

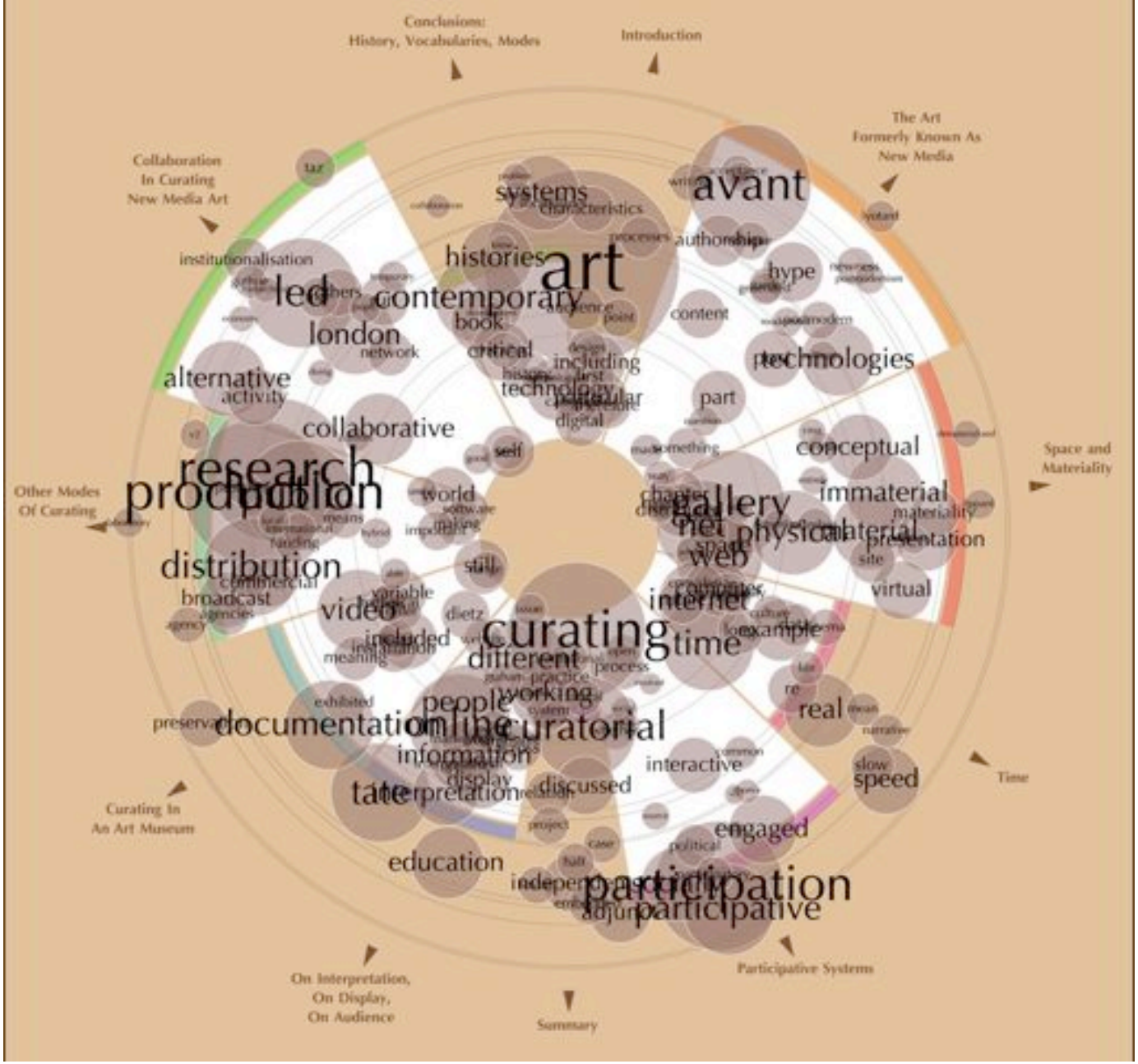
Beryl Graham

Data: Collection, Archive, Documentation

Short Course Day 2

beryl.graham@sunderland.ac.uk

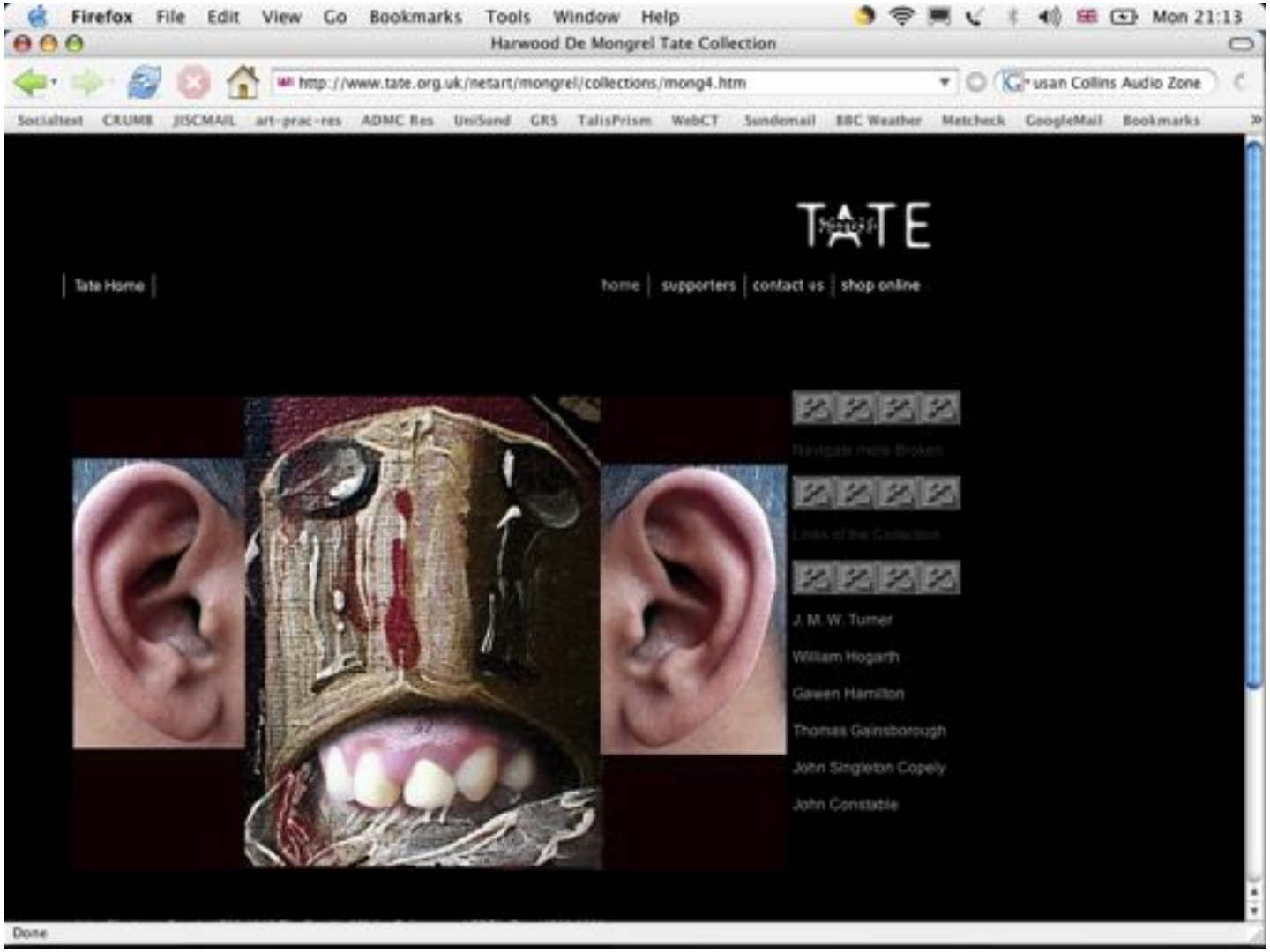
www.crumbweb.org



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



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



Harwood: 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/

"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 museologically, 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.

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



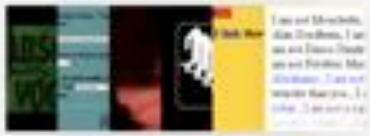
Artistic practices have long involved modes of collecting and archivalism. This collection seeks to highlight these strategies in dialog with internet based practices.

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

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Rhizome | Digital Archivalism

rhizome.org/artbase/collections/4/

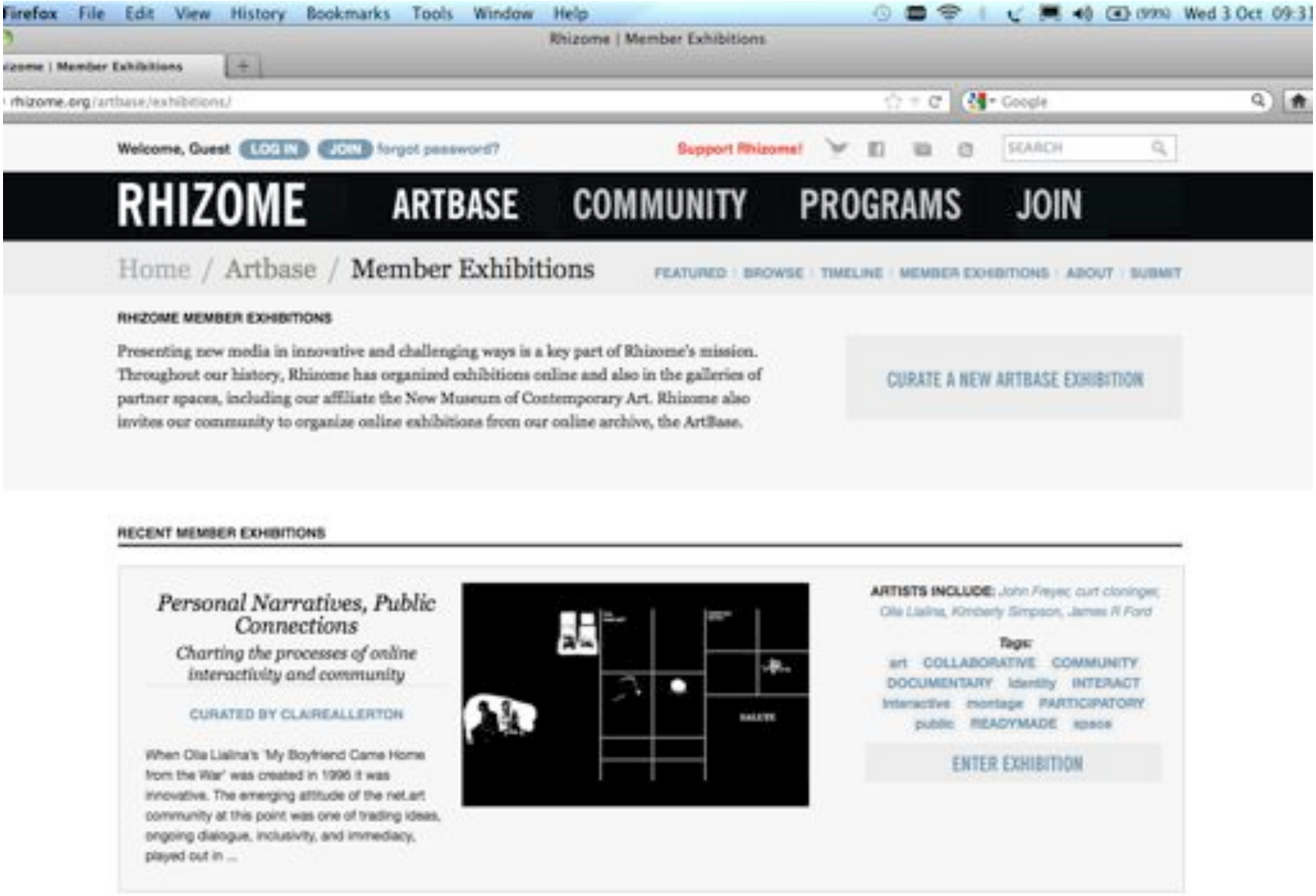
FEATURED COLLECTION

Digital Archivalism

Research based practices such as the act of collecting, curating and archivalism have a long history in the artist's studio. From sober presentation of cultural byproducts , to the construction of imagined histories, or creative anthropology, these modes not beholden to an objective presentation of historical fact, evidence, or document offer a fertile creative platform to the artist. The works presented here represent these creative practices as they exist online – artists who are collecting and curating the cultural byproducts of digital living. These practices could be summarized as falling into two distinct categories: A) collecting artifacts and activities that are specific to the digital environment, and B) utilizing the web as a medium for collecting that which derives from the physical world. Some of the projects take a distinctly archaeological approach to the digital, collecting and presenting the value in overlooked and forgotten bits of digitalia. Others gather and expand upon aesthetic and cultural memes occurring in web based communities. In most cases the materials gathered by the artist are the cultural chaff of the web – items that otherwise may pass unnoticed for their particular artifactual value. This collection was inspired by the research of Domenico Quaranta for the exhibition "Collect the WWWorld" (2011, Spazio Contemporanea).



Rhizome


Rhizome | Member Exhibitions
rhizome.org/artbase/exhibitions/
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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 Olia 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, Olia Lialina, Kimberly Simpson, James R Ford
Tags:
art COLLABORATIVE COMMUNITY DOCUMENTARY identity INTERACT interactive montage PARTICIPATORY public READYMADE space
ENTER EXHIBITION

Rhizome

1 Modes of Collection — Beryl Graham

2 Collecting New-Media Art: Just Like Anything Else, Only Different — Steve Dietz

3 Old media, new media? Significant difference and the conservation of software based art — Pip Laurenson

4 Self Collection, Self Exhibition? Rhizome and the New Museum — Heather Corcoran

5 From Exhibition to Collection: Harris Museum and Art Gallery, Preston — Lindsay Taylor

6 The Museum as Producer: Processing art and performing a collection — Rudolf Frieling

7 Objects, Intent and Authenticity: Producing, Selling and Conserving Media Art — Caitlin Jones

8 Curating emerging art and design at the Victoria and Albert Museum — Louise Shannon

9 Collecting Experience: The Multiple Incarnations of *Very Nervous System* — Lizzie Muller

10 Murky categorization and bearing witness: The varied processes of the historicization of new media art — Sarah Cook

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

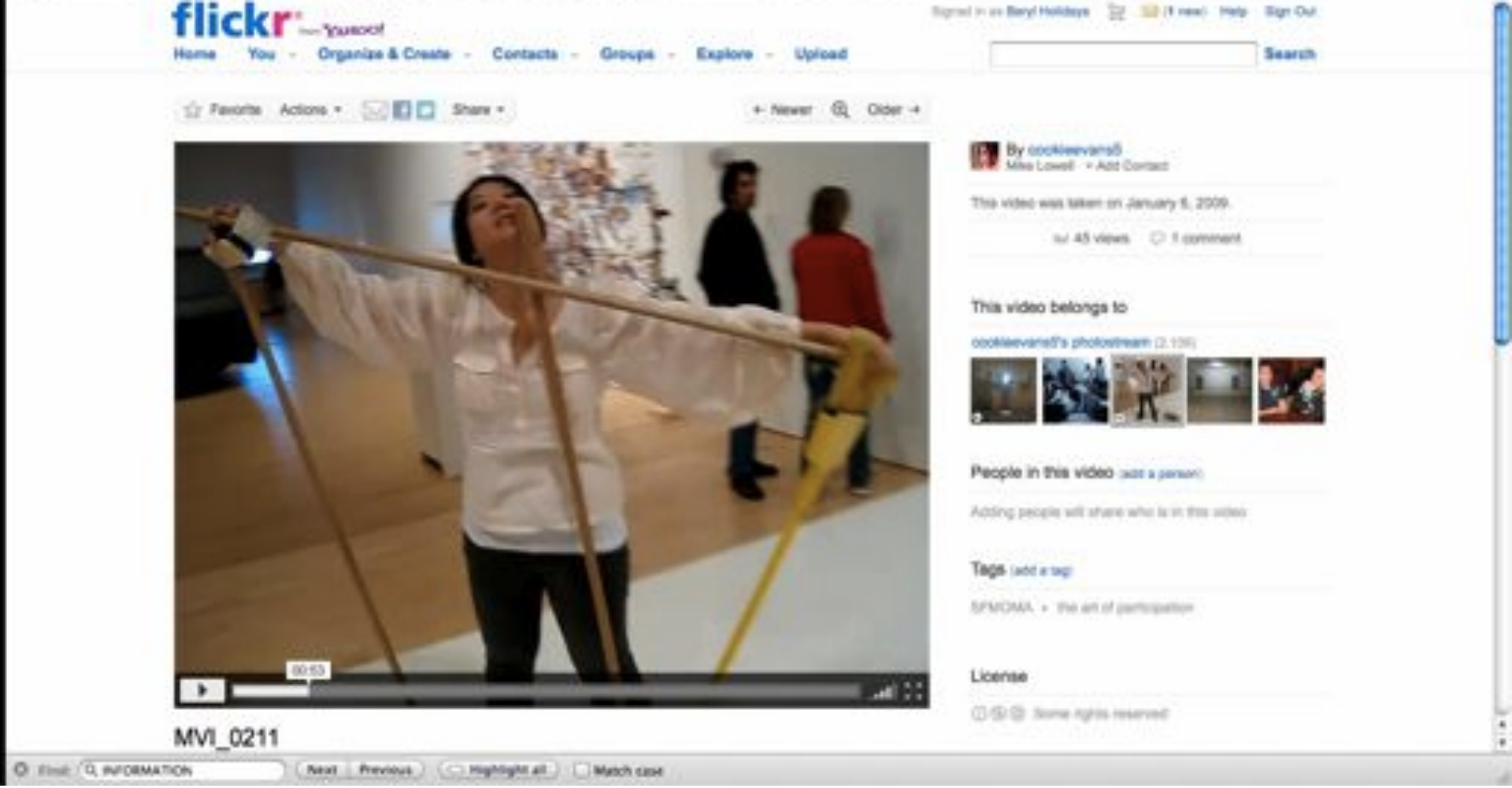


Documentation of Caitlin Jones *Documenting New Media Art* event



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.*



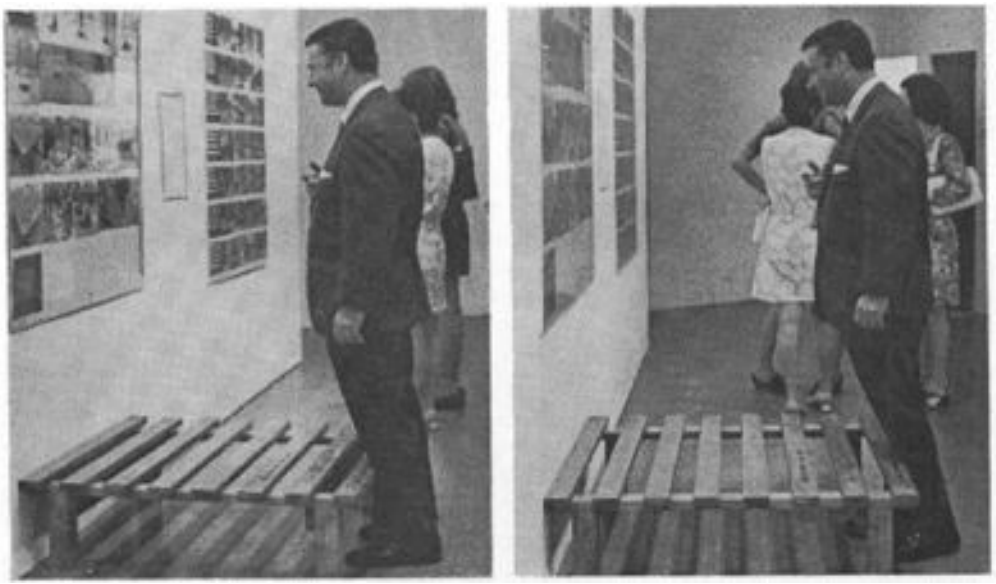
Interactivity: *Information* exhibition (1970) MOMA New York, Kynaston McShine. Chair is from Joseph Kosuth's artwork *One and Three Chairs* (1965).



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



***Information* exhibition (1970)** MOMA New York, Kynaston McShine curator



***One of Broegger's Platforms Frustrates a Viewer, So He Leans*, 1970.**

From *Information* exhibition (1970).
Curatorial Exhibition Files, Exh. #934. The Museum of Modern Art Archives, New York.
Image from Adam Lauder (2010) *Executive Fictions: Revisiting* Information, MA Concordia, 103.



Felix Gonzalez-Torres, (1991) *Untitled (Public Opinion).* Black rod licorice candy, individually wrapped in cellophane (endless supply), ideal weight, 700 pounds,dimensions variable. **Guggenheim.**



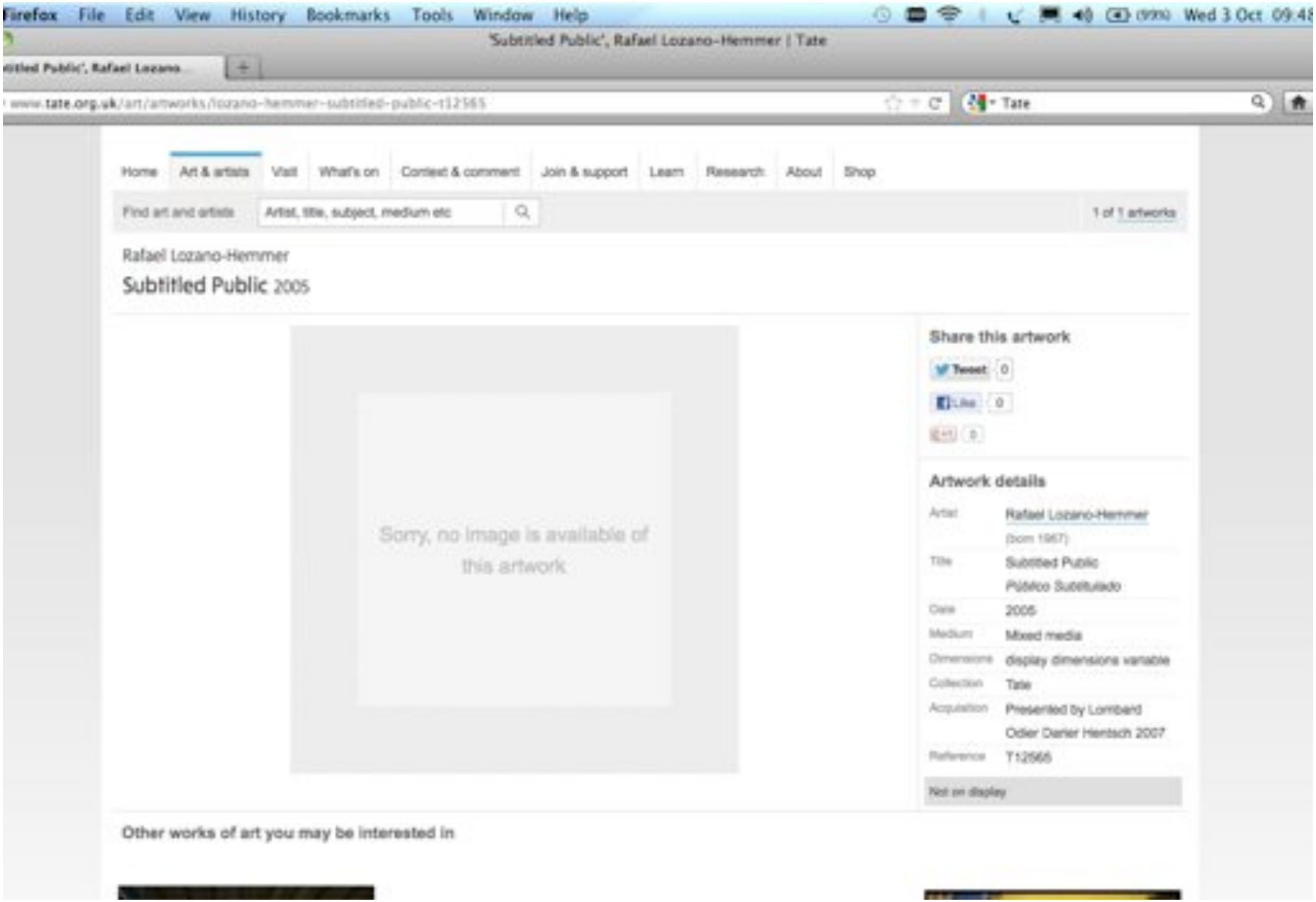
Felix Gonzalez-Torres, *Untitled (USA Today)*, (1990) at MoMA



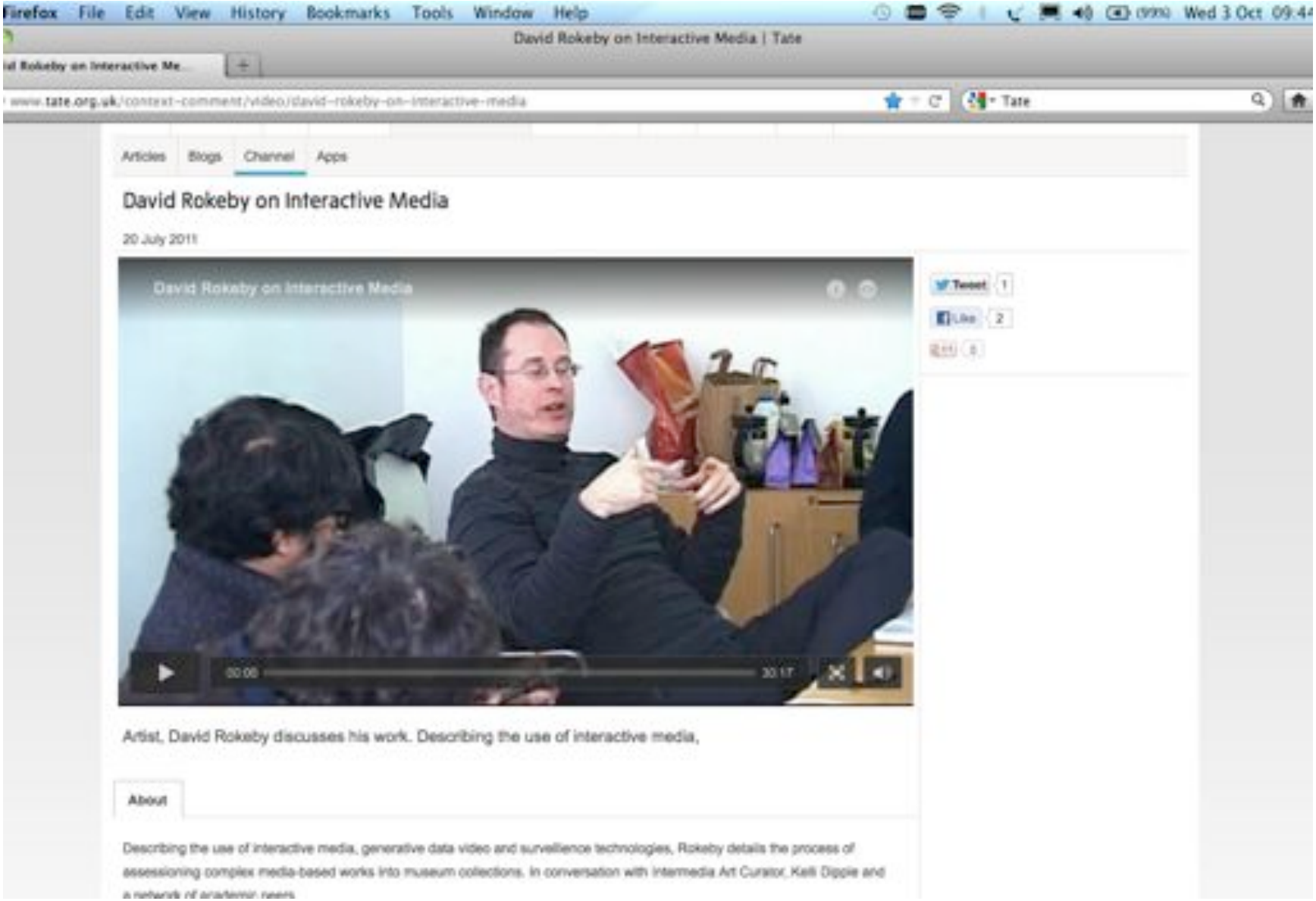
Robert Morris *Bodyspacemotionthings* reinstalled at Tate Modern as part of *The Long Weekend* (2009)



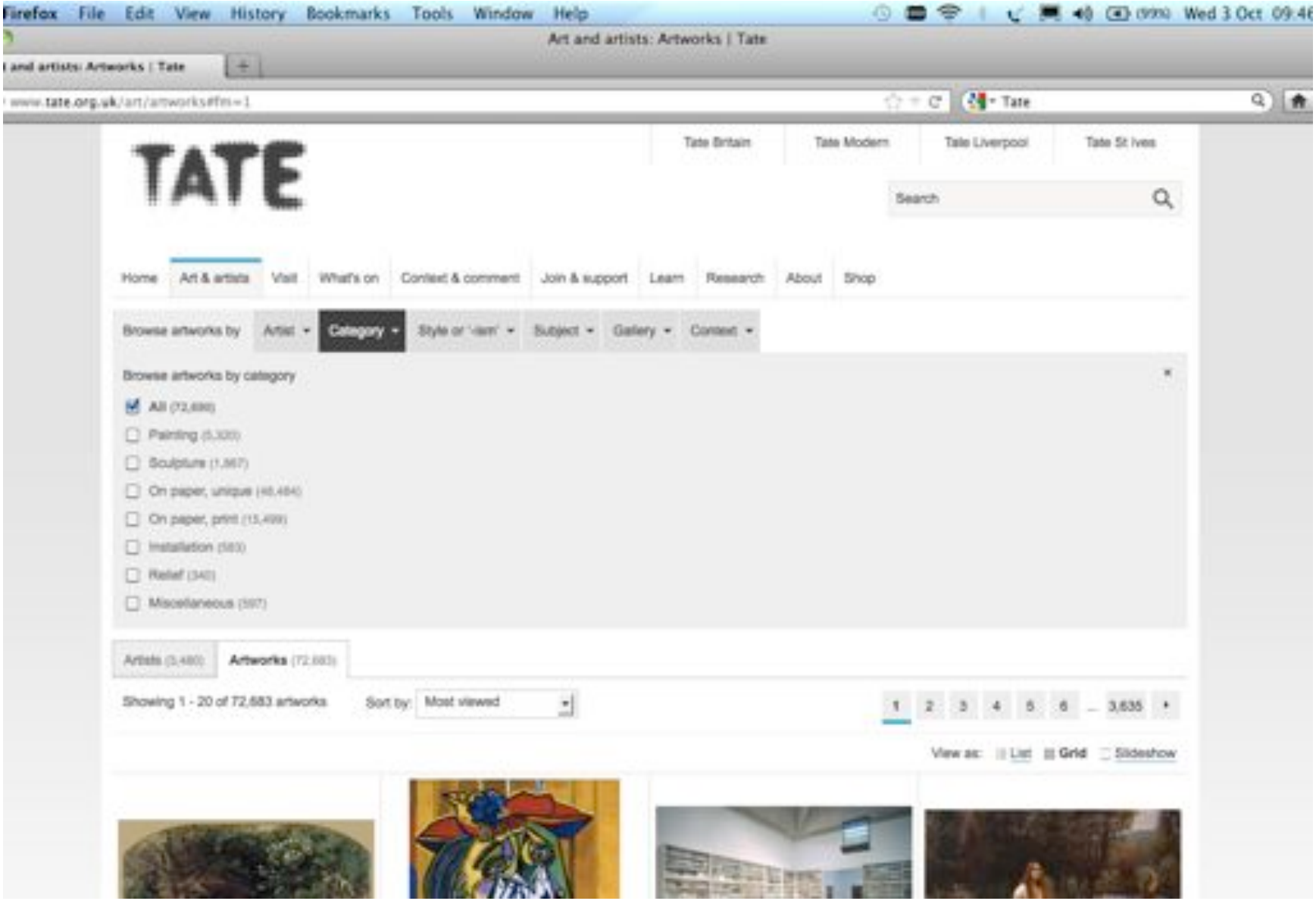
Robert Morris *Bodyspacemotionthings* reinstalled at Tate Modern as part of *The Long Weekend* (2009)



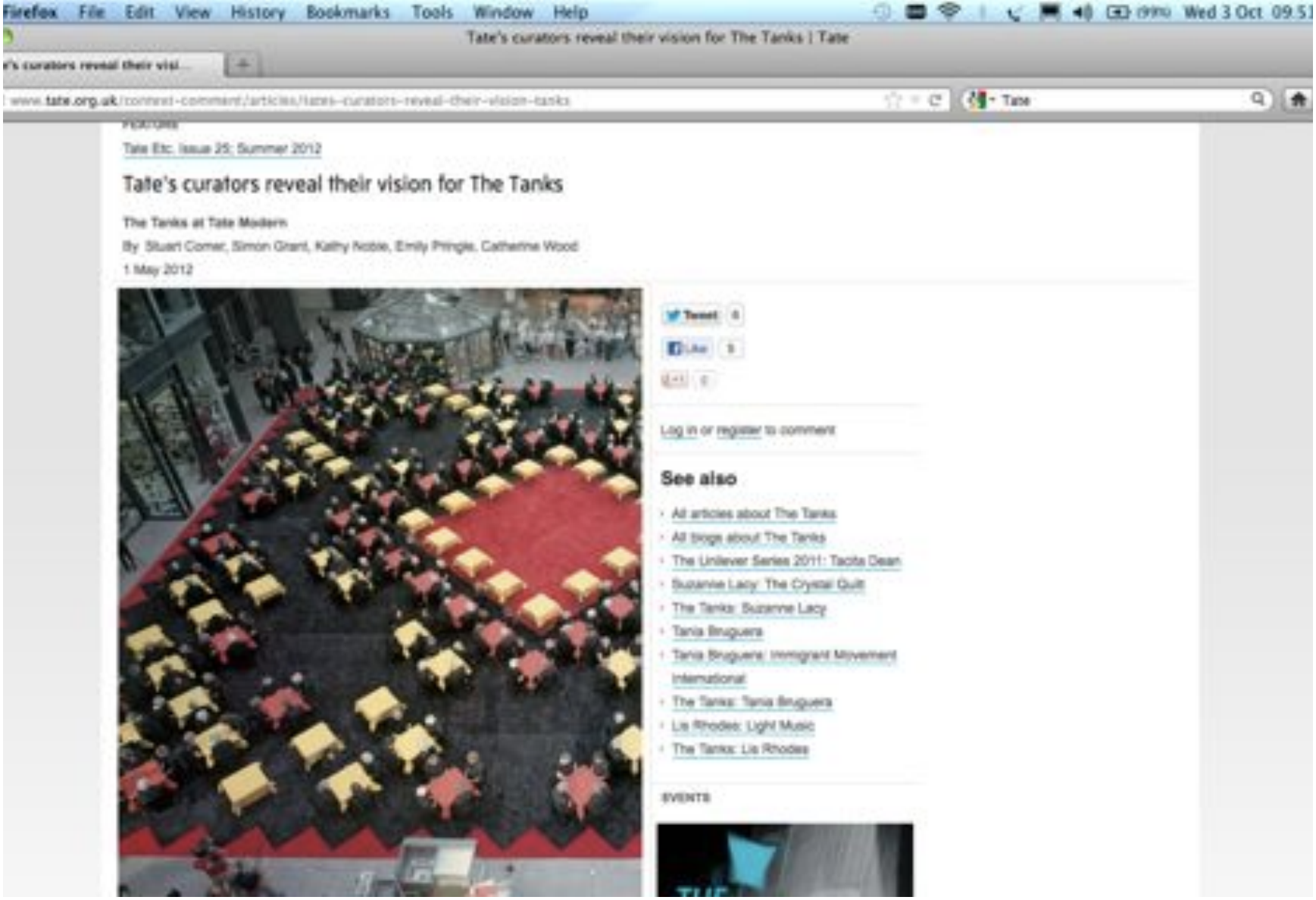
http://www.tate.org.uk/



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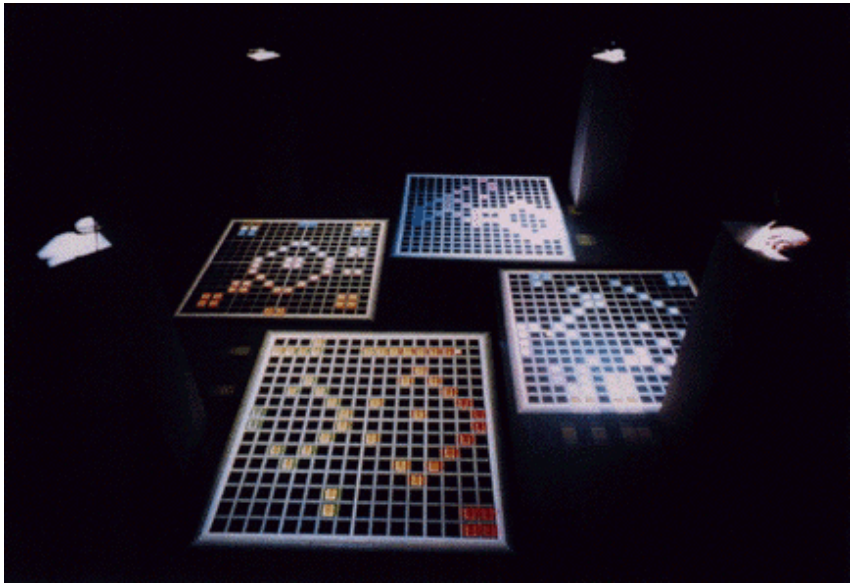
http://www.tate.org.uk/

"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.



Audio Zone, Susan Collins (video grab from installation shot)

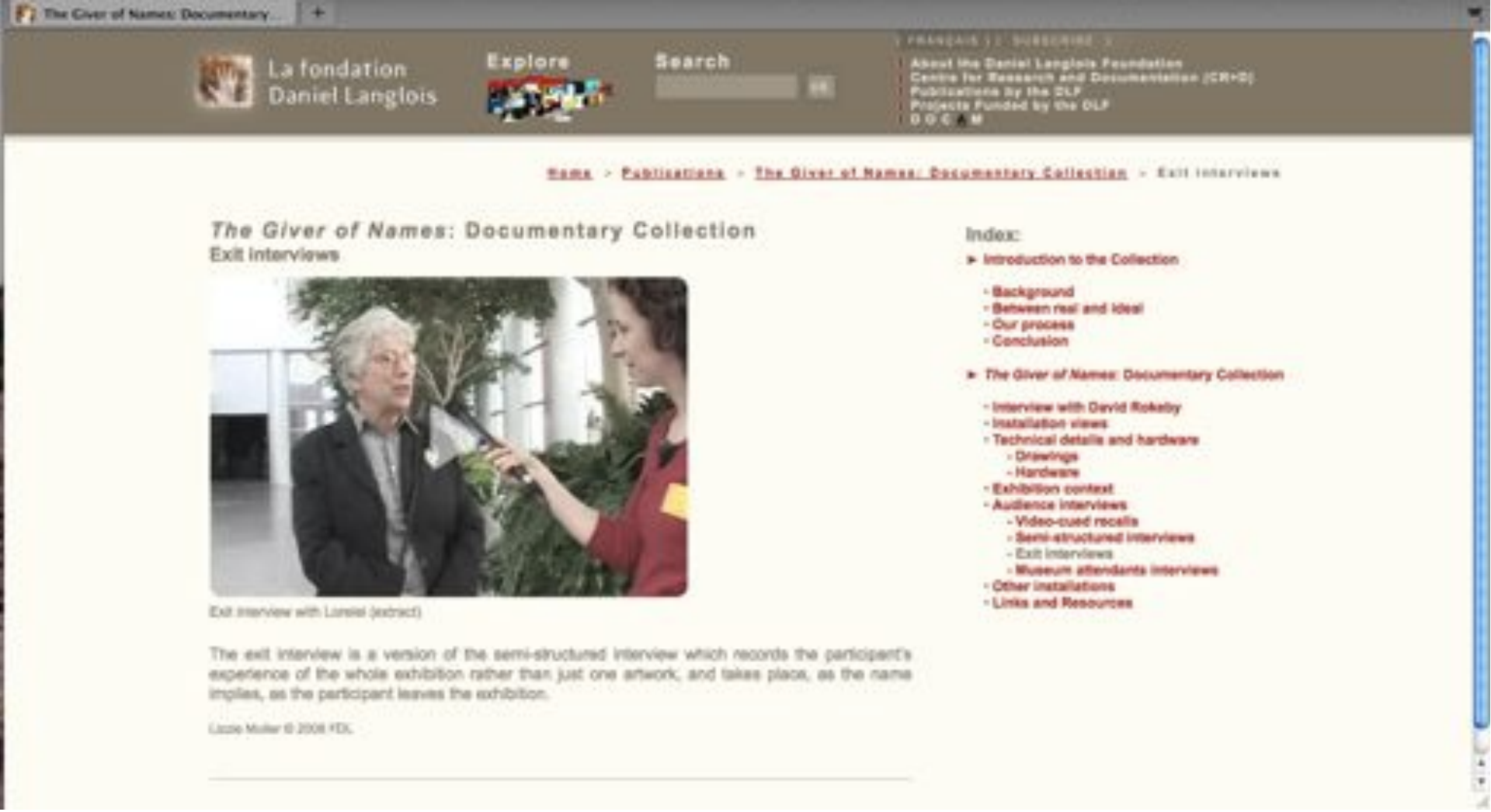


Resonance of 4, Toshio Iwai (installation shot)

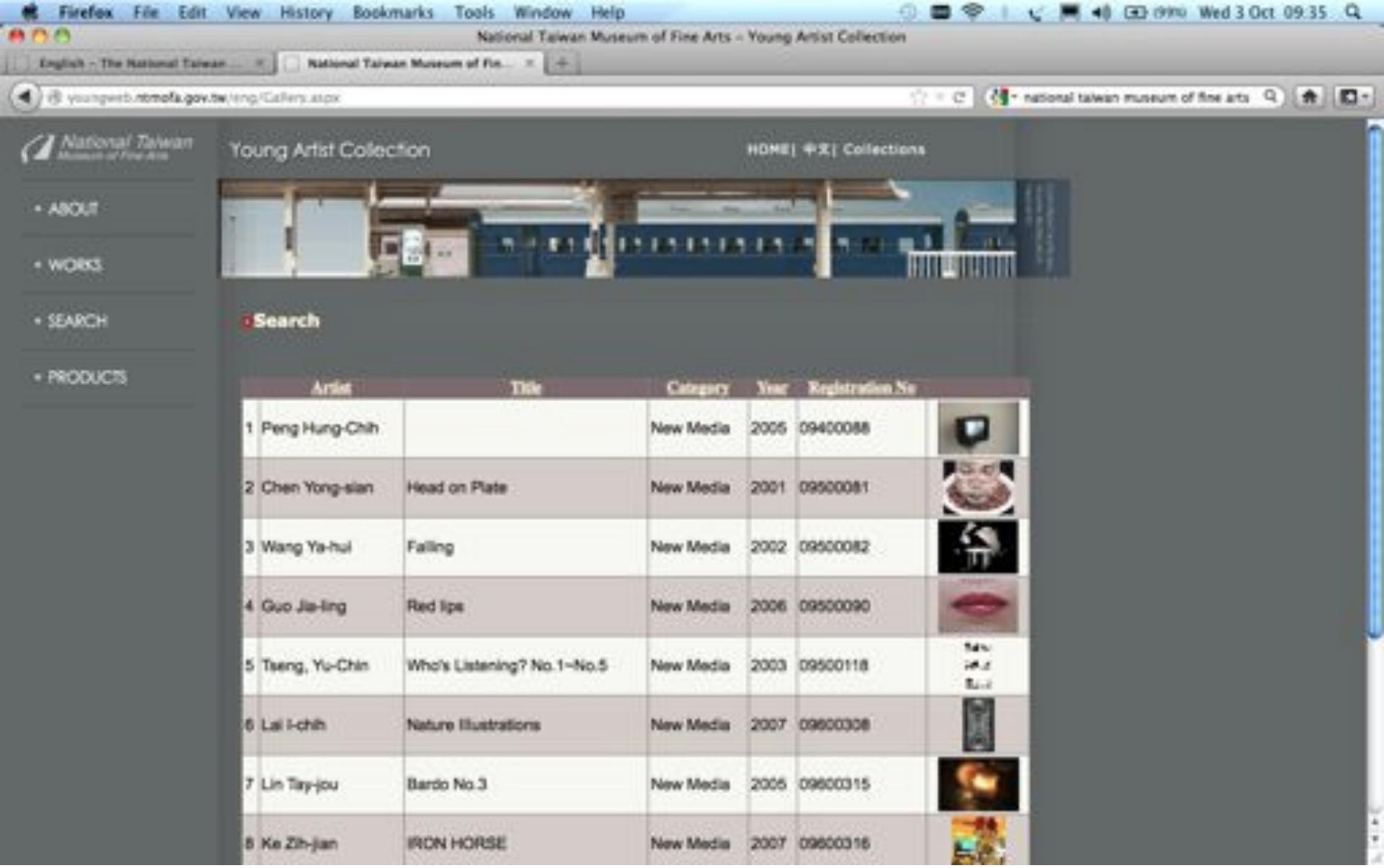
Graham, Beryl (1997) *A study of audience relationships with interactive computer-based visual artworks in gallery settings, through observation, art practice, and curation*. Ph.D. thesis, University of Sunderland. Also available from URL: <http://www.sunderland.ac.uk/~as0bgr/cv/sub/phd.htm>.



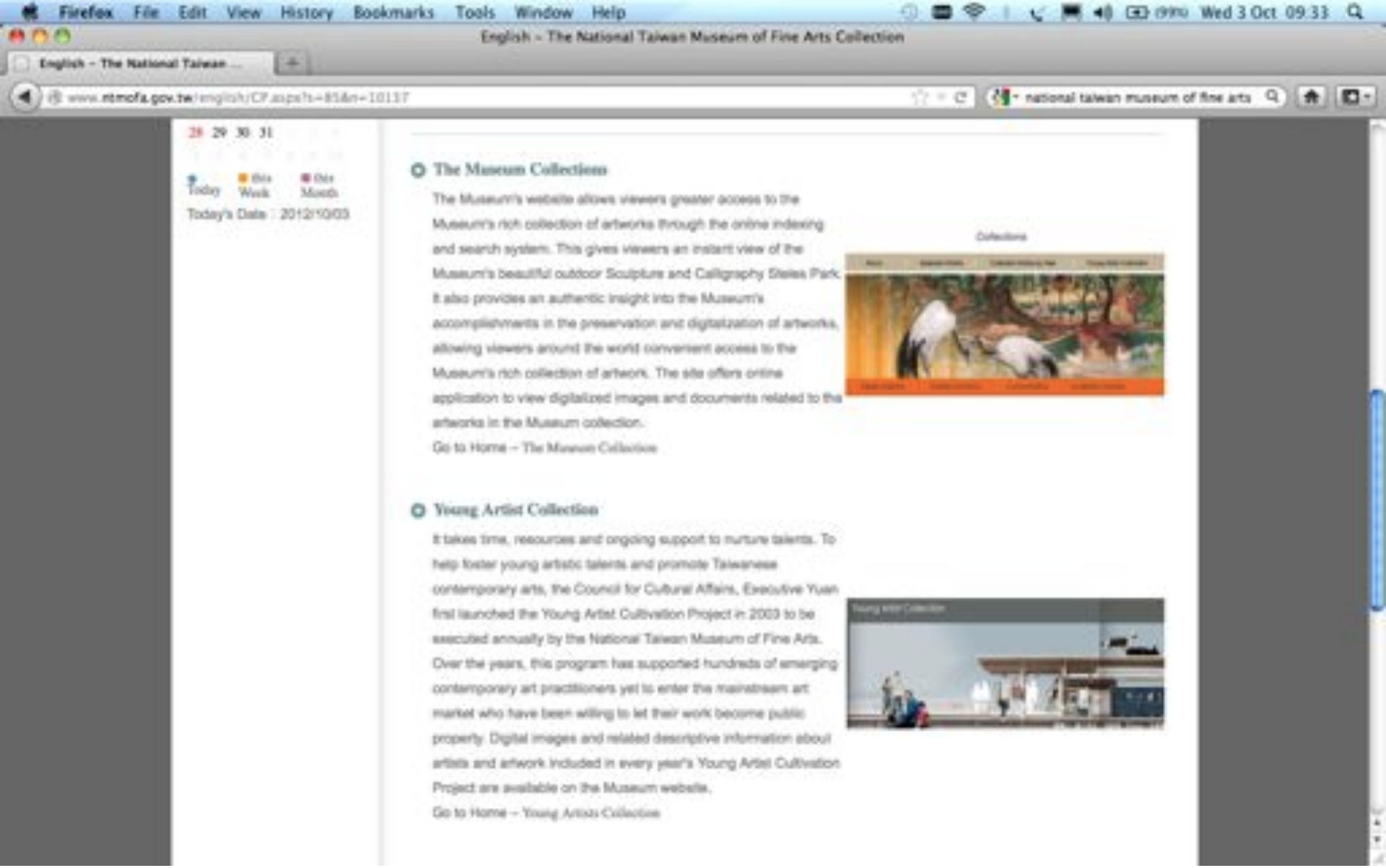
Jones, Caitlin and Lizzie Muller (2008) “The Giver of Names: Documentary Collection.” Daniel Langlois Foundation, Centre for Research and Documentation . <http://www.fondation-langlois.org/html/e/page.php?Repere=200812&NumPage=2121>.



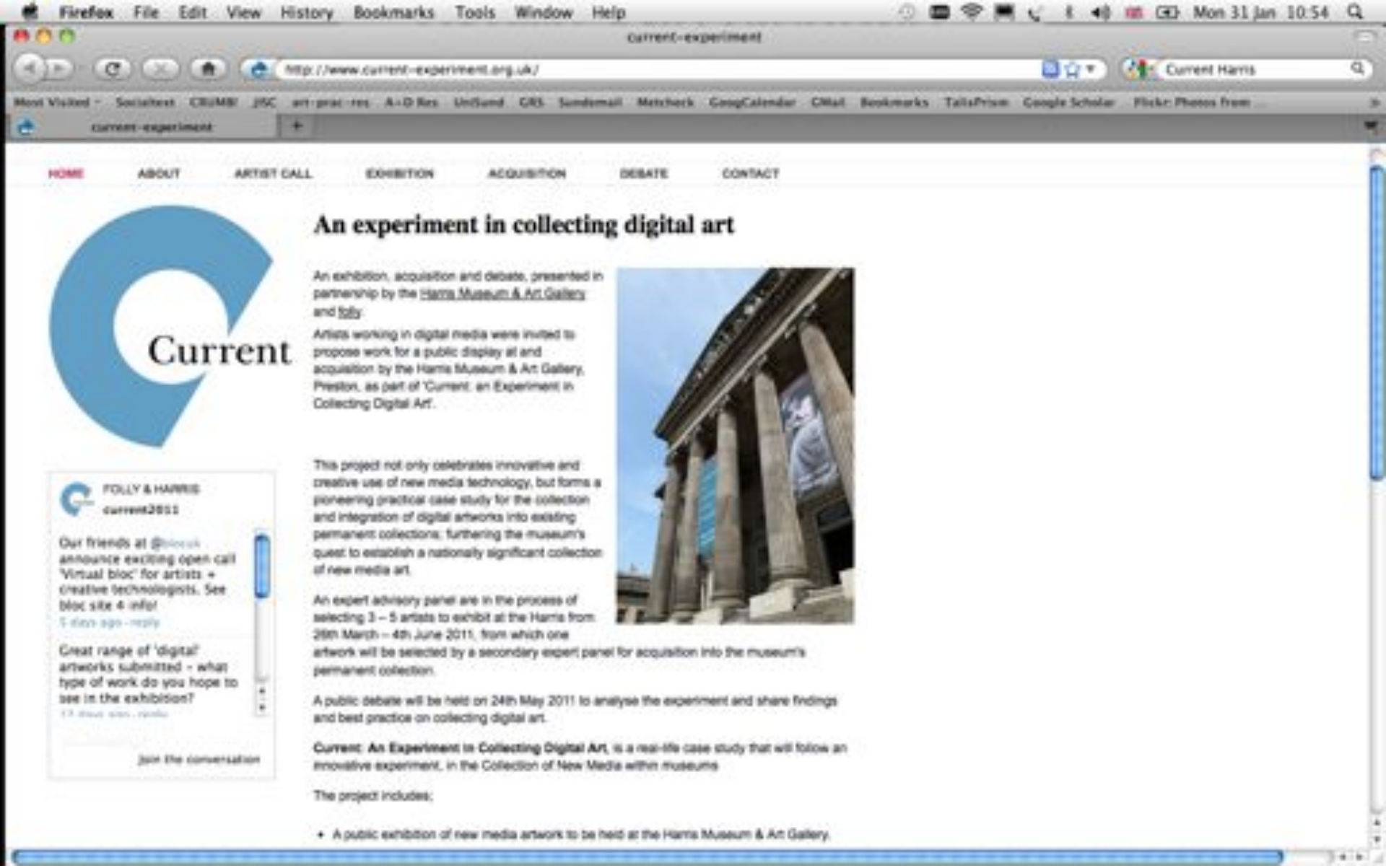
Jones, Caitlin and Lizzie Muller (2008) “The Giver of Names: Documentary Collection.” Daniel Langlois Foundation, Centre for Research and Documentation . <http://www.fondation-langlois.org/html/e/page.php?Repere=200812&NumPage=2121>.



[National Taiwan Museum of Fine Arts]



National Taiwan Museum of Fine Arts



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



YoHa, *Current*, 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.



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.

CRUMB Seminars
Commissioning & Collecting Variable Media

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Commissioning & Collecting Variable Media
2005

> sessions > images



05 March 2010

09:30 - 09:50 > Introductions to the day
Speakers: Beryl Graham & Lucy Byatt & Rebecca Shatwell & 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 Sze

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

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 Sze
Lucy Bayley
Marguerite Nugent
Andrea McDonald
Chris Kirby
Rebecca Shatwell

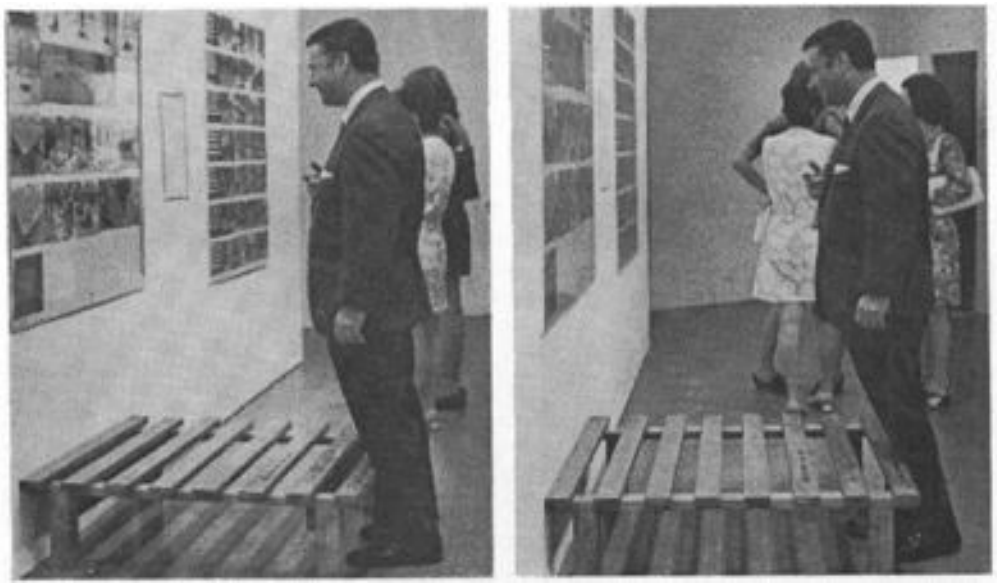
Documentation of Commissioning and Collecting Variable Media



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.



***One of Broegger's Platforms Frustrates a Viewer, So He Leans*, 1970.**

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Image from Adam Lauder (2010) *Executive Fictions: Revisiting Information*, MA Concordia, 103.



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'Archiving' New Media Art

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