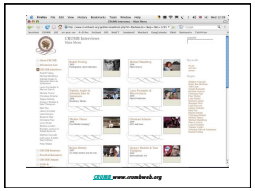
Beryl Graham

Modes of Curating – Behaviours of Art

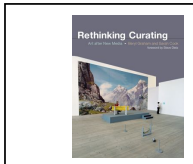
London Short Course Day 1

beryl.graham@sunderland.ac.uk

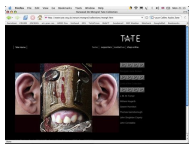
www.crumbweb.org



CRUMB www.crumbweb.org



Rethinking Curating: Art After New Media. MIT Press 2010



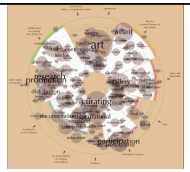
Norwood: Uncomfortable Proximity: http://www.tate.org.uk/whatson/tatebritain/displayinggroupexhibitions/normanrosenthal/normanrosenthalnorwood.htm



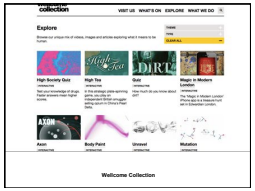
Tate Collectives
http://www.tate.org.uk/whatson/tatebritain/display/bp-spotlight-asana



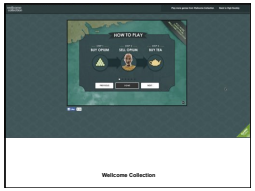
***Bodypaxmanthings* (1971) Robert Morris Retrospective at Tate Gallery, staged installation shot**



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



Wellcome Collection



Wellcome Collection



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



"… the entire exercise remains disconcertingly superficial. A lightweight affair that leaves no lasting impression even on the person who has undergone the complete sequence of tests."

Richard Cork

Daily Telegraph, 'Assault course at Tate Gallery, 28 April, 1971

***Bodypaxmanthings* (1971) Robert Morris Retrospective at Tate Gallery, Press**

"Visitors Play Role in Funfair Art"

"The have-a-go show"

in (Dietz, 2004)

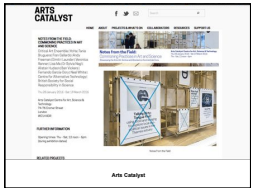
"The trouble with participation, it seems, is that apart from making us forget what art's all about, and inducing the very restlessness of mind which it's supposed to ease, it makes people behave like wild beasts …"
Michael Shepherd *Sunday Telegraph*, 9 May 1971.

in (Bird, 2000, p. 88)

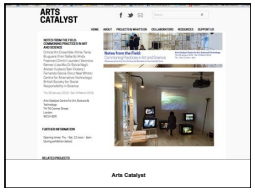
***Bodypaxmanthings* (1971) Robert Morris Retrospective at Tate Gallery, Press and Cartoon Bistde**

"In countless venues and on both a major and a minor scale, museums are creating databanks that do not adequately take note of information standards because they are too busy focusing on the multimedia dream of making things more user-friendly. But the more pedagogical these hypertexts and hyper-media-shows become musicologically, the more they miss the possibility of joining the electronic network. Visitors too – they especially – should be given access not just to lovingly presorted information but to all available information."

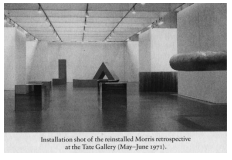
Kittler, Friedrich (1996) "Museums on the digital frontier." In: John Hanhardt (ed.) *The end(s) of the museum.* Barcelona: Fondacio Antoni Tapies. 67-80.



Arts Catalyst



Arts Catalyst

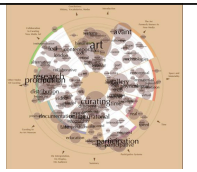


Installation shot of the reinstalled Morris retrospective at the Tate Gallery (May–June 1971).

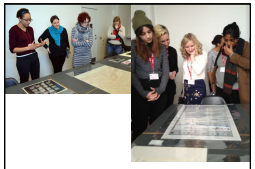
***Bodypaxmanthings* (1971) Robert Morris Retrospective at Tate Gallery, re-installed**



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



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



Professional Development Course *Curating Art After New Media*, 2014, 2015. In V&A print room

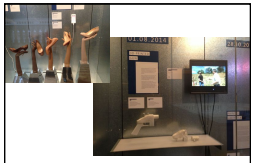


Casey Reas, versions of objects representing *Process 18* (Software 3), as collected by the V&A, showing signed digital prints, and CD-rom seven into drafting vellum, in an aluminium box.



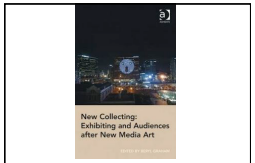
Decode exhibition at V&A

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.



Rapid Response collecting at V&A

http://www.vam.ac.uk/blogs/curators-bits/life/projects/rapid-response-collecting/



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



Connectivity
Thomson And Craighead, Telephone >>
Rosebud_Rosebu - Play Microbe
Surveillance_Camera Players

Connectivity (generative)
Soshe_Zelenki - The Lovers
Rose_Pulse_Tunnel
Cornelia_Tuffrunk

Interactivity
Rosebud_ Rehearsal of Memory
Ke Hasebe-Ito
Harrell Fletcher and Miranda July – *Learning to Love You More*

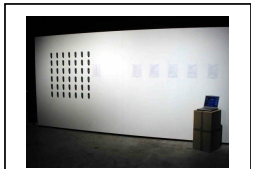
Steve Dietz' s categories: Dietz, Steve (2005) "Why have there been no great net artists?." Through the Looking Glass: Critical Acts. Available from Web: (http://www.walkerart.org/idg/tsunami/dietz.html).



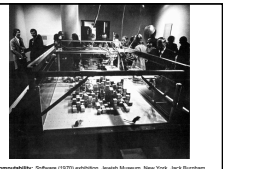
Connectivity: Marcel Duchamp and John Cage play chess to generate a composition by Cage, whilst Alexina "Teeny" Duchamp looks on. At event *Reunion* in Toronto (1968)



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



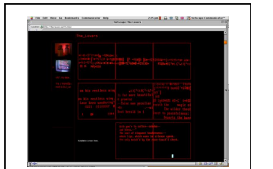
Thomson and Craighead, Bye Bye Babushka Bogarts, (2000-2002)



Computability: Software (1970) exhibition, Jewish Museum, New York. Jack Burnham curator. Seek by Nicolas Negroponte and MIT Architectural Machine Group (robot arms moves blocks in response to gerbils' movements).



Soshe_Zelenki - The Lovers



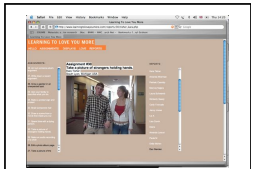
Soshe_Zelenki - The Lovers



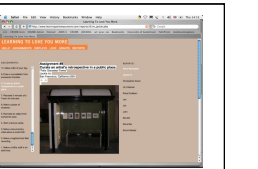
Interactivity: Information exhibition (1970) MOMA New York, Kynaston McShine. Chair is from Joseph Kosuth's artwork *One and Three Chairs* (1965).



Relational? Rirkrit Tiravanija. At Serpentine



Harrell Fletcher and Miranda July: *Learning to Love You More* (2002-)



Harrell Fletcher and Miranda July: *Learning to Love You More* (2002-)



Rafael Lozano Hemmer: *Voice Array* (2011) 128 Carroll Walker



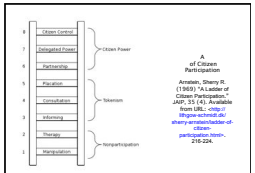
Rafael Lozano Hemmer: *Pulse Room* (2006-)



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



Screens Exposing Employed Narratives (SEEN) Osman Khan and Omar Khan **(2006-)**

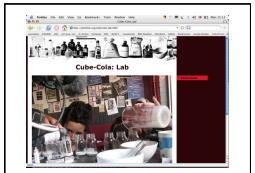


A
of Citizen
Participation

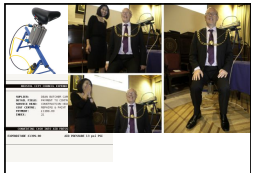
Arnstein, Sherry R.
(1969) "A Ladder of
Citizen Participation,"
JAIP, 35 (4). Available
from URL: <http://
lithgow-schmidt.dk/
sherry-arnstein/ladder-of-
citizen-
participation.html>.
216-224.



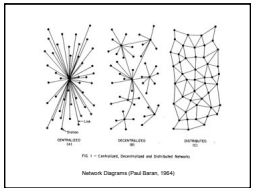
Furtherfield and Netbehaviours discussion list members *(2007)* *[In It With Others]*



Dominic Smith (and Sneha Solanki) *[Polytechnic]*



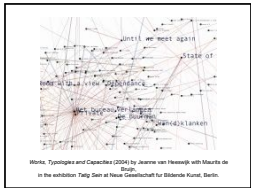
YoHa with Stephen Fortune, *Invisible Airs* (2011) (shown at ODI)



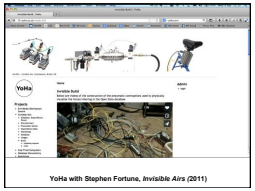
Network Diagrams (Paul Baran, 1964)



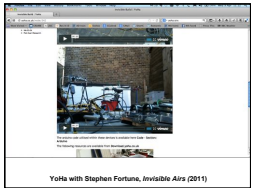
Jeanne van Heeswijk: *Will o the Whisp* (2004)



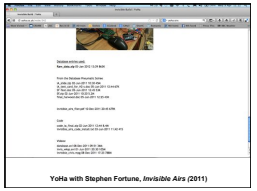
Works, Typologies and Capacities (2004) by Jeanne van Heeswijk with Maurits de Bruijn,
in the exhibition *Tatig Sein* at Neue Gesellschaft für Bildende Kunst, Berlin.



YoHa with Stephen Fortune, *Invisible Airs* (2011)



YoHa with Stephen Fortune, *Invisible Airs* (2011)



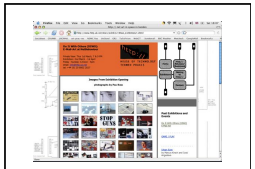
YoHa with Stephen Fortune, *Invisible Airs* (2011)



Works, Typologies and Capacities (2004) by Jeanne van Heeswijk with Maurits de Bruijn.



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Furtherfield and Netbehaviours discussion list members *(2007)* *[In It With Others]*

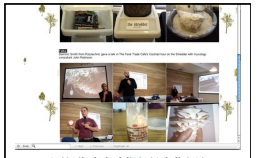


Lincoln 3D scans - Oliver Laric 2013

"The openness in open source is often misunderstood as egalitarian collaboration"

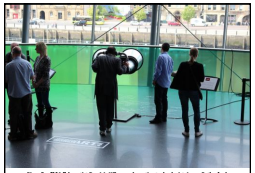
Stalder, Felix (2006) "On the difference between Open Source and Open Culture ." In: Marina Vishmidt with Mary Anne Francis, Jo Walsh, and Lewis Sykes (eds.) *Media Mutandis: a NODE.London reader. Surveying art, technologies and politics.* London: NODE/Mute. 188-196.

Hierarchies of production - Stalder and Smith

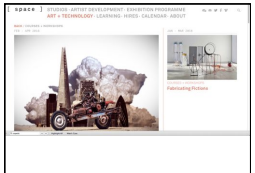


Dominic Smith and Sneha Solanki *[Polytechnic]* Shredder (2010)

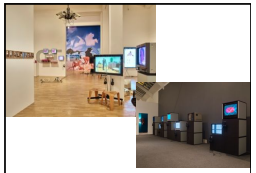
cited in Smith, Dominic (2011) *Models Of Open Source Production Compared To Participative Systems In New Media Art.* PhD Thesis: University of Sunderland.



Mimesthe (2014) by artist Dominic Wilcox and creative technologist James Rutherford. Commissioned by Sony UKTech (CRUMB researcher) for Thinking Digital Arts.



SPACE: production



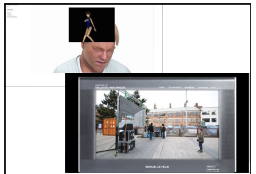
Whitechapel – *Electronic Superhighway*



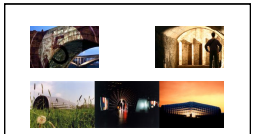
The Photographers Gallery – media wall



Morgan Quaintance for Cubicit 2015



Morgan Quaintance for Cubicit 2015: *Software, Hard Problem* Credit: S. Bunce and Laurenzo Ltd.



Berwick Film and Media Arts Festival



Berwick Film and Media Arts Festival



Heath Bunting: *Border Xing* (2002-3)



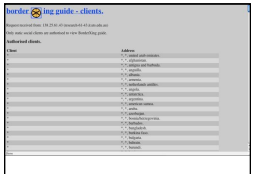
Heath Bunting: *Border Xing* (2002-3)



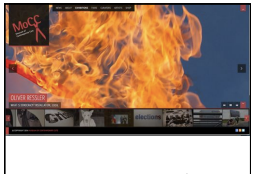
Heath Bunting: *Border Xing* (2002-3)



Heath Bunting: *Border Xing* (2002-3)



Heath Bunting: *Border Xing* (2002-3)



http://mmuseumofantimuseums.org/ (2015)



Is the balance of power – political, economic and cultural – moving to another place? Are we witnessing what cultural theorist Stuart Hall would call the ending of one conjuncture and the beginning of another? All the signs seem to be pointing that way. The proliferation of biennials across the globe from Istanbul to Guangzhou, from Sharjah to Singapore, and the development of new museums emerging across the southern hemisphere of the globe suggests that we are witnessing the **disintegration of cultural hegemony in one part of the world as it cedes its influence to other parts of the world** that are beginning to take the lead in defining the parameters of cultural-economic-political space.

Tawadros, Gilane, (2009) "Reading (and Curating) from Right to Left" in *Metro Art Magazine*:
http://mimesuseum.org/wp-content/uploads/2009/gilane_tawadros





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