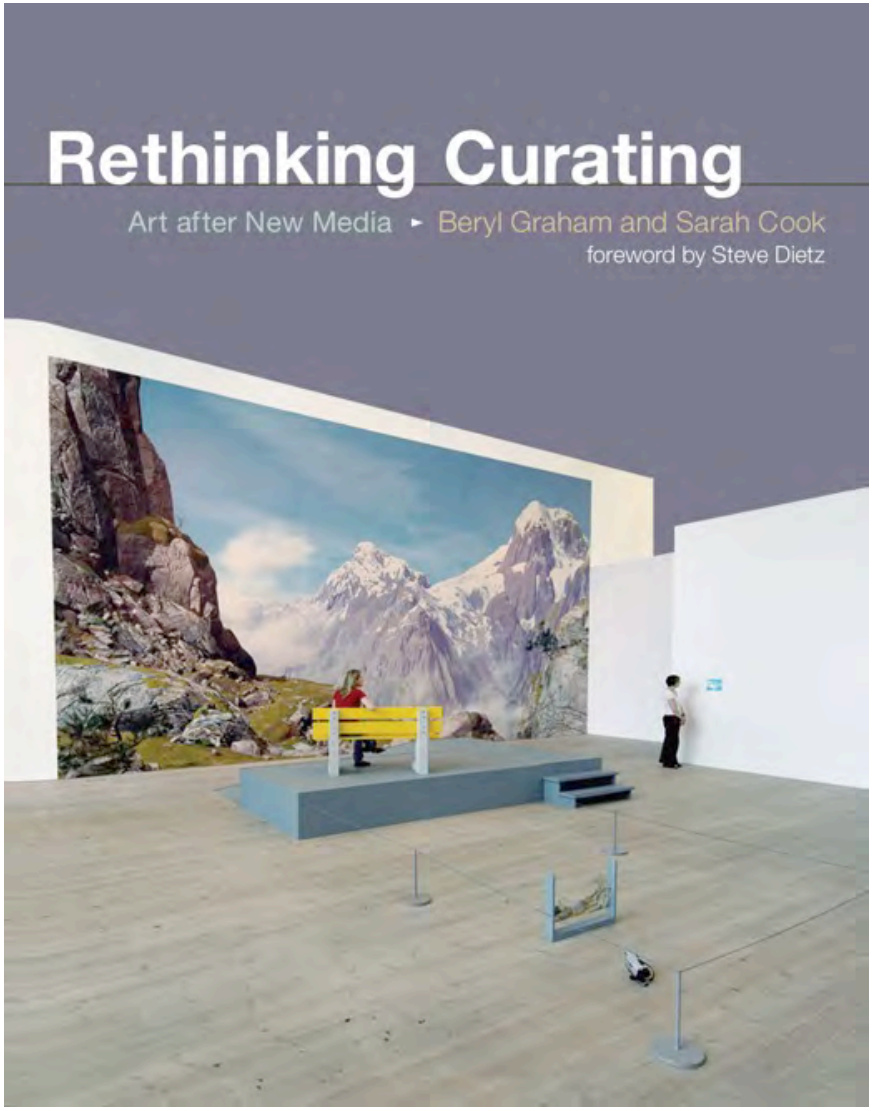
www.crumbweb.org



Serious Games exhibition flyer, Barbican Art Gallery
Serious Games exhibition 1996-7



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Rethinking Curating: Art After New Media. MIT Press 2010

Interactivity

Connectivity

Computability

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>.



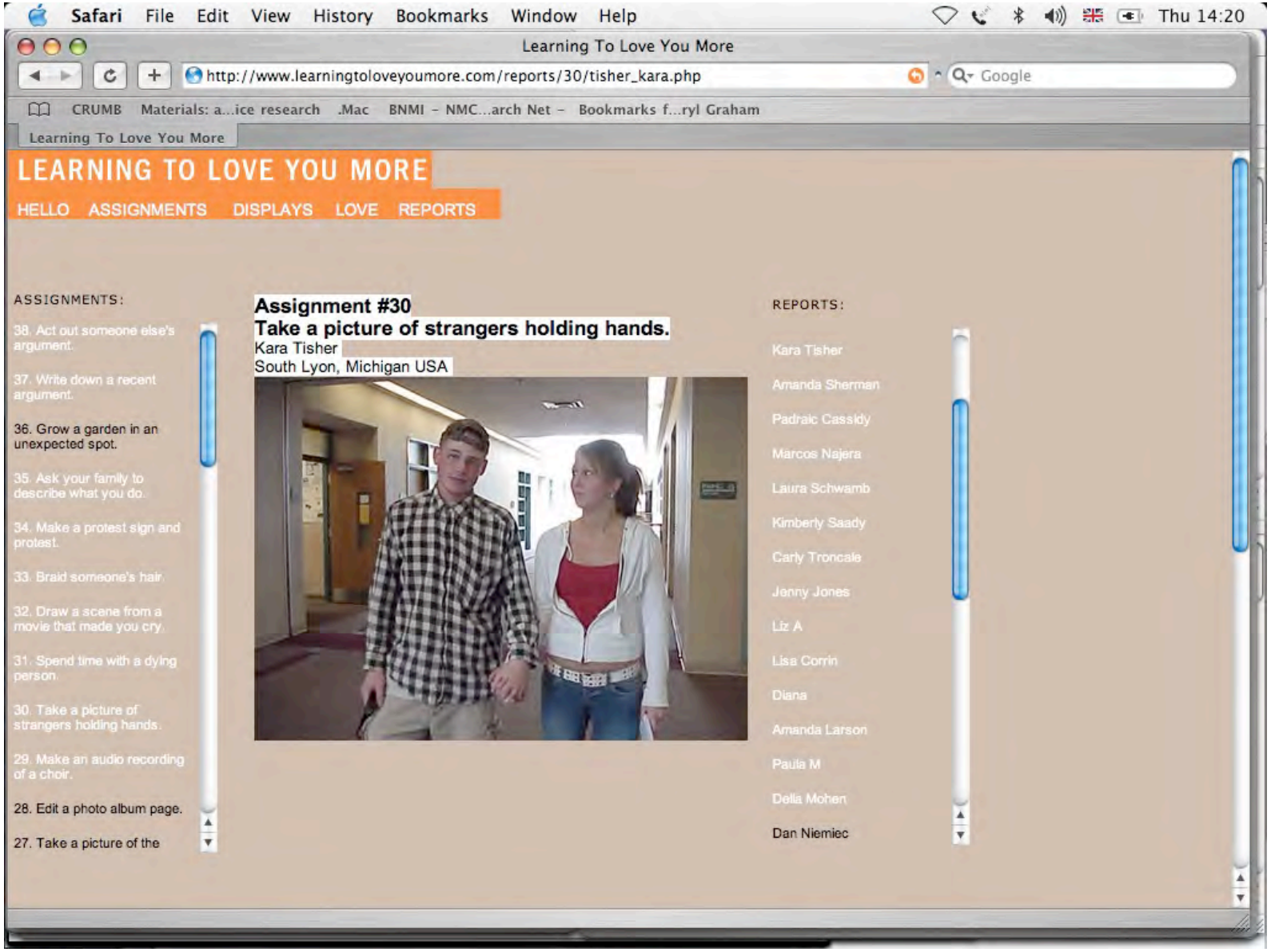
Interactivity: *Information* exhibition (1970) MOMA New York, Kynaston McShine. Chair is from Joseph Kosuth's artwork *One and Three Chairs* (1965).



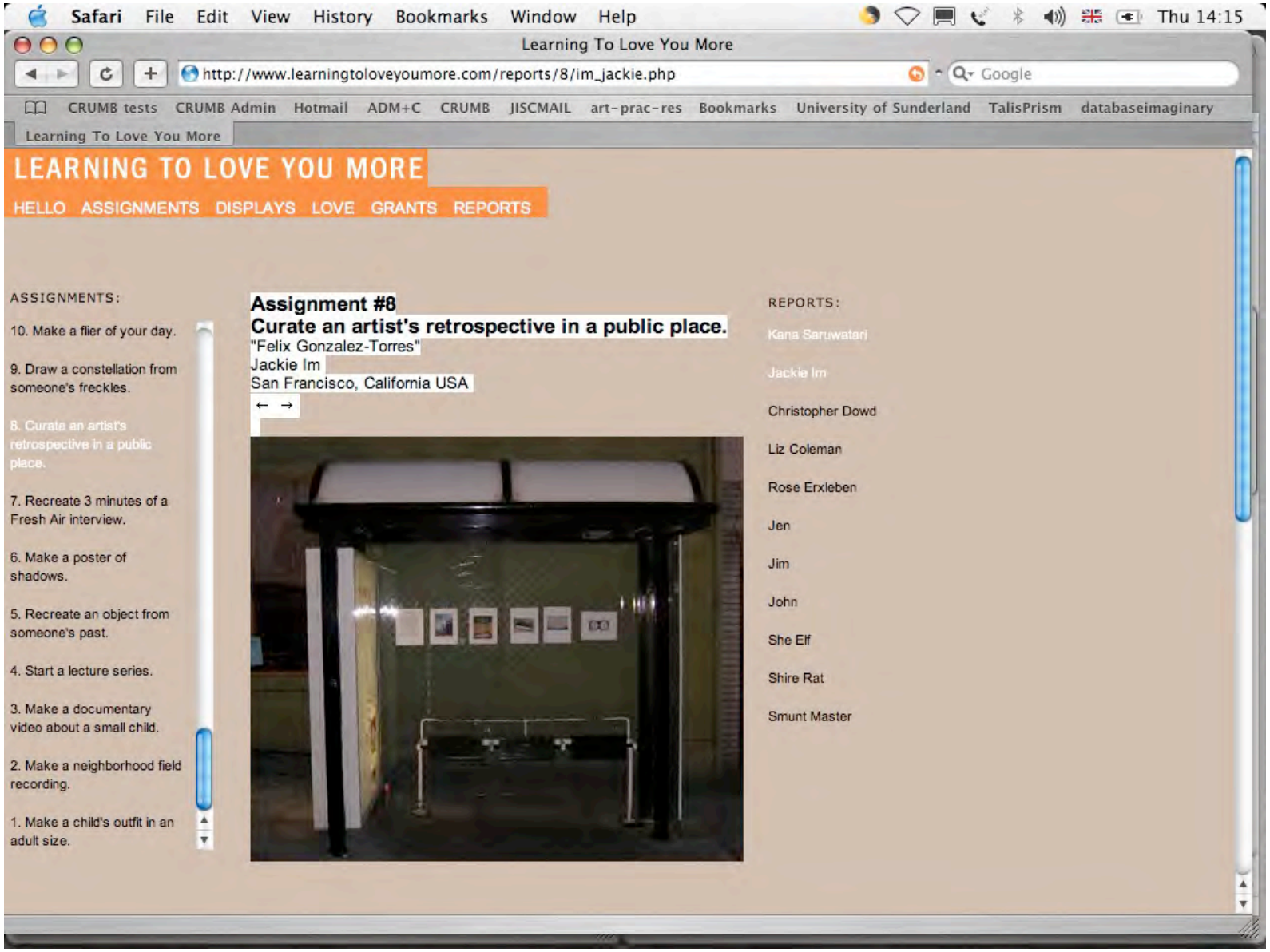
Hans Haacke *MoMA Poll* (1970)**.** ***Information*** **exhibition (1970) MOMA New York.**



Anthony Gormley: *Field for the British Isles* (1993)



Harrell Fletcher and Miranda July: *Learning to Love You More* (2003-)



Harrell Fletcher and Miranda July: *Learning to Love You More (2003-)*



Rafael Lozano Hemmer: *Relational Architecture 5, Body Movies* (Rotterdam) 2001



Rafael Lozano Hemmer: *Body Movies* (Rotterdam) 2001 Video. :40

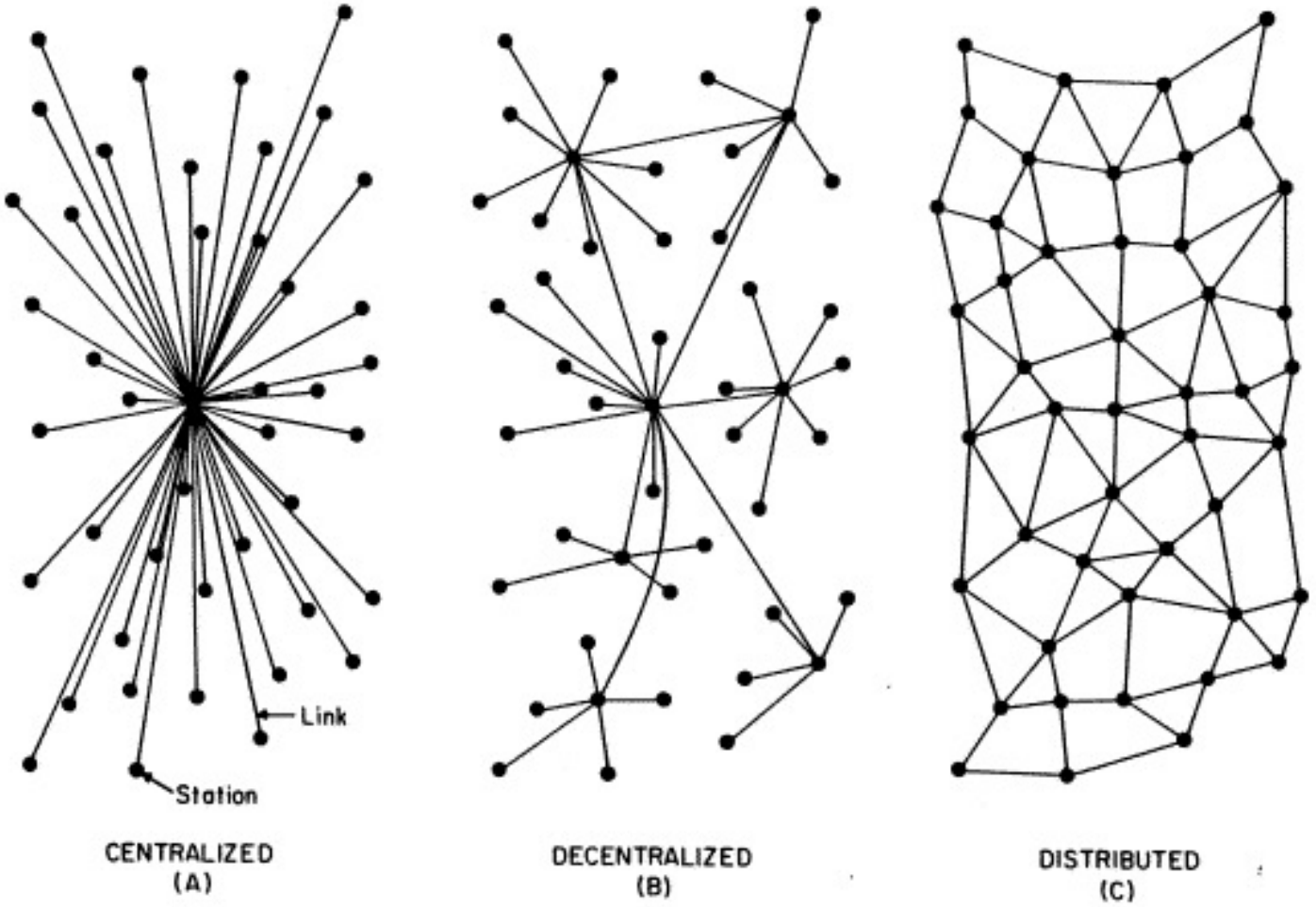


FIG. 1 — Centralized, Decentralized and Distributed Networks

Network Diagrams (Paul Baran, 1964)





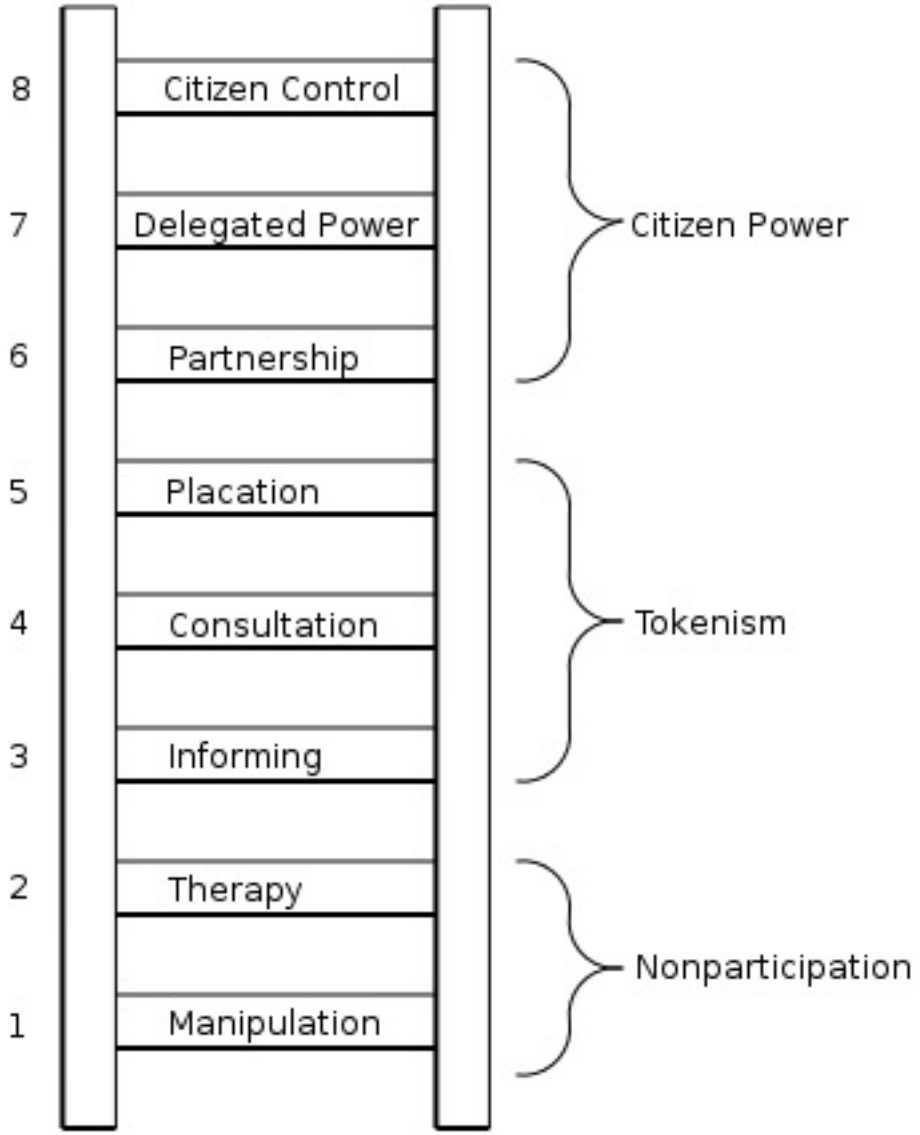
Jeanne van Heeswijk: *Will O The Whisp* (2004)



Works, Typologies and Capacities (2004) by Jeanne van Heeswijk with Maurits de Bruijn,
in the exhibition *Tatig Sein* at Neue Gesellschaft fur Bildende Kunst, Berlin.



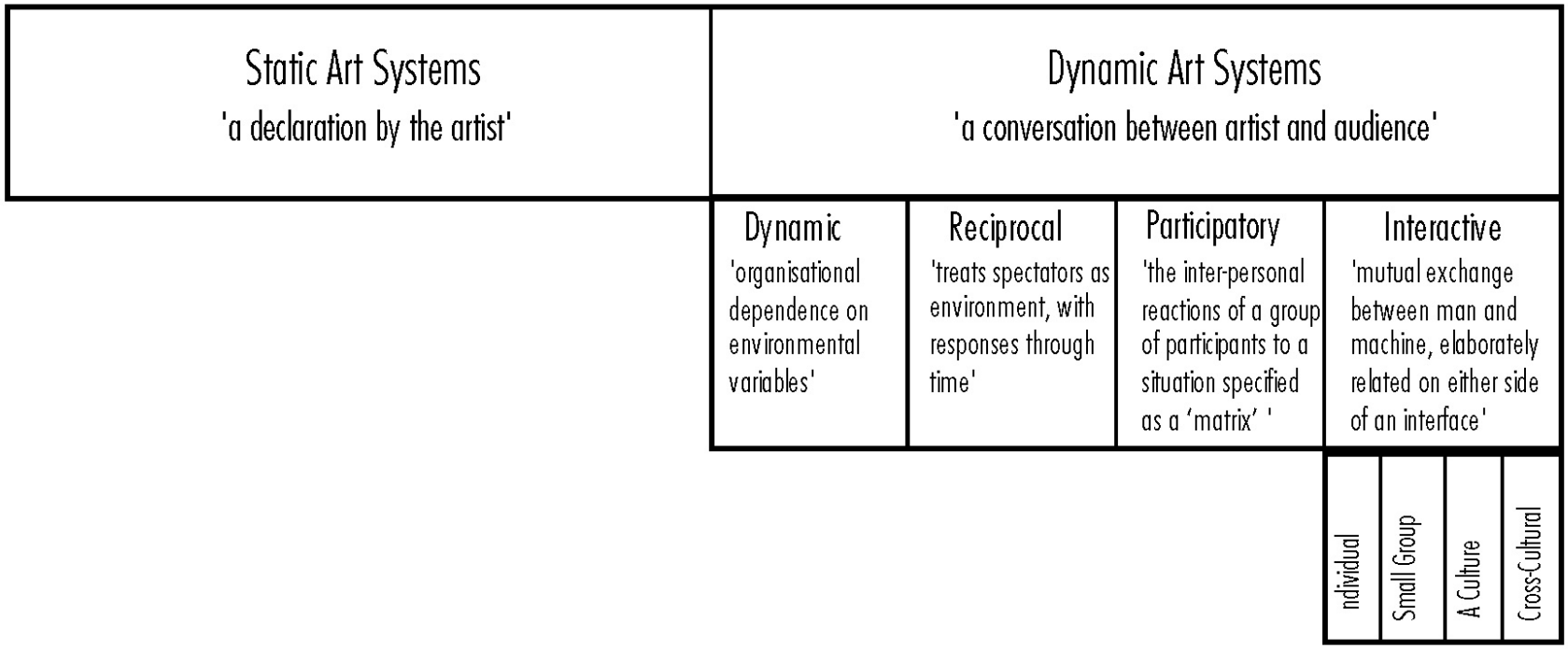
Works, Typologies and Capacities (2004) by Jeanne van Heeswijk with Maurits de Bruijn, in the exhibition *Tatig Sein* at Neue Gesellschaft fur Bildende Kunst, Berlin.



A
Ladder of Citizen Participation

Arnstein, Sherry R. (1969) “A Ladder of Citizen Participation.” JAIP, 35 (4). Available from URL: <http://lithgow-schmidt.dk/sherry-arnstein/ladder-of-citizen-participation.html>. 216-224.

Cornock and Edmonds (1977)



Taxonomy: Cornock and Edmonds, 1977



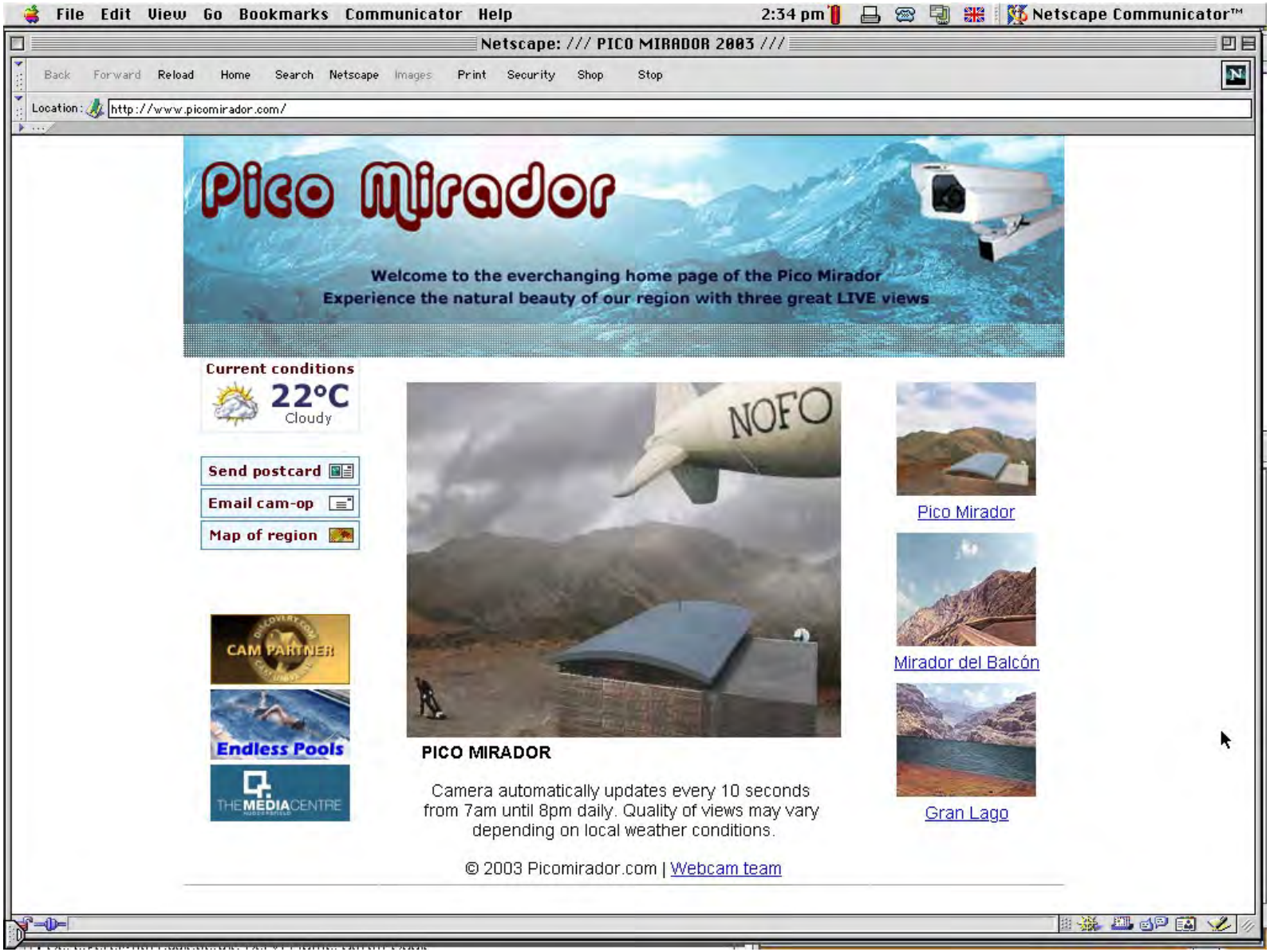
Connectivity: Marcel Duchamp and John Cage play chess to generate a composition by Cage, whilst Alexina 'Teeny' Duchamp looks on. At event *Reunion in Toronto* (1968)



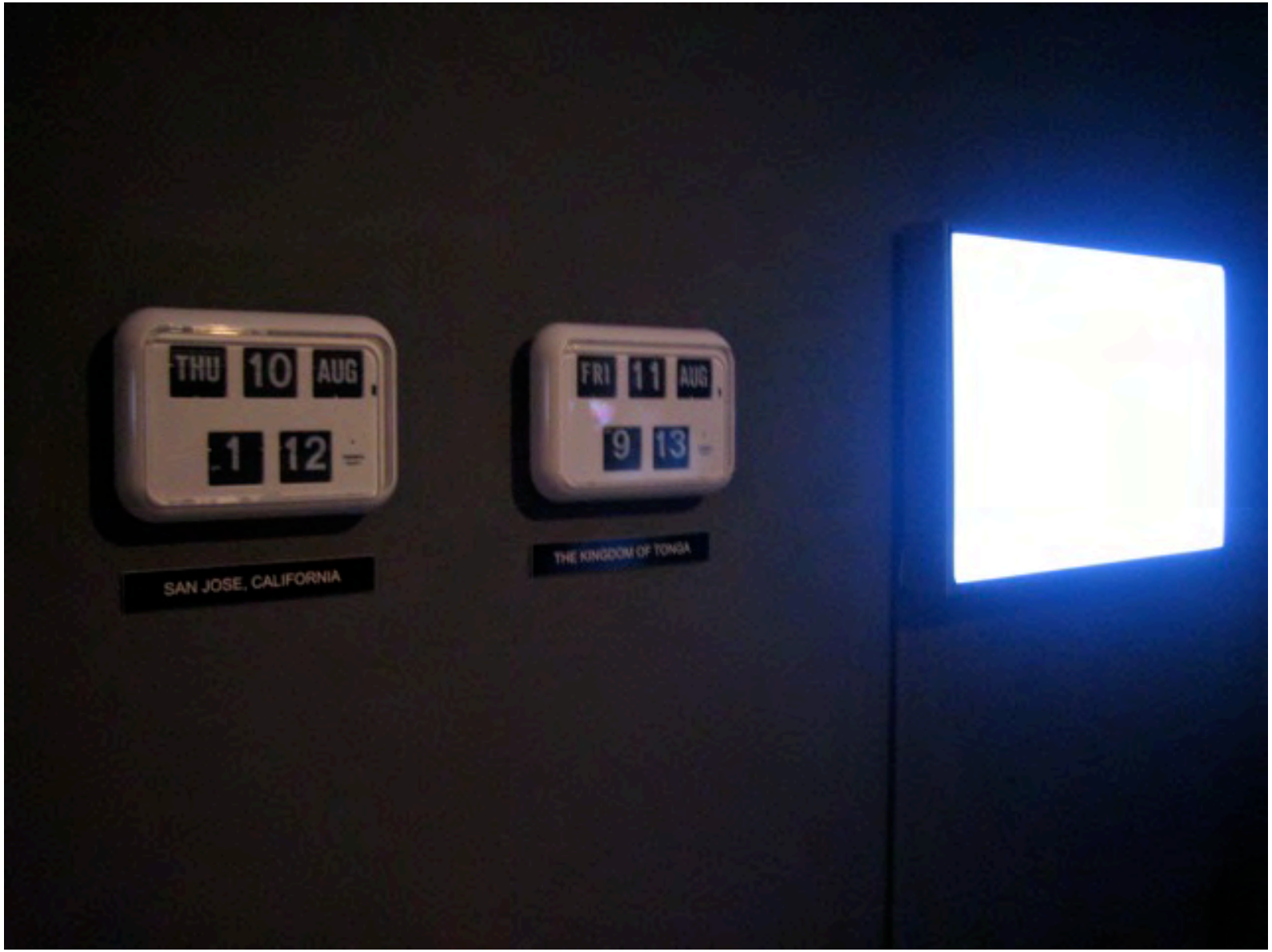
Shaina Anand: ***Khirkeeyaan (khirkee-window / yaan-vehicle)*** (2006)



[Rachel Reupke - Pico Mirador](#) (2003)



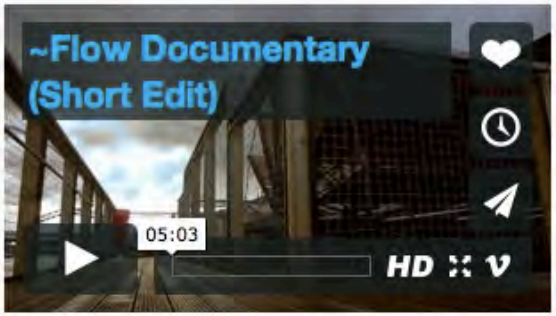
Rachel Reupke - Pico Mirador (2003)



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



Photo by Jill Tate



Flow documentary (short)



Flow documentary (full length)

FLOW

~Flow, by Owl Project and Ed Carter, was a tidemill – a floating building on the River Tyne generating its own power using a tidal water wheel. The building housed electro acoustic musical machinery and instruments responding to the constantly changing environment of the river, generating sound and data.

~Flow spanned artforms, blending contemporary and traditional methods, combining sculpture, cutting edge technology, hand crafted wooden instruments, architecture, precision engineering and electronic music to create an astonishing audio-visual public artwork. Everyone's experience of ~Flow was unique, as the instruments responding directly to the ever-changing state of the river.

flowmill.org
~Flow on Vimeo
Owl Project
Nicholas Kirk

AHRC PhD Ed Carter – *Flow* with Owl Project

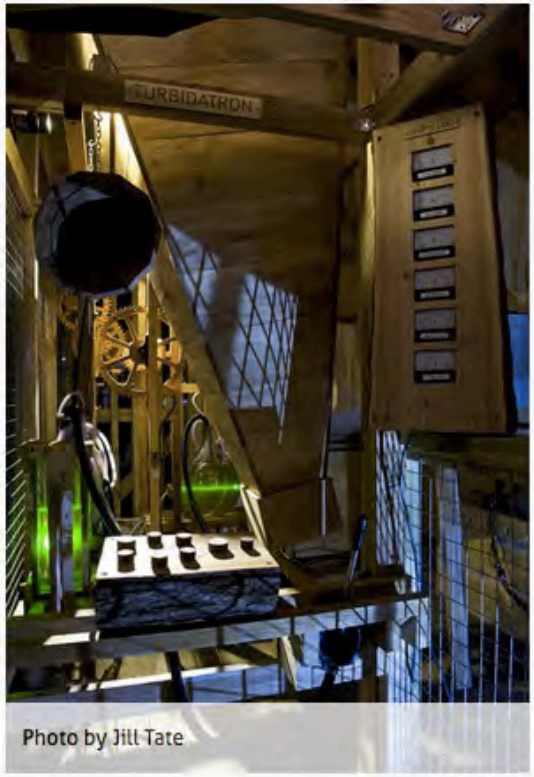
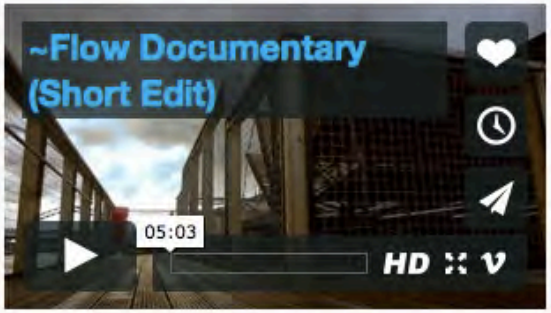
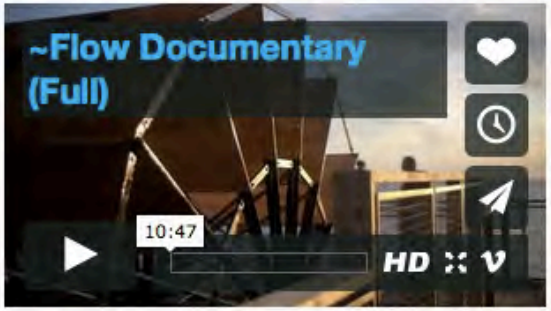


Photo by Jill Tate





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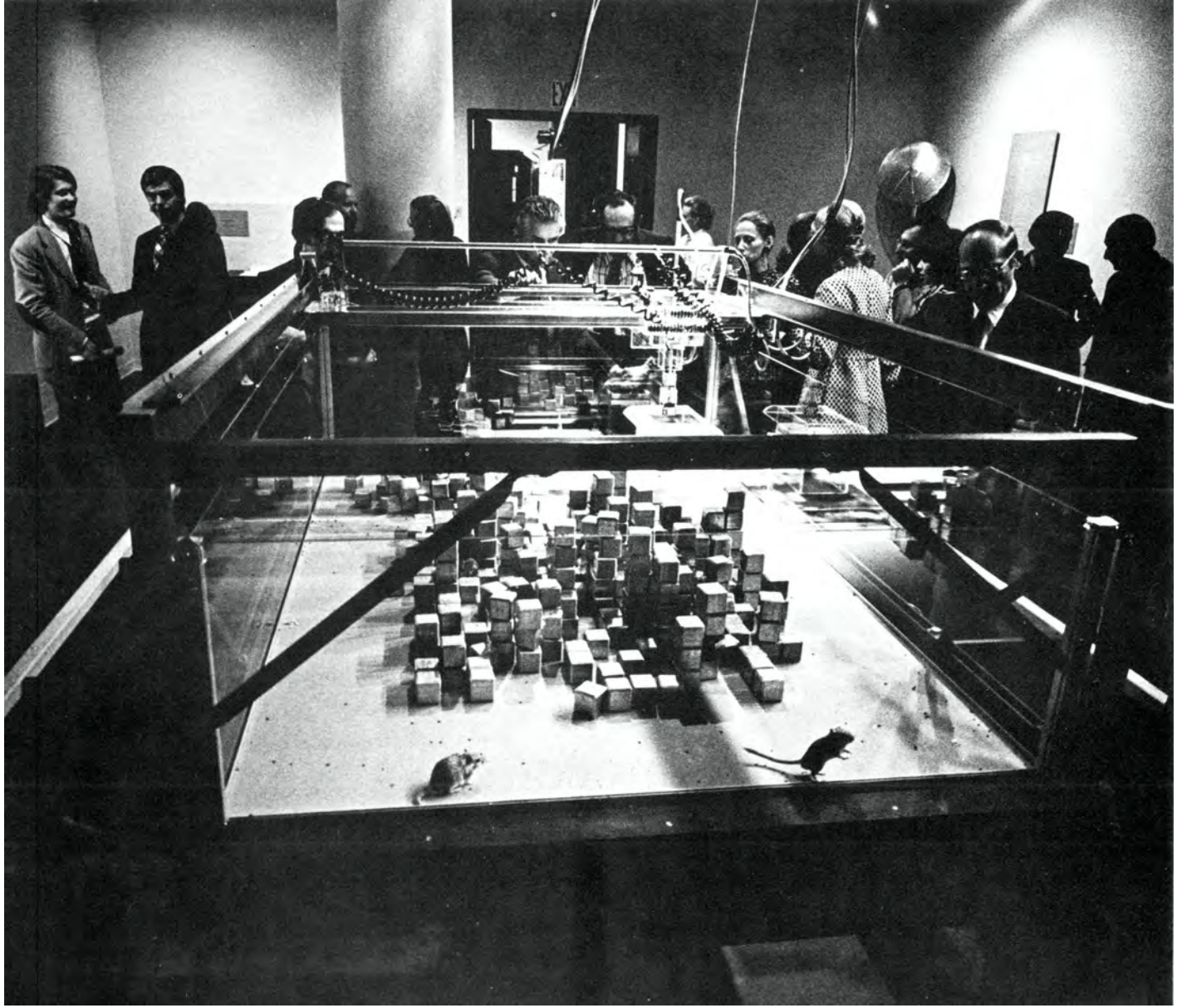
~Flow spanned artforms, blending contemporary and traditional methods, combining sculpture, cutting edge technology, hand crafted wooden instruments, architecture, precision engineering and electronic music to create an astonishing audio-visual public artwork. Everyone's experience of ~Flow was unique, as the instruments responding directly to the ever-changing state of the river.

flowmill.org
~Flow on Vimeo
Owl Project
Nicholas Kirk

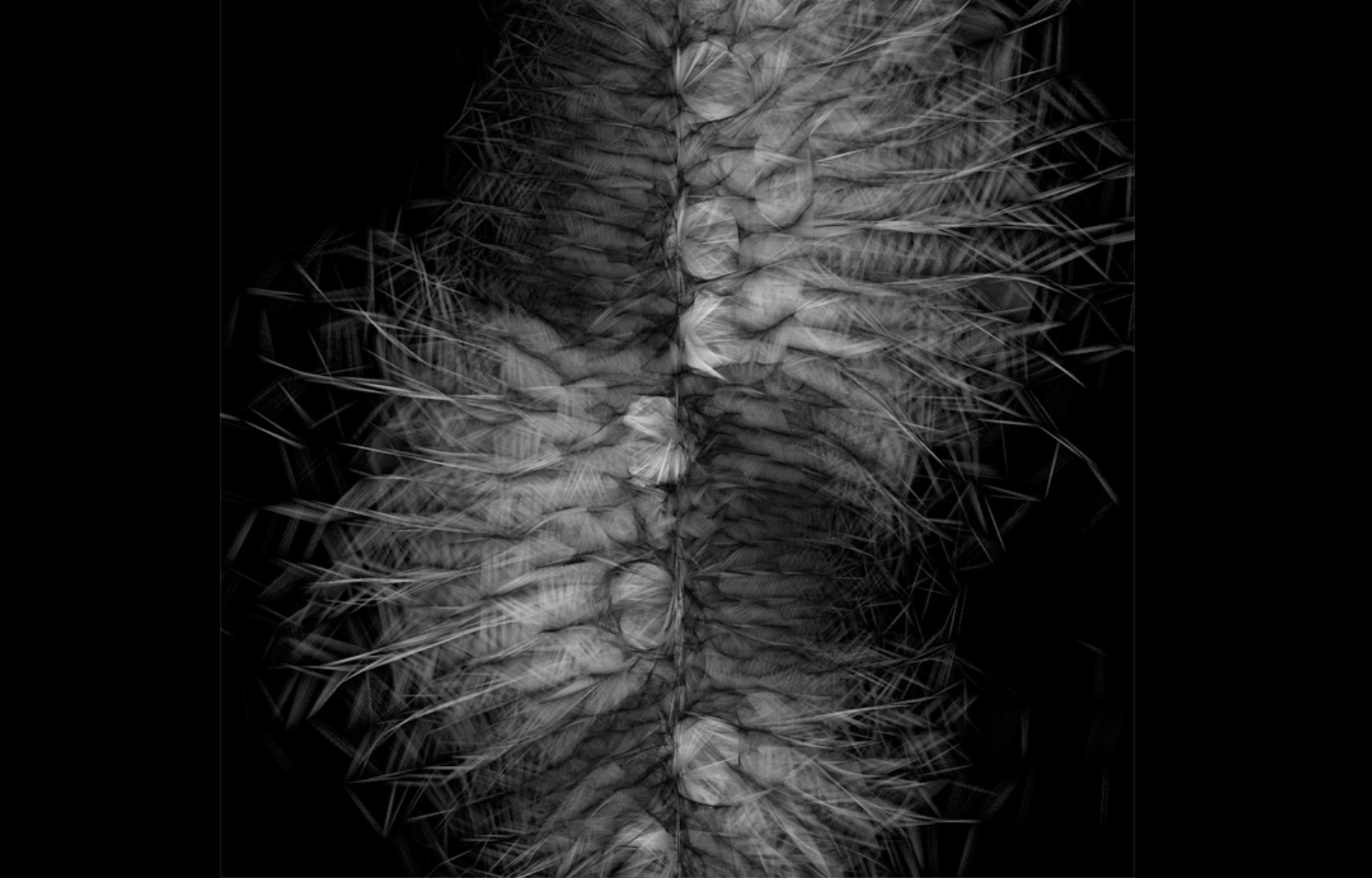
AHRC PhD Ed Carter – *Flow* with Owl Project



Shahidul Alam: *Migrant Soul* (2004) http://migrantsoul.net/



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)**

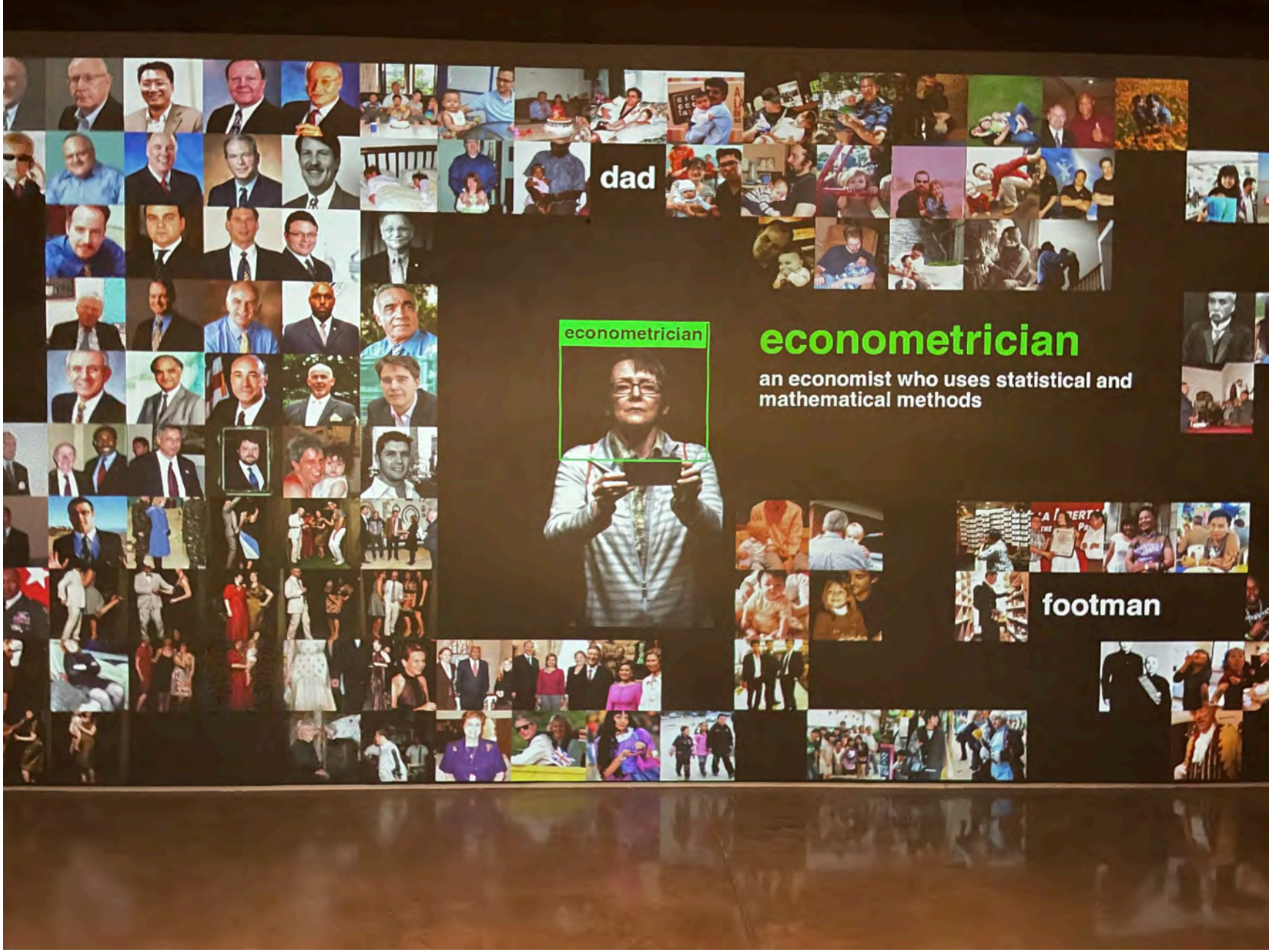


C.E.B. Casey Reas ***Process 13*** **(2012)**

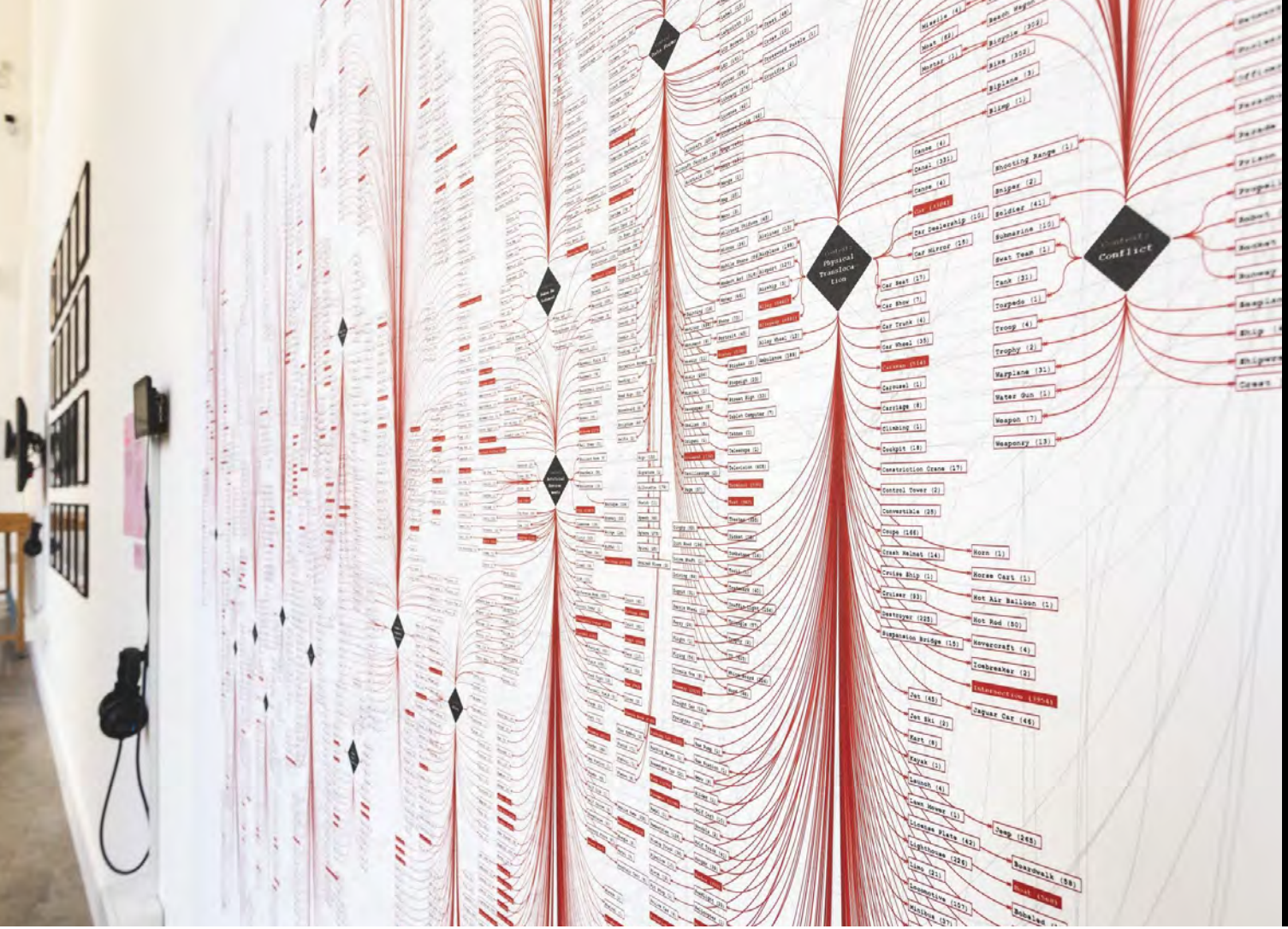


Rapid Response collecting at V&A

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



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



«The Seeker» Words That Remake The World

2018

The Seeker has travelled the world for three years, outputting tens of thousands of descriptions of its visions – objects and concepts. The giant drawing "Words That Remake The World" is a topographical mapping by Thompson of these visions, a point-in-time snapshot of the Seeker's developing conceptual landscape.

Image: Artificially Intelligent display ©Victoria and Albert Museum

Nye Thompson, *The Seeker,* 2019

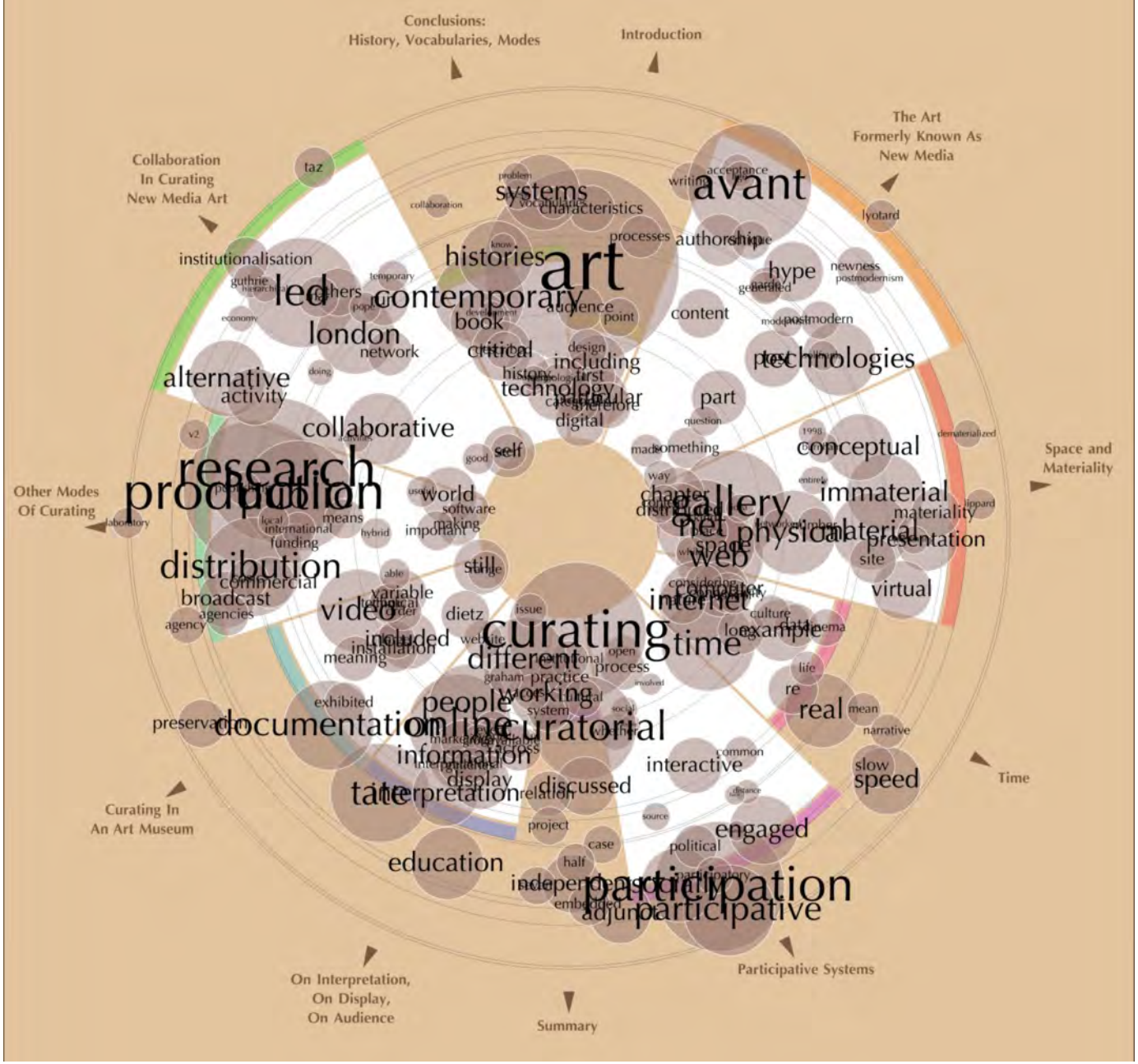


«The Seeker» CKRBT 2019

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

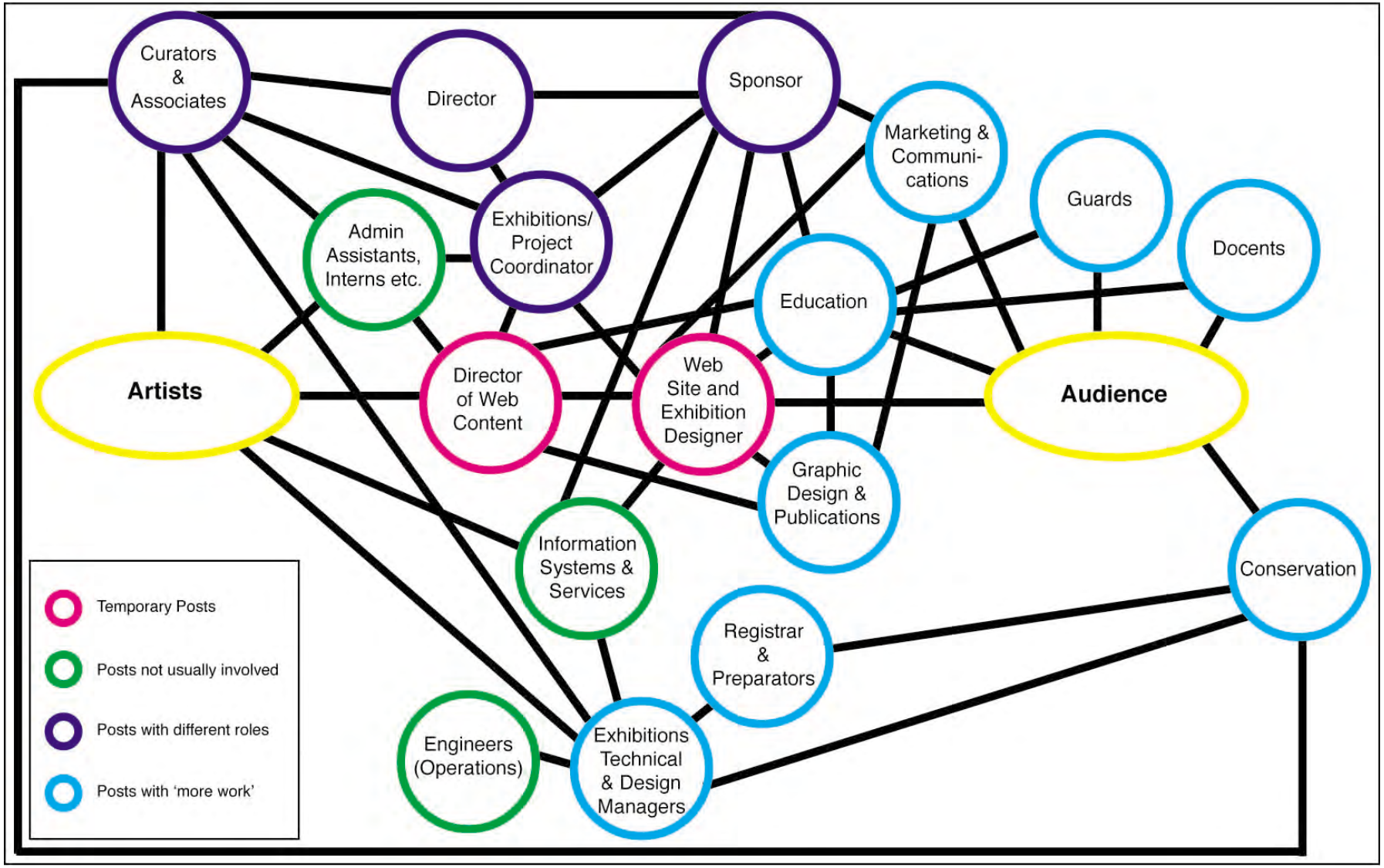
Image: CKRBT, Watermans Gallery, London. ©Geoff Titley

Nye Thompson, *The Seeker CKRBT,* 2019


Conclusions:
History, Vocabularies, Modes
Introduction
The Art
Formerly Known As
New Media
Collaboration
In Curating
New Media Art
Space and
Materiality
Other Modes
Of Curating
Curating In
An Art Museum
Time
On Interpretation,
On Display,
On Audience
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avant
led
contemporary
research
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curating
participation
participative
documentation
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curatorial
gallery
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virtual
web
internet
time
space
technologies
conceptual
immaterial
materiality
presentation
collaborative
distribution
video
broadcast
commercial
alternative
activity
london
network
institutionalisation
taz
systems
characteristics
histories
processes
authorship
hype
newness
postmodernism
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practice
working
people
exhibited
preservation
information
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interpretation
discussed
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education
engaged
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real
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avant-garde
generation
x
taz
collaboration
institutionalisation
guthrie
temporary
others
economy
network
alternative
activity
collaborative
research
production
distribution
video
broadcast
commercial
agencies
agency
funding
means
local
international
laboratory
hybrid
making
important
software
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dietz
included
installation
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different
practice
working
people
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preservation
documentation
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time
space
web
internet
virtual
gallery
net
physical
conceptual
immaterial
materiality
presentation
site
technologies
part
digital
including
technology
critical
book
audience
content
postmodern
hype
newness
postmodernism
lyotard
avant
systems
characteristics
processes
authorship
histories
art
led
contemporary
london



SFMOMA: *010101* installation shot (2001) [espace]

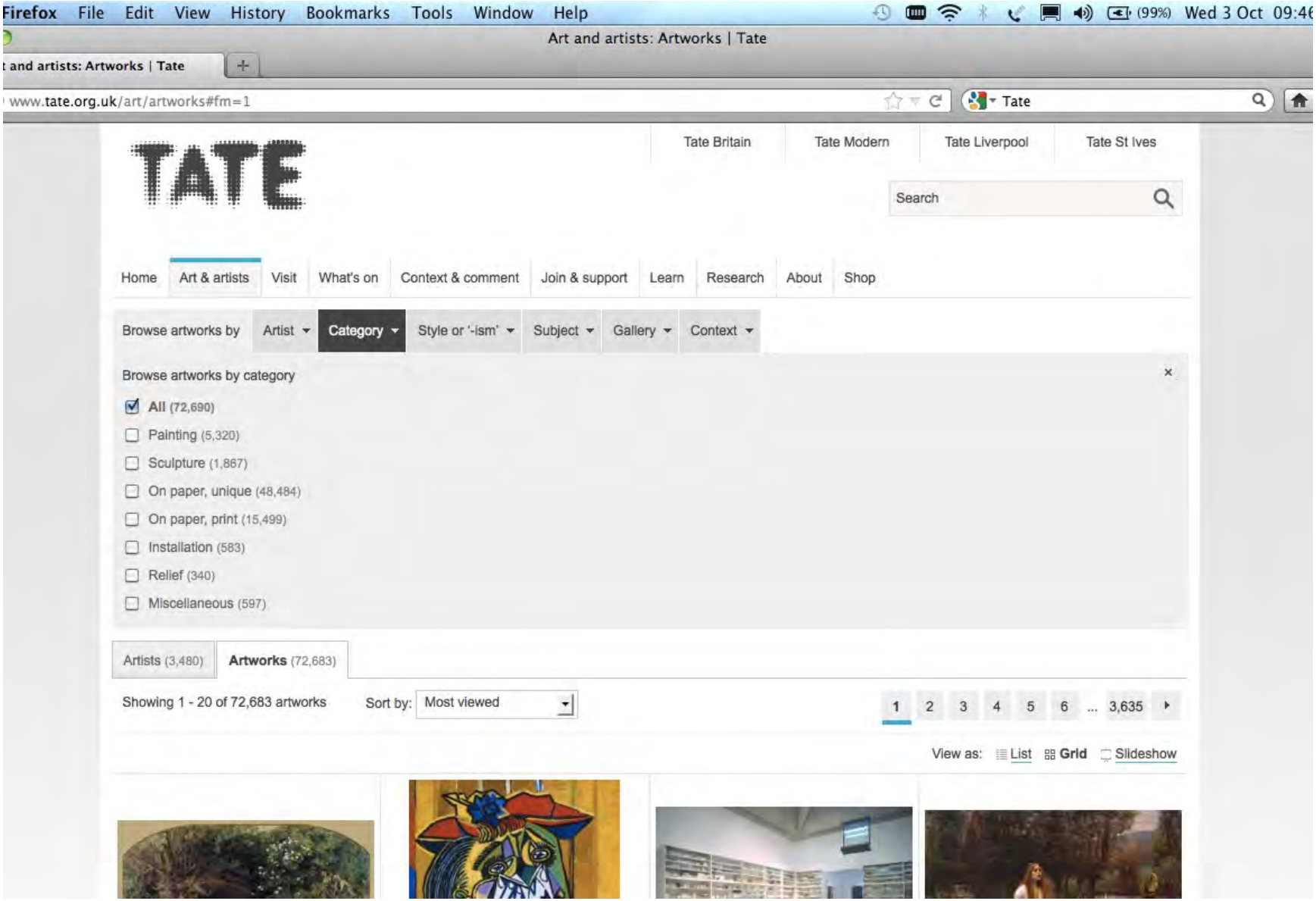


Graham, Beryl (2002) *Curating new media art: SFMOMA and 010101*. [Online]. Available from URL: <http://www.crumbweb.org/getCRUMBReports.php?&sublink=2>.


ERVDITA HAEC ARTIS ET NATVRAE
MACHINAMENTA AD EXCITANDAM ANTIQVITATIS MEMORIAM FERDINANDVS EQ. IAGVS ABRETII MAX. PETRICLI SENATORQVE COSPIS
DANTE



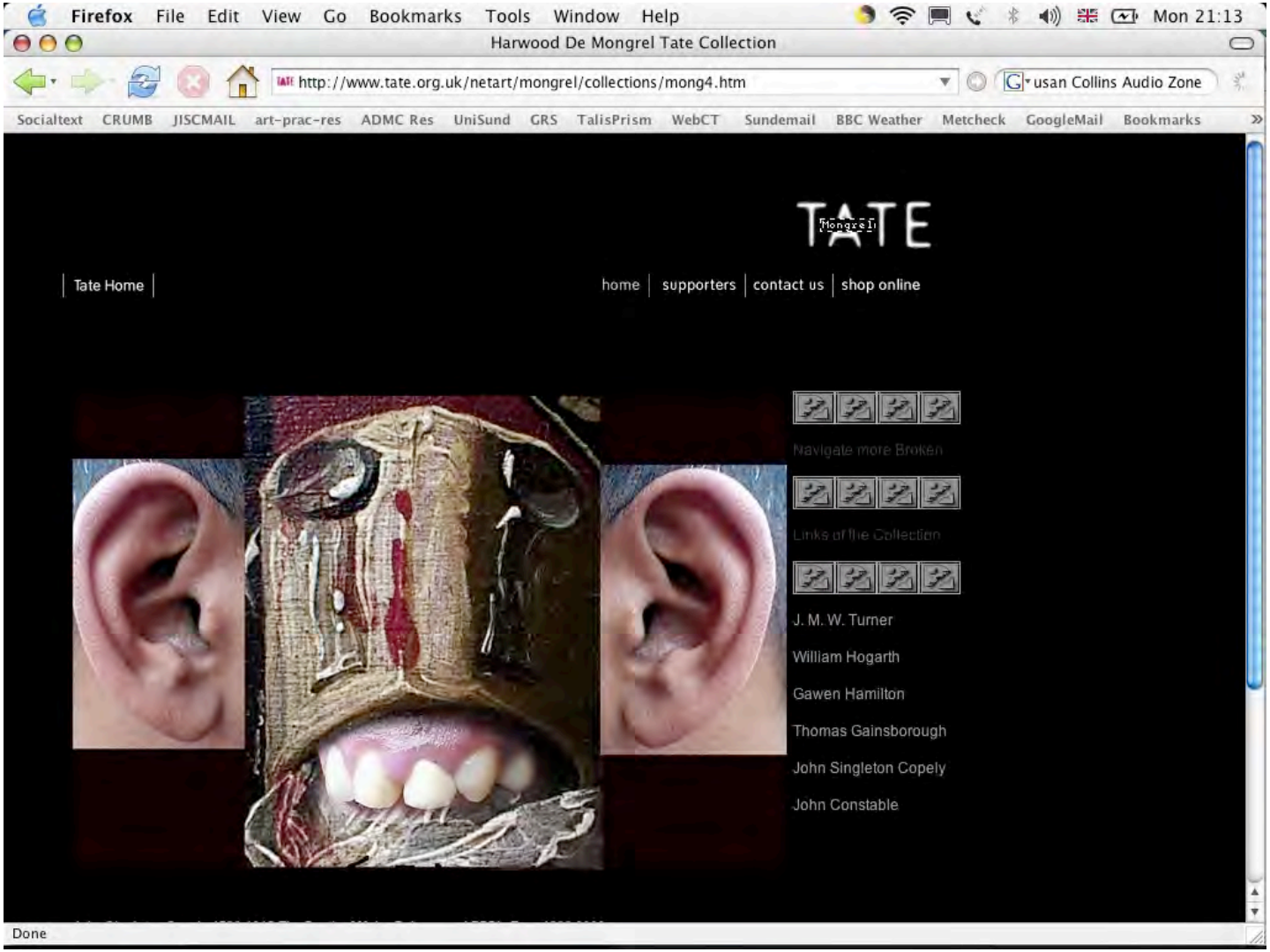
Your Show Here project, MASS MoCA, from Paul (2002)



http://www.tate.org.uk/



Harwood@Mongrel: Uncomfortable Proximity (2000):
http://www.tate.org.uk/webart/



Harwood: Uncomfortable Proximity: http://www.tate.org.uk/webart/



: Uncomfortable Proximity: http://www.tate.org.uk/webart/

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Introduction to the Foundations of Tate Britain



- introduction
- What's On
- Site Guide
- FAQ
- Tate Collections
- Tate Britain
- Tate Modern
- Tate Liverpool
- Tate St Ives

By 1776 transportation to the New World had been interrupted by the American War of Independence and old sailing ships known as hulks were dragged up the Thames and stuffed with up to 70,000 prisoners. This though was to be an 'expedient' that lasted till 1859. In 1779 the government introduced an Act which created a new form of hard labour for prisoners in the hulks. It commenced with dredging the river Thames - a profitable precursor to expanding trade with the colonies - and made provision for building Millbank penitentiary amongst others.

Harwood: Uncomfortable Proximity: http://www.tate.org.uk/webart/





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



Cabinet of Curiousities, installation at MONA, Tasmania

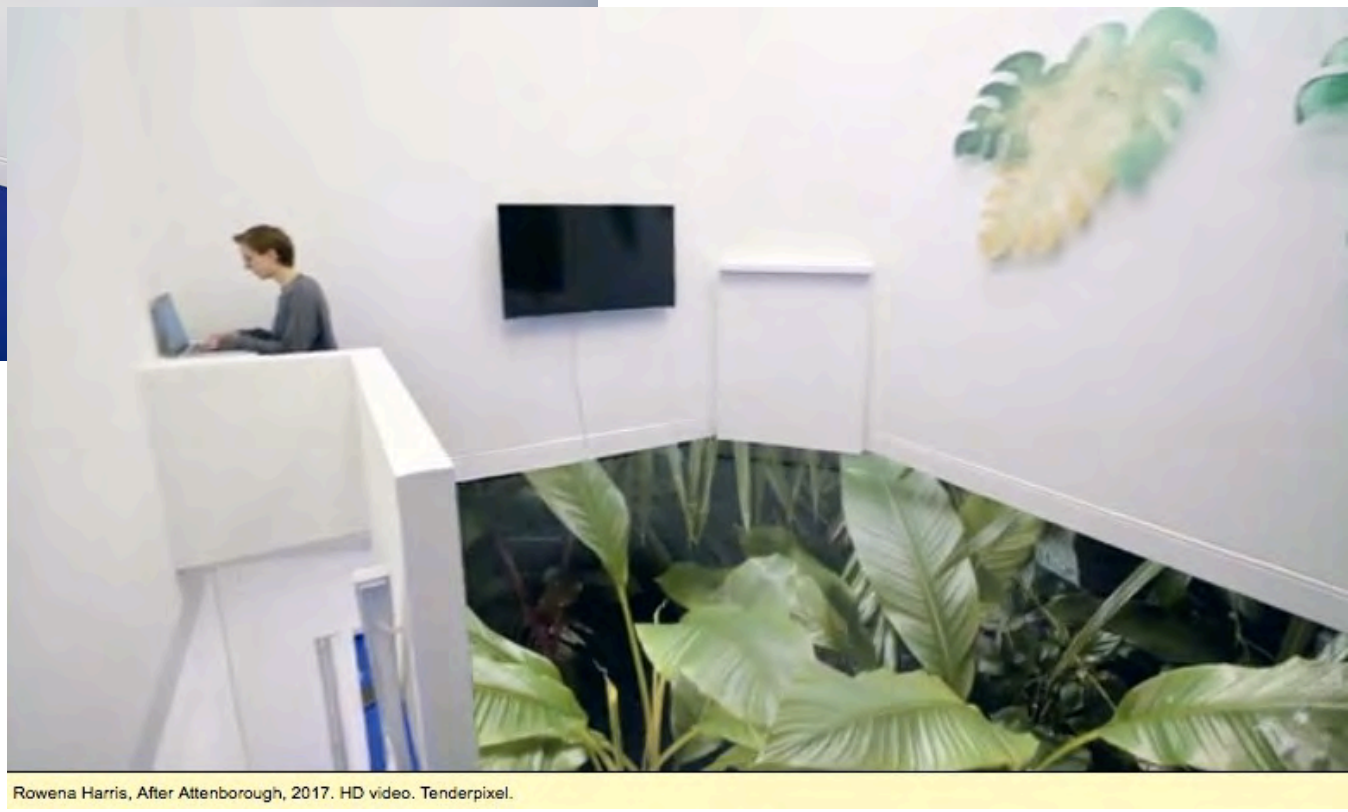


Guggenheim *YouTube Play* (2010)



Tate Collectives
http://www.tate.org.uk/whats-on/tate-britain/display/bp-spotlight-source





Rowena Harris, After Attenborough, 2017. HD video. Tenderpixel.

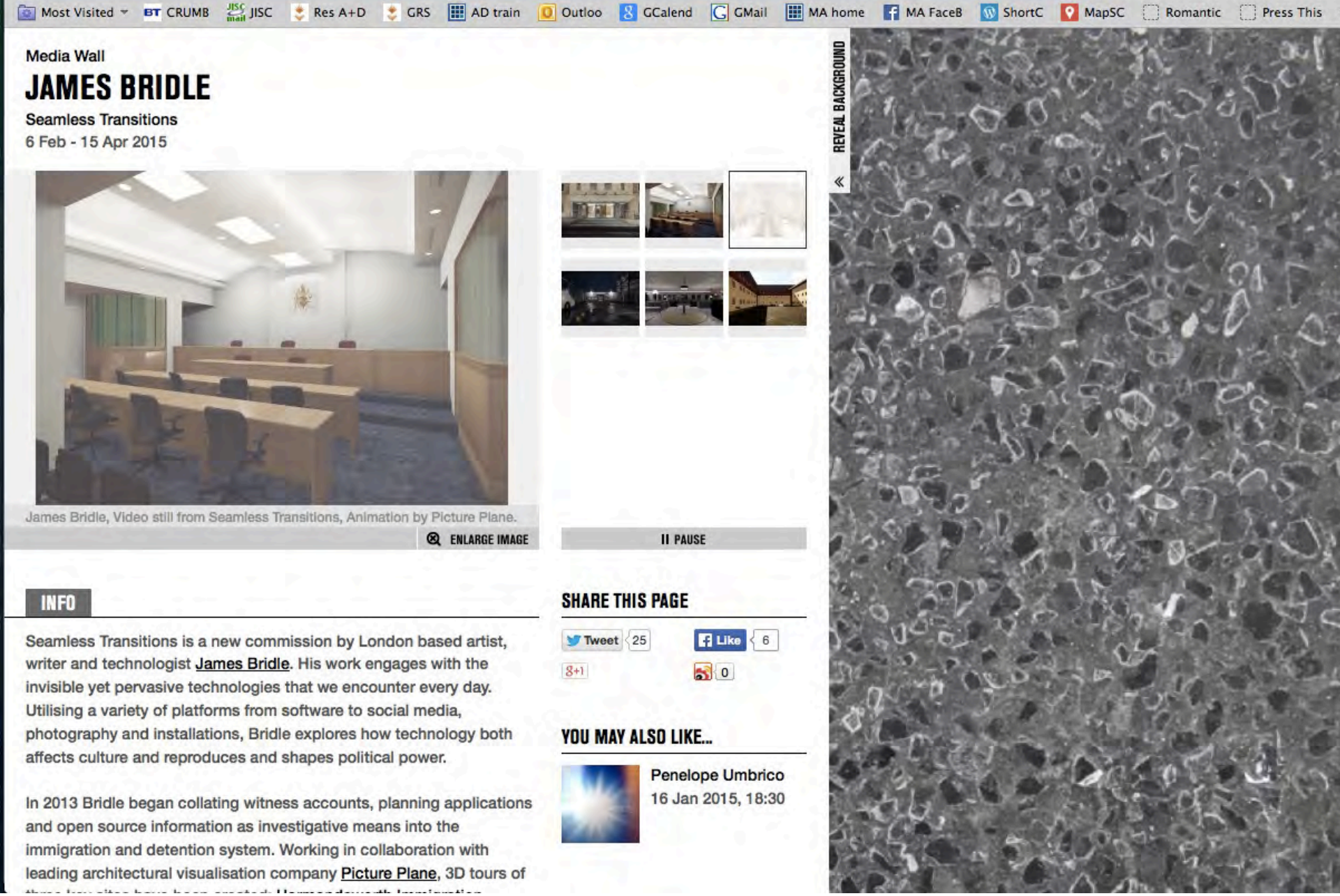
Tenderpixel - Rowena Harris, *After Attenborough*, 2017



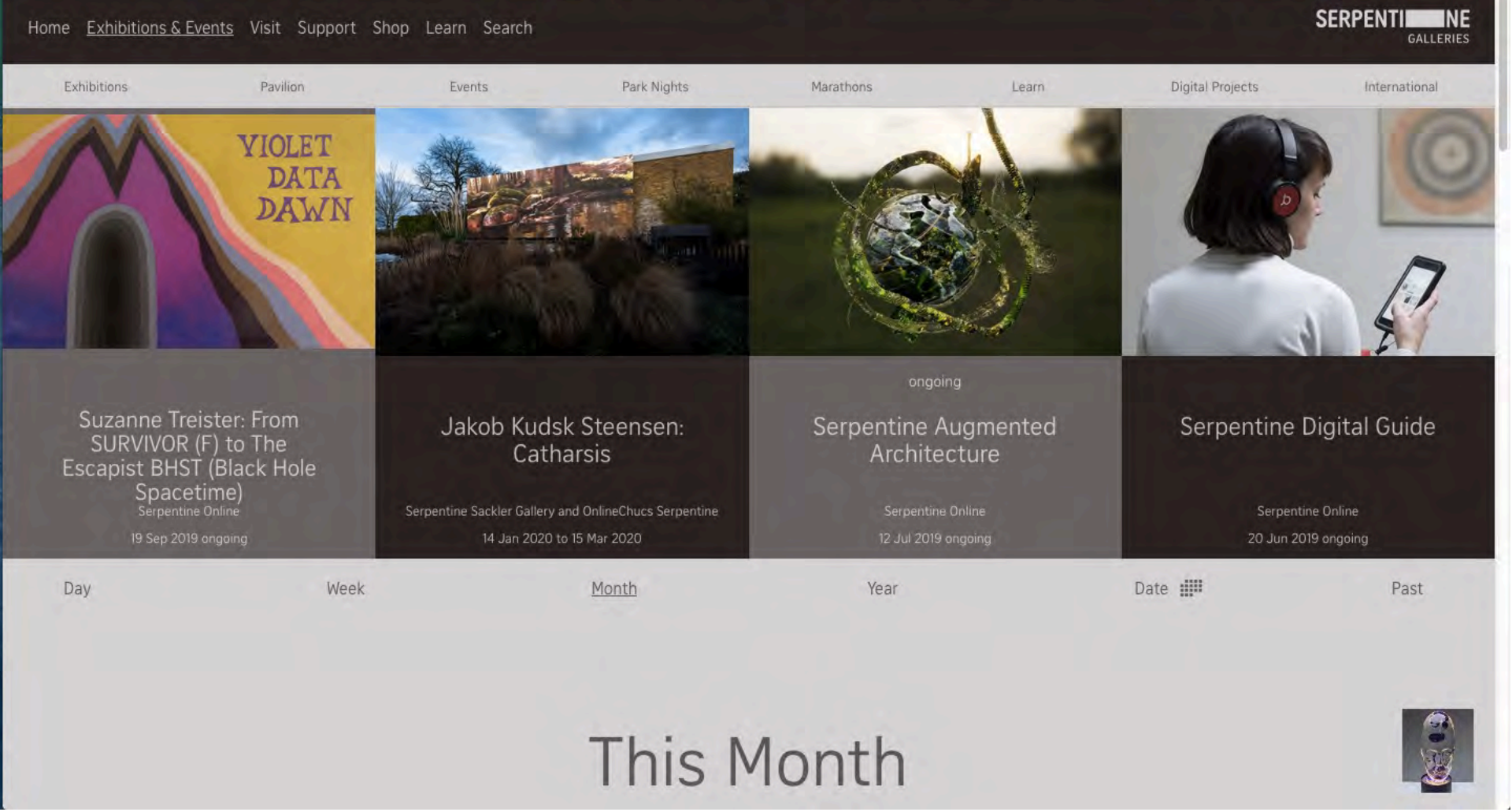
Carroll/Fletcher - Eva and Franco Mattes *Abuse Standards Violations* 2016



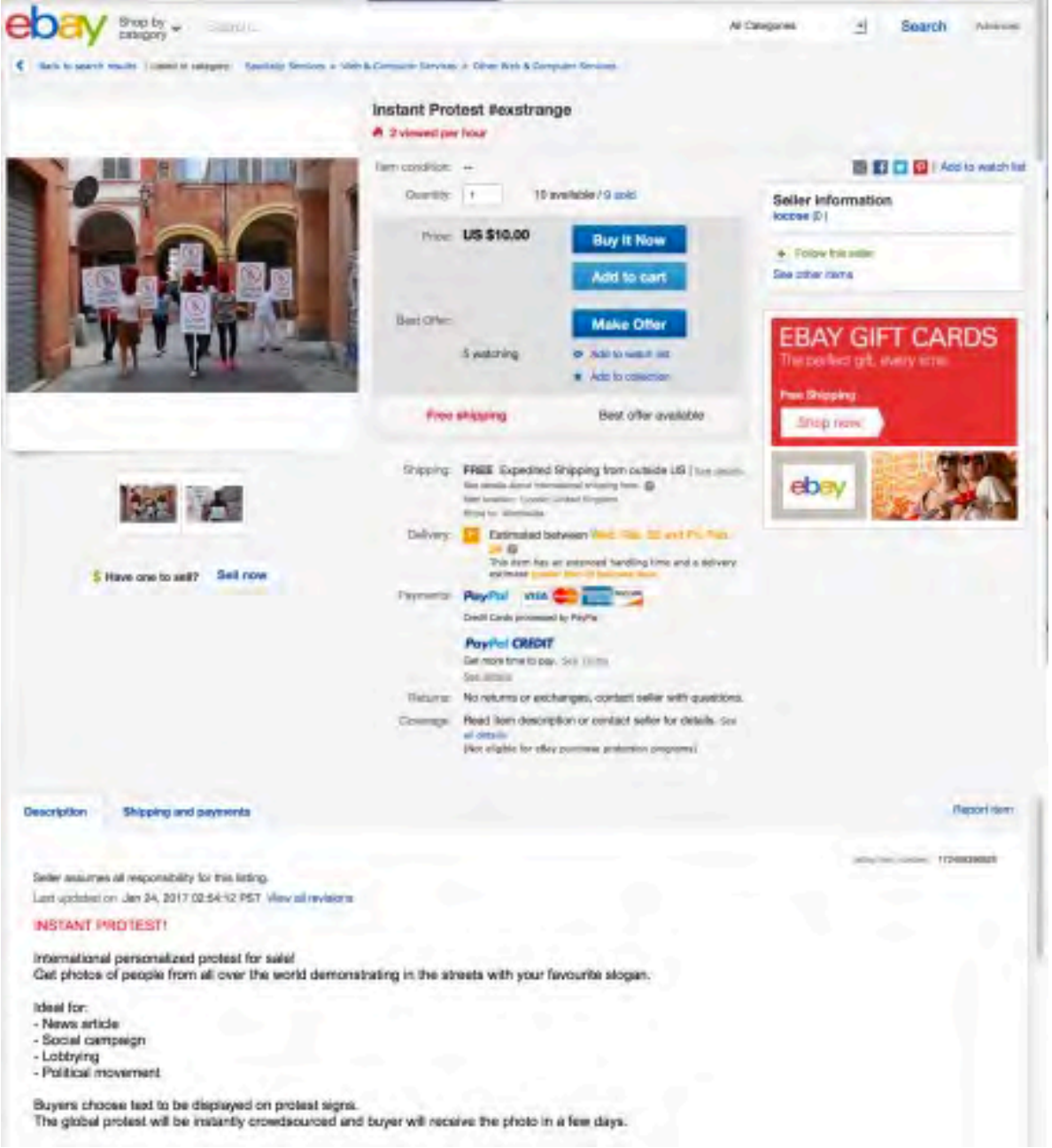
The Photographers Gallery – media wall



James Bridle, *Seamless Transitions* (2015). The Space and Photographers' Gallery



Serpentine Galleries: 2020



#exstrange curated by Marialaura Ghidini and Rebekah Modrak, 2017.
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Ended: 05 Feb, 2017 06:51:07 IST

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

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Item location: Bangalore, KA, India
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Seller information
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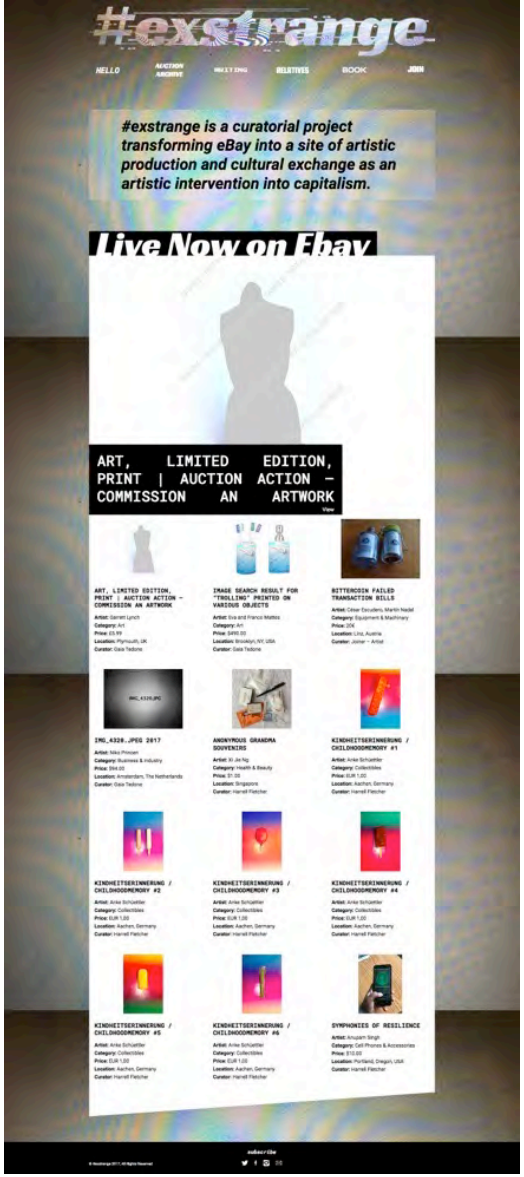
Condition: New with defects: A brand-new and unused item. Some original accessories may not be included. The item may have minor ... Read more

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SKYPE PORTRAIT

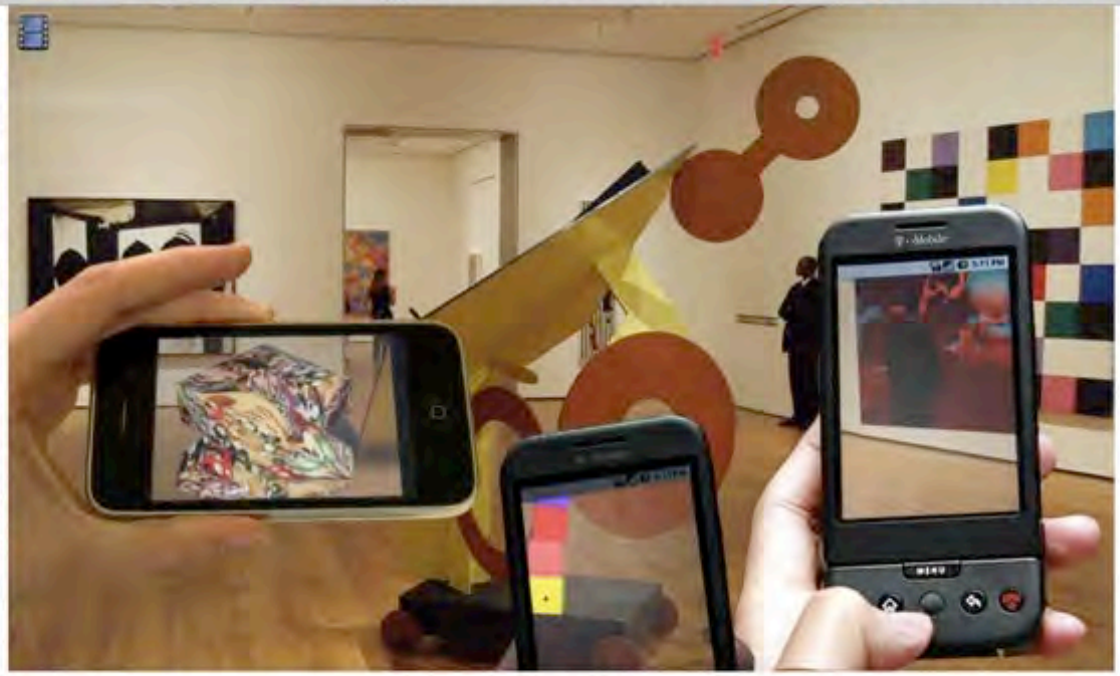
I would like to invite you, the buyer, who generally looks at commodities to be the one who is looked at in order to create this completely customised produc

#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.

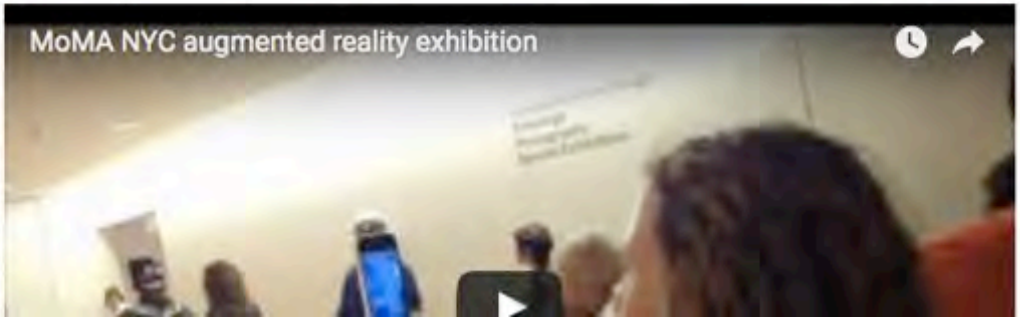




Augmented Reality (AR) is the phenomenon adding virtual elements into our physical reality. These addition are viewable by pointing your contemporary smartphone to the world around you. The phone knows where you are (because of GPS) and with this data it connects to the internet to get the relevant images, visuals, 3D shapes and it puts them into your view.

'AR' technology allows anyone to (re-)shape anything, anywhere!

An example: the MoMA building NY will host a 'virtual' augmented reality show on the 9th of October 2010 But, they don't know about it yet. The infiltration is part of the Conflux Psychogeoraphy festival.



Sander Veenhof and Mark Skwarek – WeARinMoMA 2010

"Thus began a propensity for art in motion and light during the last decade which in 1967 *Time* magazine was to caption 'The Kinetic Kraze.'" (p. 201)

As a result of training and personality, many art critics consider themselves 'humanists' with strong feelings concerning the encroachments of technology on nature and cultural traditions." (p. 206-207)

Burnham, Jack (1980) "Art and technology: The panacea that failed." in Kathleen Woodward (ed.) *The Myths of Information: Technology and Post-Industrial Culture.* Bloomington: Indiana University Press.



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



ART NEWS

By Richard Corl

Assault course at Tate Gallery

ANYONE VISITING the Robert Morris show at the Tate Gallery will quickly discover that the normal relationship between spectator and work of art has been dramatically reversed.

Instead of looking at a series of unapproachable sculptures expressing ideas from a distance and waiting for them to arouse his interest, emotions or solidarity, we are asked to become an integral part of the exhibition ourselves by participating, for one, feet and participate.

The whole gallery area is transformed into an aesthetic gymnasium, littered with apparatus which call out—unnecessarily—for the energy of an athlete, the poise of an acrobat and the exuberance of a child.

A huge wooden cylinder lies prone on the ground, waiting to be tunnelled and moved from side to side; a long rope dangles from the ceiling, daring the intrepid to climb themselves up on it; and balanced on a railing 3ft. 6in. high, a tunnel rises up from the floor, inviting all comers to enter and be subjected to the claustrophobic ordeal of a journey that finishes in all too short a time to be enjoyable.

Visitors negotiating the hazards of a construction in the Robert Morris exhibition.

Muscles

Nothing exists here without the active intervention of the onlooker—everything has to be experienced in a completely physical way. The workings of the eye, usually the only means whereby art transmits its message to an audience, are reduced to a subsidiary role, and a wide range of muscles are brought into action.

For Morris has devised an adventure playground where adults can call their inhibitions aside and indulge in the kind of exertions normally considered to be the preserve of a school sports day.

But that makes him sound too frivolous. A project with an underlying theme is meditative, despite its surprises and unexpected hazards.

When Morris confronts a narrow ledge along a wall and gradually whittles it away into empty space, he wants you to think about the nightmarish sensation of being trapped at a great height; how the experience affects the movement of limbs, when exactly the mind anticipates an approaching sensation and tells the body to jump back.

And it is pleasant, of course, to realise that an exhibition positively orders you to move around (albeit accidental) sculptures and railways more to-

Weighty

And it is equally instructive, perhaps, to follow Morris's rehearsed progression from the first section, where weighty objects have to be manipulated by the spectator through to the second and third sections where the objects debate manipulation more and more rigidly.

Yes, the entire exercise remains diametrically superficial, a deliberately elitist (but joyous) tickling experience, even on the person who has undergone the extensive sequence of tests. Morris has always been concerned, from the beginning of his career, as a sculptor in the early '60s, to involve with the processes behind a work as with the finished product.

Blandness

Where Judd digs deeper into his own particular fetishisms, and minus has discovered sweeping in a dogged, steely, undeviating programme, Morris acts inconsistently from concept to concept as if frightened of being left behind with yesterday's solutions.

His recent affiliation with the so-called "Perpetuelle Artists Guild," which announces its readiness to provide anything a client desires—from "experience" to "material evidence"—smacks of the complacency of outright reflexivism.

The "Guild" looks like a clever rationalisation of his own chronic restlessness, which reflects everything he attempts with a curiously detached form of blandness.

Perhaps his acute intelligence is a barrier, sealing him off from emotional spontaneity; or perhaps his temperament makes him shy away from Judd's simple, clearly engaged certainties. Either way the Tate exhibition marks a description of standstill, displaying all the signs of Morris's investments without any of the fun which

"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)

www.vividprojects.org.uk/programme/reimaging-donald-rodney/

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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.



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Barnes-Lightbox-Comp

← →

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

www.vividprojects.org.uk/programme/3-songs-on-pain-light-time/

Most Visited | CRUMB | JISC | Res A+D | GRS | AD train | Outloo | GCalend | GMail | MA home | MA Curating at S... | ShortC | MapSC | Press This | BBC Weather | MA Curating at S...

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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.



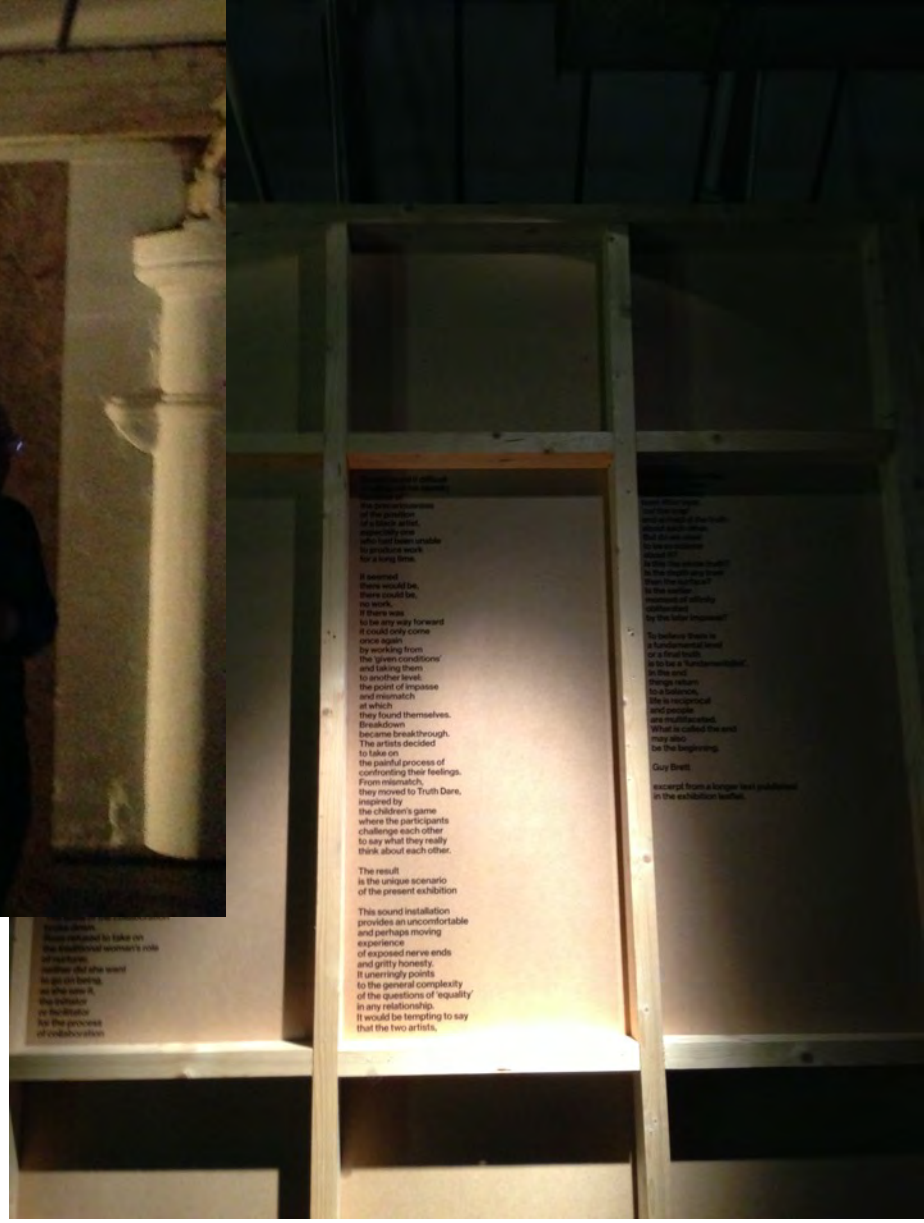
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3 Songs on Pain Light & Time, Trevor Mathison and Edward George

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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.**



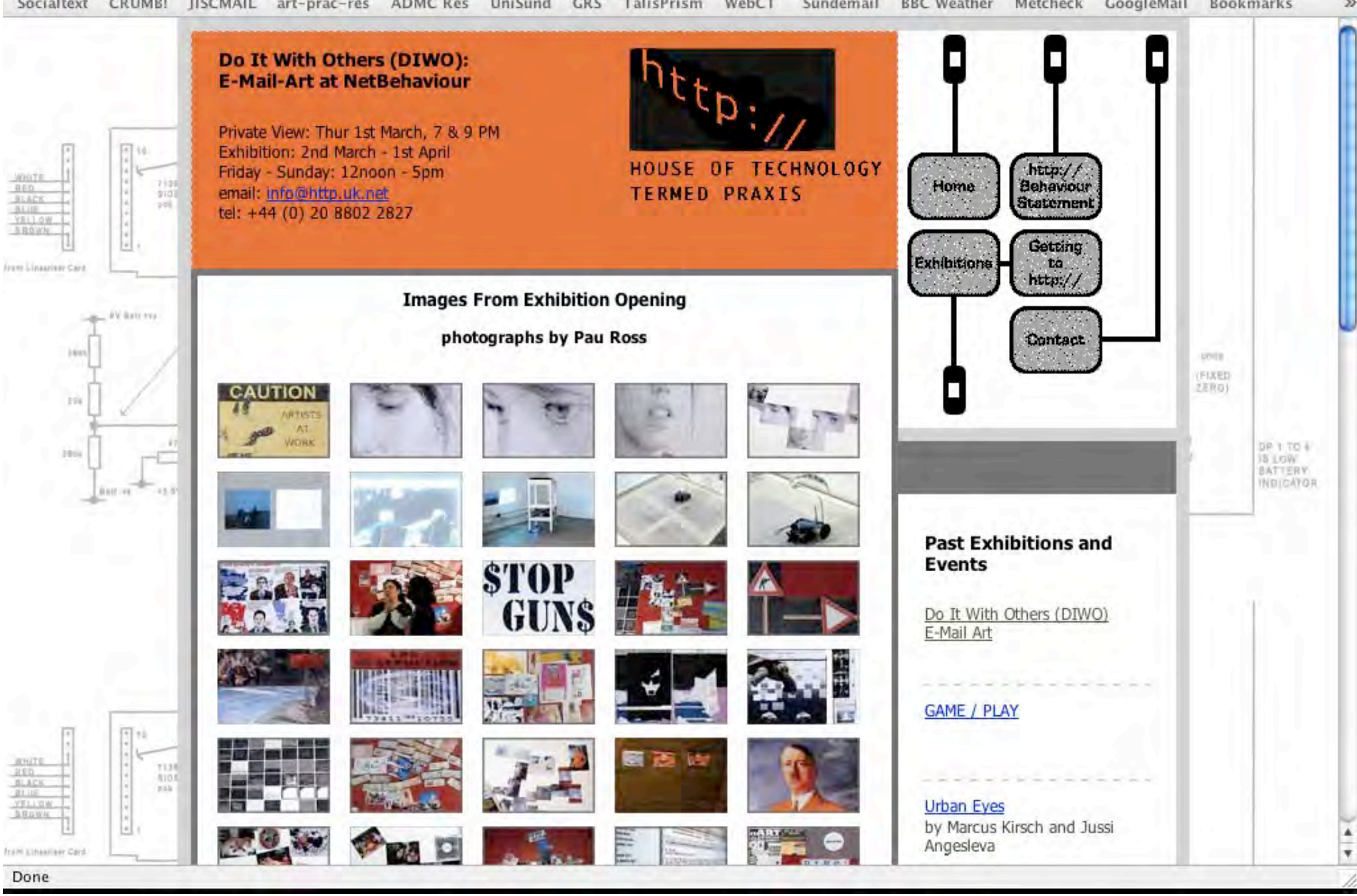


Sergeant, Ian (curator) and Yasmeen Baig-Clifford (producer) (2016)
***Reimaging Donald Rodney*. Birmingham: Vivid Projects.**



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.



http/Furtherfield and Netbehaviours discussion list members (2007) *Do It With Others*



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*



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*



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www.crumbweb.org

DURING the session, you will be asked to discuss these exhibitions in small groups, and then together, responding to the questions above, plus the 3 'behaviours' of new media artworks, Interactivity, Connectivity, and Computivity, outlined in Beryl's presentation, and your reading:
Beryl Graham and Sarah Cook, 'Introduction', *Rethinking Curating: Art after New Media*, Cambridge: MIT Press, 2010, pp. 1-11.

It will help to consider selected artworks individually rather than the whole exhibition:

- **Connectivity**: What connects to what? Is it 'live' or another temporality?
- **Interactivity**: What interacts with who/what? What level of interaction?
- **Computivity**: Who authors what? How does the program evolve or learn?

Your Task: 30 minutes