

Beryl Graham

Summary – Recurring Themes

London Short Course Day 7

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Serpentine: Systems of finance, marketing etc.
UnMonastery: Decentralised? Anarcho-syndicalist? Horizontal? – Ben Vickers

Open systems – ODI

Dirt exhibition included systems of sanitation including Ukeles – James Peto, Wellcome

“the values are created by the people that we work with, you can’t jump in with a template ...” “you have to experience it to know what it is” – furtherfield

Open calls, voting, collective leads – Tate Collectives

Working in teams, connecting – Southbank/Hayward

Inviting in experts, hosting – Somerset House

Art critics objected to computer art because it was using military technology – Melanie Lenz V&A

“the culture and the science go hand in hand” James Peto, Wellcome

“this nebulous thing called digital” sits “between Communications and Programme” – Ben Vickers

“we don’t call it education we just call it the programme” Hannah Redler, ODI

the [Laboutin flesh-coloured] shoes [and window display] could have gone in the Fashion collection, but they are in Rapid Response Collecting area – Kristian Volsing V&A

Gets invited a lot to talk about medium-specificity – Katrina Sluis, The Photographers' Gallery

People expect just a web site rather than objects, textiles, etc. – Irini Papadimitriou V&A

Not a new media art gallery – Carroll/Fletcher

Digital art is entering the artworld? – Hayward

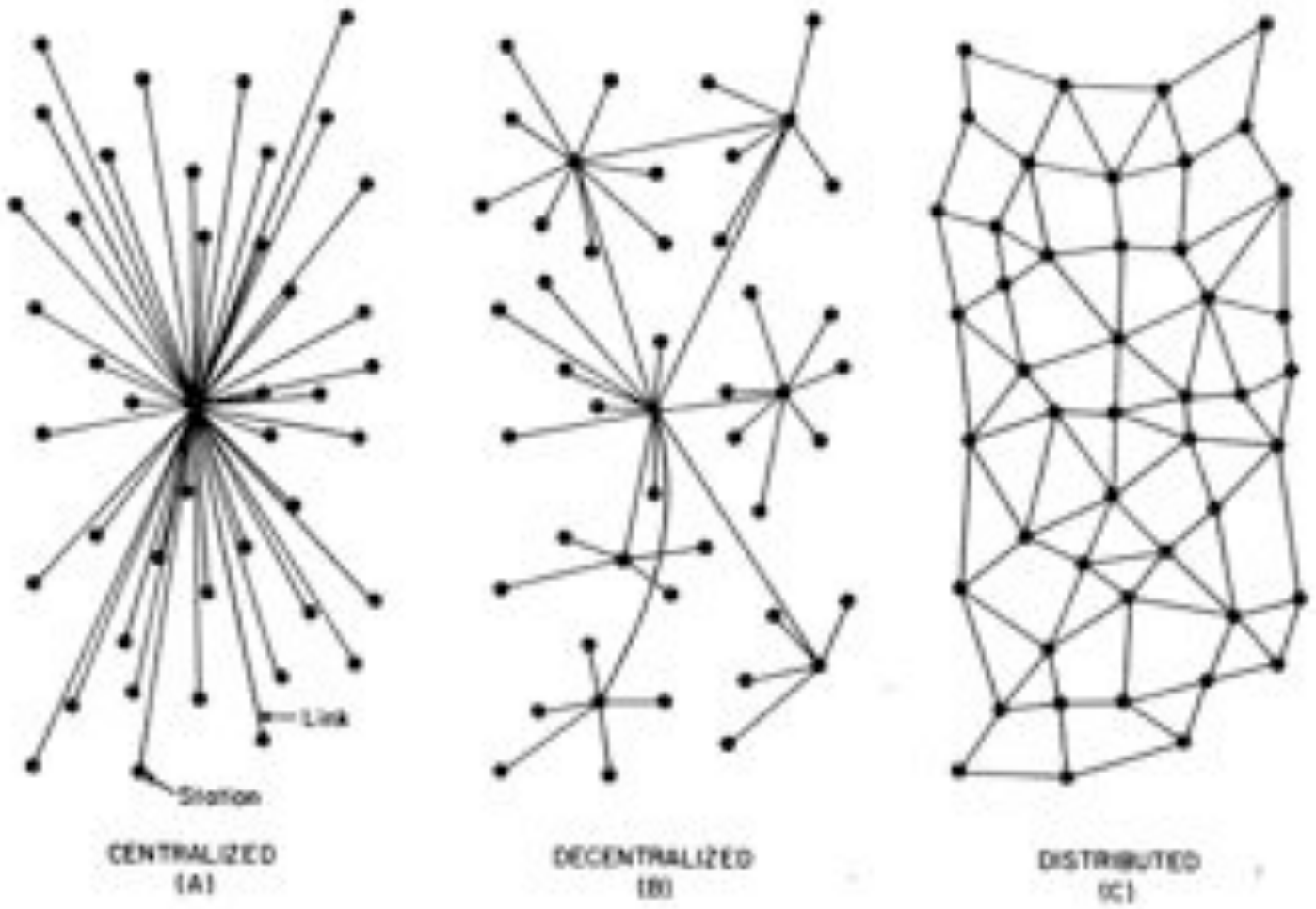


FIG. 1 — Centralized, Decentralized and Distributed Networks

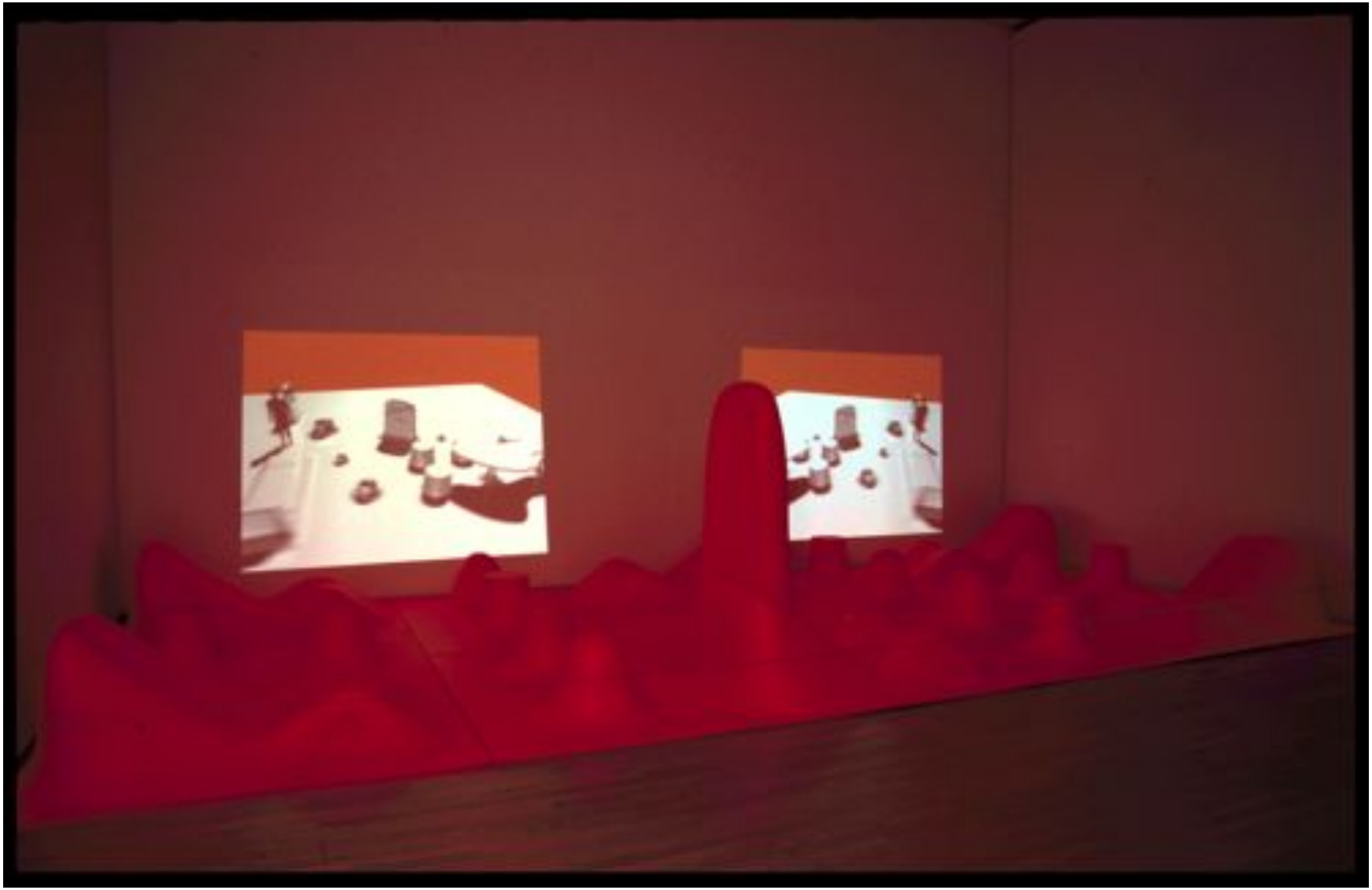
Network Diagrams (Paul Baran, 1964)



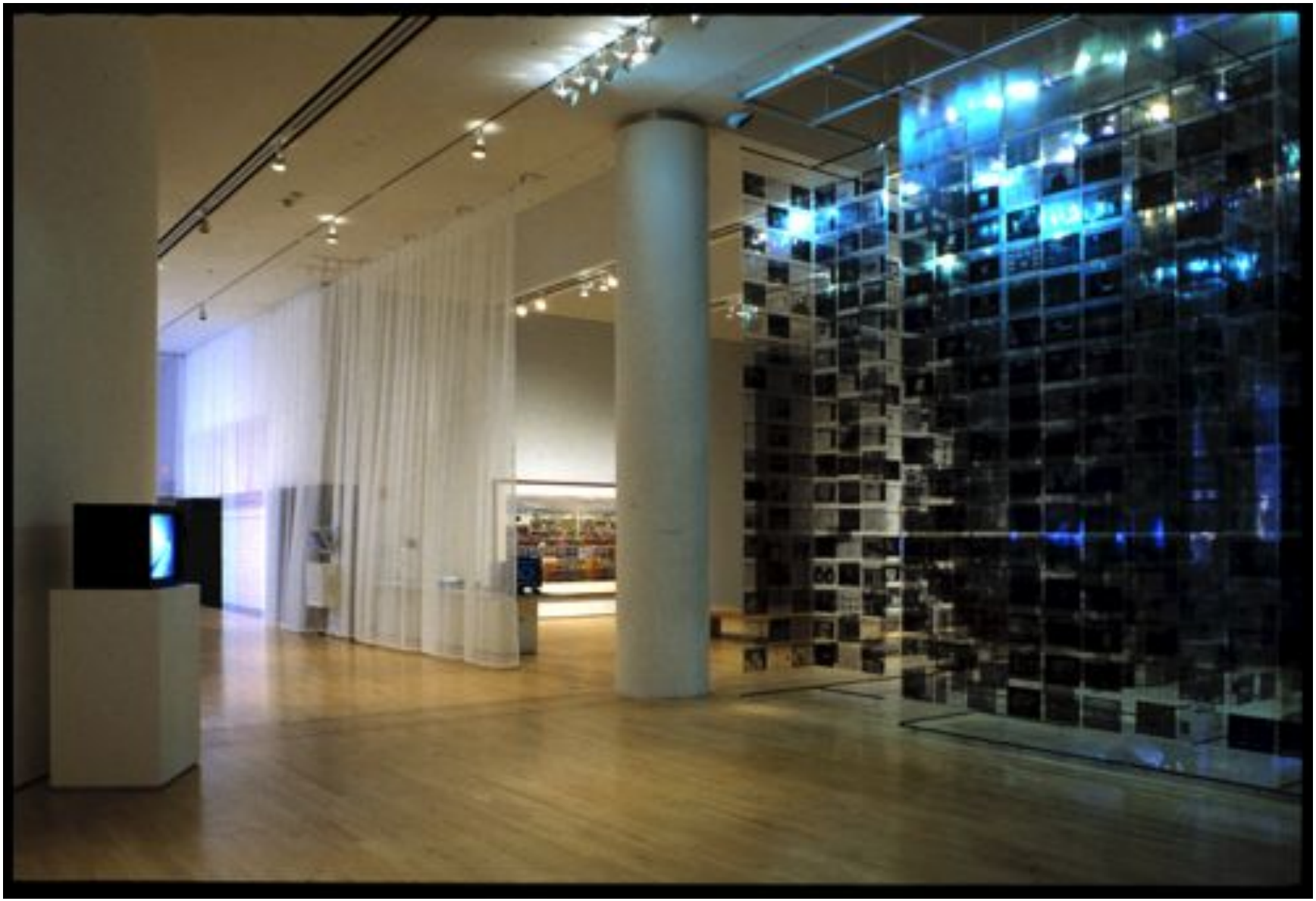
Works, Typologies and Capacities (2004) by Jeanne van Heeswijk with Maurits de Bruijn, in the exhibition *Tatig Sein* at Neue Gesellschaft fur Bildende Kunst, Berlin.



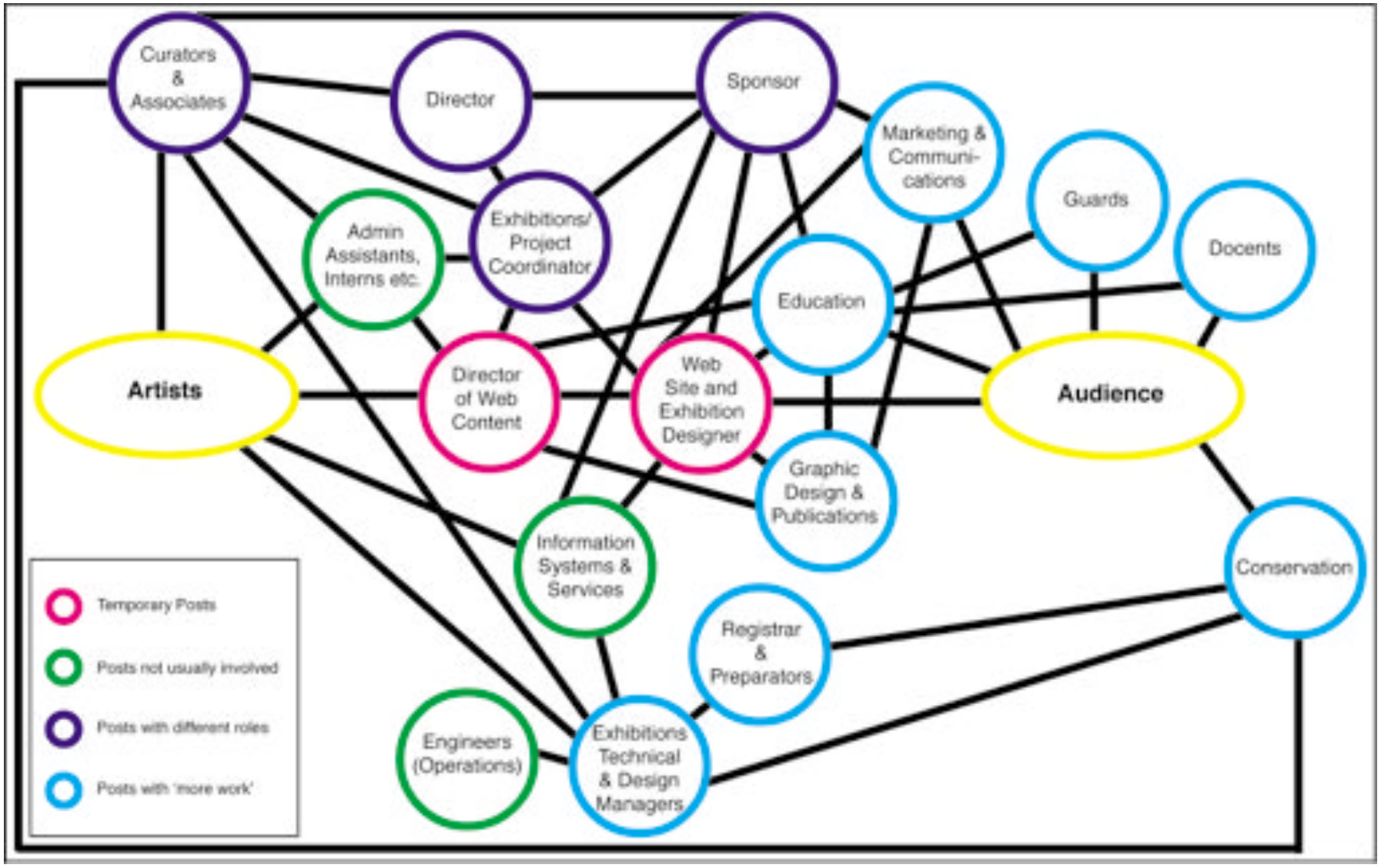
SFMOMA: *010101* installation shot (2001) [espace]



SFMOMA: *010101* installation shot, “Softscape,” by Karim Rashid **(2001)**



SFMOMA: *010101* installation shot (2001)



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



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





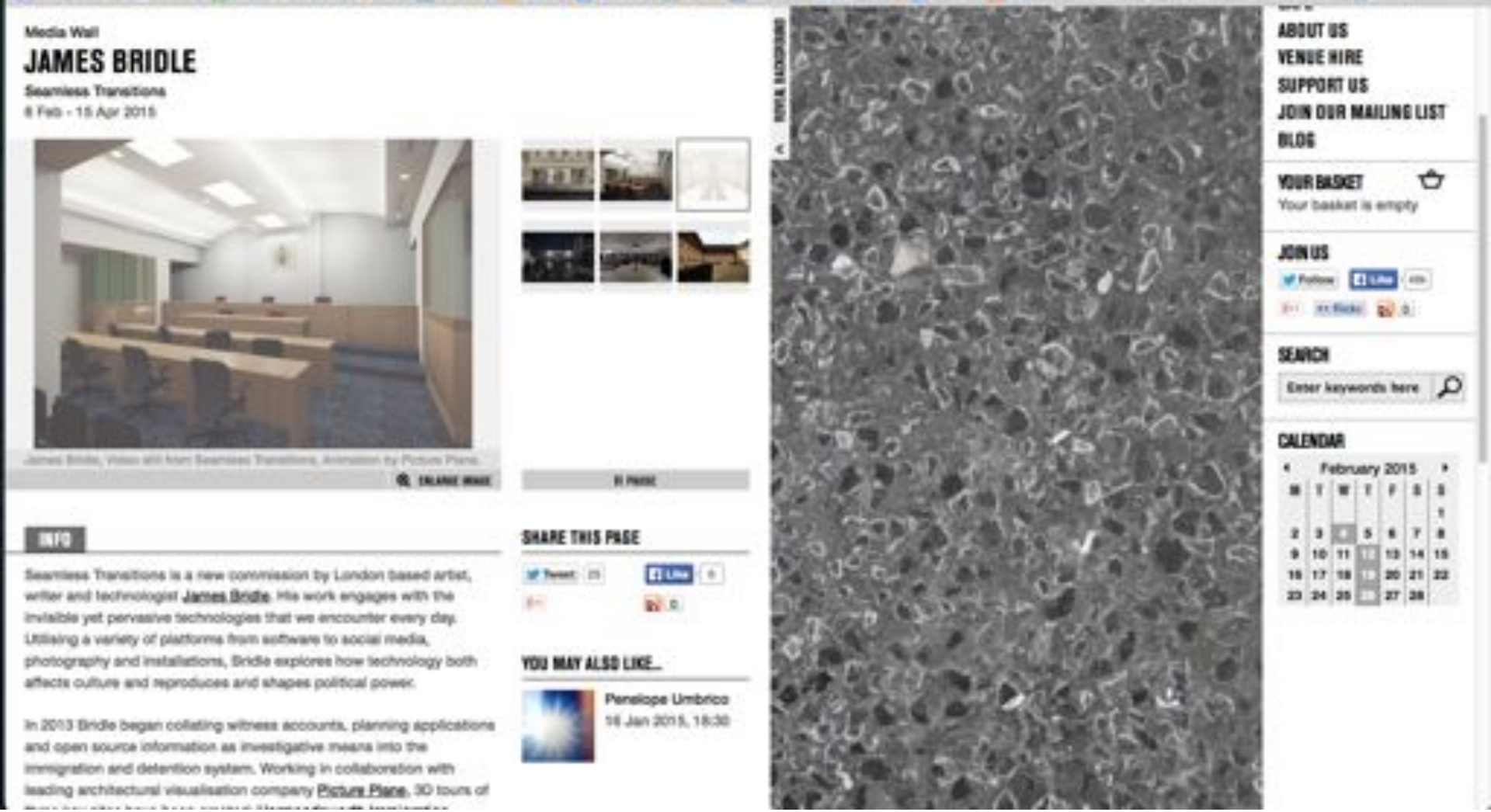
Installation shots from *Les Immatériaux* exhibition (1985). Pompidou Centre, Paris.







Installation shots from *Les Immatériaux* exhibition (1985). Pompidou Centre, Paris.
Images from David Dernie (2006) *Exhibition Design*, London: Laurence King. 72-73.



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



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.



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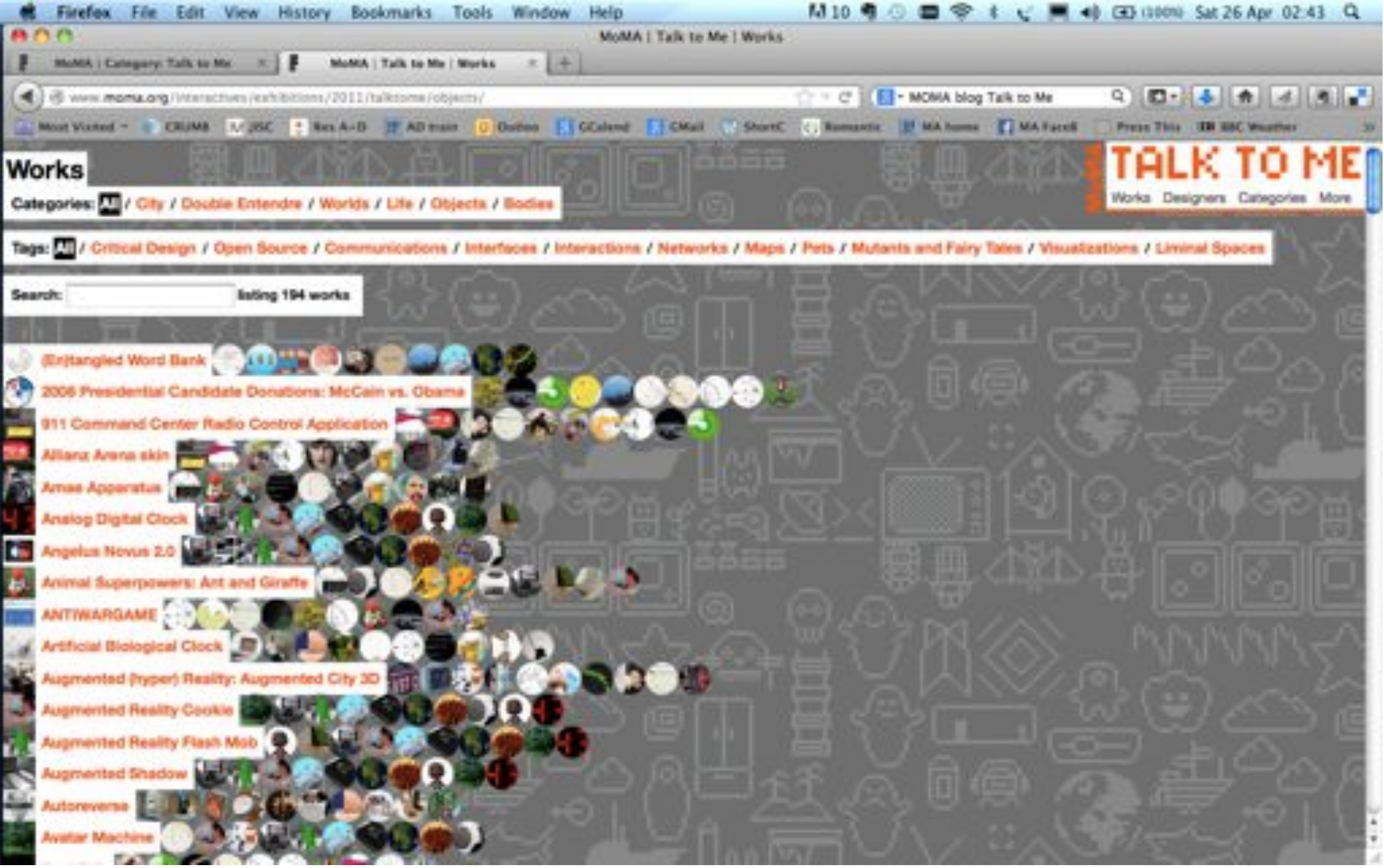
Digital Image ©2011 MoMA, N.Y.
This image will display properly on a monitor calibrated to 5500 K, 2.2 gamma when using the embedded working space profile

"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)

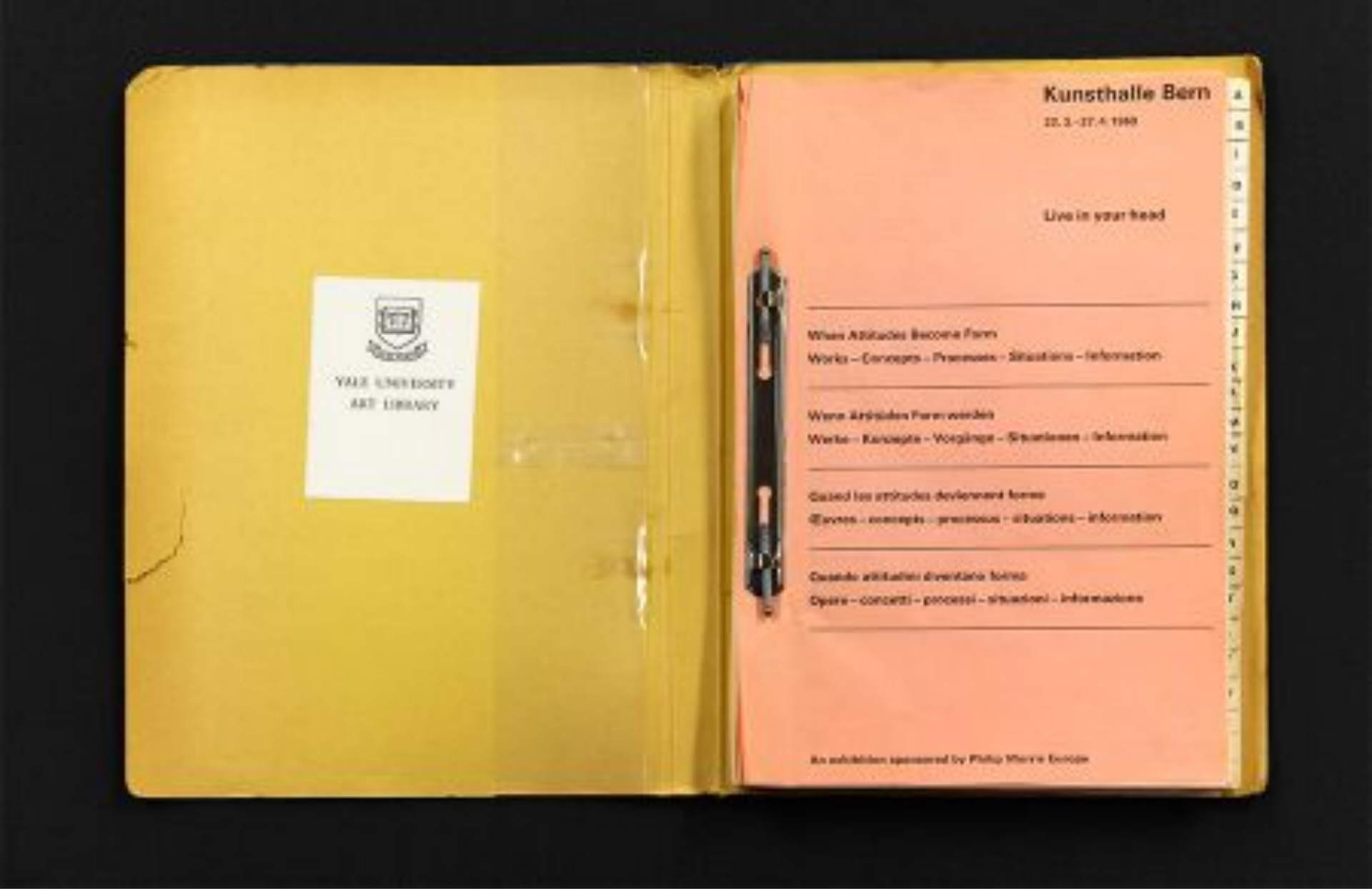
Staniszewski, Mary Anne (1998) *The Power of Display: A History Of Exhibition Installations At The Museum of Modern Art.* Cambridge: MIT.



Guggenheim YouTube



Talk to Me (2012) MOMA NY.



Szeeman, Harald (1969) “When Attitudes Become Form.” Bern. Catalogue detail.



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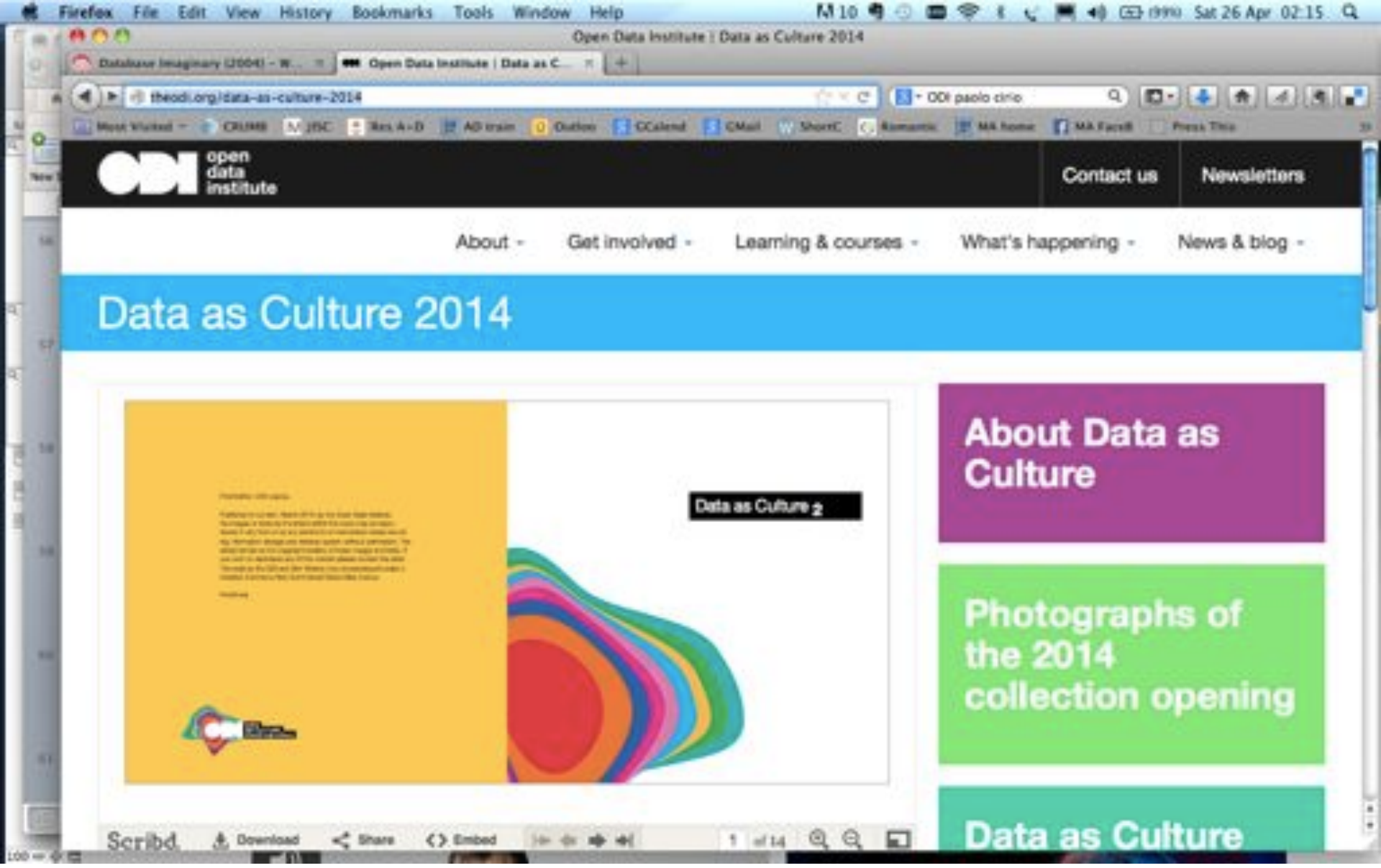
seth siegelaub has cooperated in the development of the show from its inception; anne garber was a most sympathetic liaison between us and the contemporary art council. friends from seattle and vancouver, as well as some of the artists, helped with the installation.

I should also like to thank mrs. arthur krauss, mrs. peter rawn and mrs. sheffield phelps for assisting mrs. garber; neil meitzler and thomas maytham of the seattle art museum; the fischbach and castelli galleries, raymond l. dirks, new york; and above all the artists – for their patience and their works.

the catalog consists of 95 4" x 6" index cards in random order including 64 cards compiled by the artists themselves, 20 text cards by l.r.l., 1 title page, 1 acknowledgements, 2 lists of the council members and officers, 1 forward by the council president, 1 list of artists, 3 selective bibliography, 1 list of films shown, 1 addenda to artists' cards.

l.r.l.

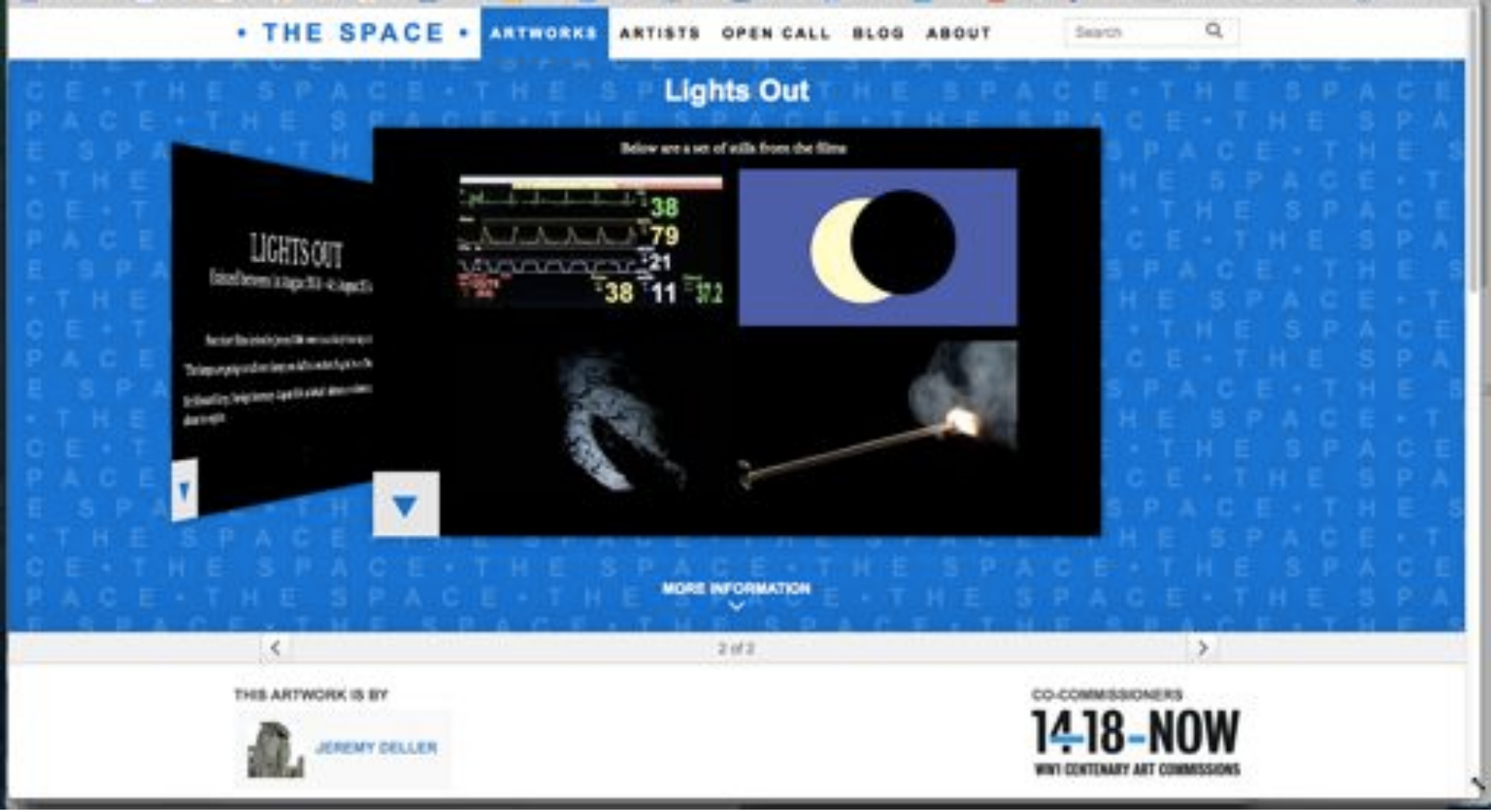
Index card from the ‘955,000’ exhibition catalogue, self-published by Lucy R. Lippard, 1970.



Your Fingerprints on the Artworks are the Artwork Itself Paolo Cirio 2014
The catalogue for the exhibition *Data As Culture*



Your Fingerprints on the Artworks are the Artwork Itself Paolo Cirio 2014
The catalogue for the exhibition *Data As Culture*



Jeremy Deller, *Lights Out* (2014). The Space

“Another problem is the ease with which the ‘laboratory’ becomes marketable as a space of leisure and entertainment. Venues such as the Baltic in Gateshead, … and the Palais de Tokyo have used metaphors like ‘laboratory,’ ‘construction site’, and ‘art factory’ to differentiate themselves from bureaucracy-encumbered collection-based museums; […] **Yet what the viewer is supposed to garner from such an ‘experience’ of creativity, which is essentially institutionalized studio activity, is often unclear.”**

Bishop, Claire (2004) “Antagonism and Relational Aesthetics.” *October,* Fall (110). 51–79.



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