

Rethinking Curating

Art after New Media • Beryl Graham and Sarah Cook



Rethinking Curating Art After New Media

Senta Siewert



Rethinking Curating Art After New Media:

Rethinking Curating Beryl Graham, Sarah Cook, 2010 Redefining curatorial practice for those working with new kinds of art

New Collecting: Exhibiting and Audiences after New Media Art Beryl Graham, 2016-04-29 The collections of museums galleries and online art organisations are increasingly broadening to include more new media art Because new media is used as a means of documenting archiving and distributing art and because new media art might be interactive with its audiences this highlights the new kinds of relationships that might occur between audiences as viewers participants selectors taggers or taxonomisers New media art presents many challenges to the curator and collector but there is very little published analytical material available to help meet those challenges This book fills that gap Drawing from the editor's extensive research and the authors expertise in the field the book provides clear navigation through a disparate arena The authors offer examples from a wide geographical reach including the UK North America and Asia and integrate the consideration of audience response into all aspects of their work The book will be essential reading for those studying or practicing in new media curating or museums and galleries

Biopolitical Screens Pasi Valiaho, 2023-08-15 An investigation of the aesthetics and politics of new visual media under twenty first century capitalism from console games to virtual reality to video installation art In *Biopolitical Screens* Pasi Valiaho charts and conceptualizes the imagery that composes our affective and conceptual reality under twenty first century capitalism Valiaho investigates the role screen media play in the networks that today harness human minds and bodies the ways that images animated on console game platforms virtual reality technologies and computer screens capture human potential by plugging it into arrangements of finance war and the consumption of entertainment Drawing on current neuroscience and political and economic thought Valiaho argues that these images work to shape the atomistic individuals who populate the neoliberal world of accumulation and war Valiaho bases his argument on a broad notion of the image as something both visible and sayable detectable in various screen platforms but also in scientific perception and theoretical ideas After laying out the conceptual foundations of the book Valiaho offers focused and detailed investigations of the current visual economy He considers the imagery of first person shooter video games as tools of neuropower explores the design and construction of virtual reality technologies to treat post traumatic stress disorder in veterans of Iraq and Afghanistan and examines three instances of video installation art that have the power to disrupt the dominant regime of sensibility rather than reinforce it

Digital Culture & Society (DCS) Ramón Reichert, Annika Richterich, Pablo Abend, Mathias Fuchs, Karin Wenz, 2015-10-15 Digital Culture Society is a refereed international journal fostering discussion about the ways in which digital technologies platforms and applications reconfigure daily lives and practices It offers a forum for critical analysis and inquiry into digital media theory The journal provides a venue for publication for interdisciplinary research approaches contemporary theory developments and methodological innovation in digital media studies It invites reflection on how culture unfolds through the use of digital technology and how

it conversely influences the development of digital technology itself The inaugural issue Digital Materialism presents methodological and theoretical insights into digital materiality and materialism **The Digital Media Handbook** Andrew Dewdney, Peter Ride, 2013-10-30 The new edition of The Digital Media Handbook presents an essential guide to the historical and theoretical development of digital media emphasising cultural continuity alongside technological change and highlighting the emergence of new forms of communication in contemporary networked culture Andrew Dewdney and Peter Ride present detailed critical commentary and descriptive historical accounts as well as a series of interviews from a range of digital media practitioners including producers developers curators and artists The Digital Media Handbook highlights key concerns of today's practitioners analysing how they develop projects interact and solve problems within the context of networked communication The Digital Media Handbook includes Essays on the history and theory of digital media Essays on contemporary issues and debates Interviews with digital media professionals A glossary of technical acronyms and key terms

A Companion to Curation Brad Buckley, John Conomos, 2020-01-29 The definitive reference text on curation both inside and outside the museum A Companion to Curation is the first collection of its kind assembling the knowledge and experience of prominent curators artists art historians scholars and theorists in one comprehensive volume Part of the Blackwell Companion series this much needed book provides up to date information and valuable insights on the field of curatorial studies and curation in the visual arts Accessible and engaging chapters cover diverse contemporary methods of curation its origin and history current and emerging approaches within the profession and more This timely publication fills a significant gap in literature on the role of the curator the art and science of curating and the historical arc of the field from the 17th century to the present The Companion explores topics such as global developments in contemporary indigenous art Asian and Chinese art since the 1980s feminist and queer feminist curatorial practices and new curatorial strategies beyond the museum This unique volume Offers readers a wide range of perspectives on curating in both theory and practice Includes coverage of curation outside of the Eurocentric and Anglosphere art worlds Presents clear and comprehensible information valuable for specialists and novices alike Discusses the movements models people and politics of curating Provides guidance on curating in a globalized world Broad in scope and detailed in content A Companion to Curation is an essential text for professionals engaged in varied forms of curation teachers and students of museum studies and readers interested in the workings of the art world museums benefactors and curators The Tone of Our Times Frances Dyson, 2014-09-26 Sound tone music voice and noise as forms of sonority through which our current economic and ecological crises can be understood In this wide ranging book Frances Dyson examines the role of sound in the development of economic and ecological systems that are today in crisis Connecting early theories of harmony cosmology and theological doctrine to contemporary media and governance Dyson uses sound tone music voice and noise as forms of sonority through which the crises of eco can be read The sonic environment Dyson argues is fundamental to both sense and sensibility and its delimitation has contributed to the

senselessness of a world now caught between spiraling debt and environmental degradation Dyson draws on scenes historical moments artworks and artistic and theoretical practice to situate the reverberative atmosphere that surrounds and sustains us From Pythagoras's hammer and the transmutation of music into mathematics to John Cage's famous experience in the anechoic chamber to the relocation of the stock market from the street to the computer screen to Occupy Wall Street's people's microphone Dyson finds policies and practices of exclusion The sound of Pythagoras's forge and the rabble of the market have been muted rearticulated and transformed Dyson argues through the monotones of media the racket of financialization and the gibberish of political speech Informed by contemporary sound art philosophy media and sociopolitical theory *The Tone of Our Times* offers insights into present crises that are relevant to a broader understanding of how space the aural and listening have shaped and continue to shape the world we live in *The Practice of Light* Sean

Cubitt, 2014-09-05 An account of Western visual technologies since the Renaissance traces a history of the increasing control of light's intrinsic excess Light is the condition of all vision and the visual media are our most important explorations of this condition The history of visual technologies reveals a centuries long project aimed at controlling light In this book Sean Cubitt traces a genealogy of the dominant visual media of the twenty first century digital video film and photography through a history of materials and practices that begins with the inventions of intaglio printing and oil painting Attending to the specificities of inks and pigments cathode ray tubes color film lenses screens and chips Cubitt argues that we have moved from a hierarchical visual culture focused on semantic values to a more democratic but value free numerical commodity Cubitt begins with the invisibility of black then builds from line to surface to volume and space He describes Rembrandt's attempts to achieve pure black by tricking the viewer and the rise of geometry as a governing principle in visual technology seen in Dürer Hogarth and Disney among others He finds the origins of central features of digital imaging in nineteenth century printmaking examines the clash between the physics and psychology of color explores the representation of space in shadows layers and projection discusses modes of temporal order in still photography cinema television and digital video and considers the implications of a political aesthetics of visual technology *Machine Art in the Twentieth Century* Andreas

Broeckmann, 2016-12-16 An investigation of artists' engagement with technical systems tracing art historical lineages that connect works of different periods Machine art is neither a movement nor a genre but encompasses diverse ways in which artists engage with technical systems In this book Andreas Broeckmann examines a variety of twentieth and early twenty first century artworks that articulate people's relationships with machines In the course of his investigation Broeckmann traces historical lineages that connect art of different periods looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant garde artists in the 1910s and 1920s An art historical perspective he argues might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century old artistic exploration Broeckmann investigates critical aspects of machine aesthetics that

characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology algorithms and machine autonomy looking in particular at the work of the Canadian artist David Rokeby vision and image and the advent of technical imaging and the human body using the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically Finally Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology which has brought with it a rethinking of human subjectivity He examines a range of artworks including those by the Japanese artist Seiko Mikami whose work exemplifies the shift

Performing Moving Images Senta Siewert,2025-10-01 Performing Moving Images Access Archive and Affects presents institutions individuals and networks who have ensured experimental films and Expanded Cinema of the 1960s and 1970s are not consigned to oblivion Through a comparison of recent international case studies from festivals museums and gallery spaces the book analyzes their new contexts and describes the affective reception of those events The study asks what is the relationship between an aesthetic experience and memory at the point where film archives cinema and exhibition practices intersect What can we learn from re screenings re enactments and found footage works that are using archival material How does the affective experience of the images sounds and music resonate today Performing Moving Images Access Archive and Affects proposes a theoretical framework from the perspective of the performative practice of programming curating and reconstructing bringing in insights from original interviews with cultural agents together with an interdisciplinary academic discourse

The Routledge Companion to Mobile Media Art Larissa Hjorth,Adriana de Souza e Silva,Klare Lanson,2020-07-28 In this companion a diverse international and interdisciplinary group of contributors and editors examine the rapidly expanding far reaching field of mobile media as it intersects with art across a range of spaces theoretical practical and conceptual As a vehicle for and of the everyday mobile media is recalibrating the relationship between art and digital networked media and reshaping how creative practices such as writing photography video art and filmmaking are being conceptualized and practised In exploring these innovations The Routledge Companion to Mobile Media Art pulls together comprehensive culturally nuanced and interdisciplinary approaches considerations of broader media ecologies and histories and political social and cultural dynamics and critical and considered perspectives on the intersections between mobile media and art This book is the definitive publication for researchers artists and students interested in comprehending all the various aspects of mobile media art covering digital media and culture internet studies games studies anthropology sociology geography media and communication cultural studies and design

Museum Practice Conal McCarthy,2020-11-17 MUSEUM PRACTICE Edited by CONAL MCCARTHY Museum Practice covers the professional work carried out in museums and art galleries of all types including the core functions of management collections exhibitions and programs Some forms of museum practice are familiar to visitors yet within these diverse and complex institutions many practices are hidden from view such as creating marketing campaigns curating and designing exhibitions developing

fundraising and sponsorship plans crafting mission statements handling repatriation claims dealing with digital media and more Focused on what actually occurs in everyday museum work this volume offers contributions from experienced professionals and academics that cover a wide range of subjects including policy frameworks ethical guidelines approaches to conservation collection care and management exhibition development and public programs From internal processes such as leadership governance and strategic planning to public facing roles in interpretation visitor research and community engagement and learning each essential component of contemporary museum practice is thoroughly discussed **Art Hack Practice** Victoria Bradbury, Suzy O'Hara, 2019-10-29 Bridging art and innovation this book invites readers into the processes of artists curators cultural producers and historians who are working within new contexts that run parallel to or against the phenomenon of maker culture The book is a fascinating and compelling resource for those interested in critical and interdisciplinary modes of practice that combine arts technology and making It presents international case studies that interrogate perceived distinctions between sites of artistic and economic production by brokering new ways of working between them It also discusses the synergies and dissonances between art and maker culture analyses the social and collaborative impact of maker spaces and reflects upon the ethos of the hackathon within the fabric of a media lab s working practices Art Hack Practice Critical Intersections of Art Innovation and the Maker Movement is essential reading for courses in art design new media computer science media studies and mass communications as well as those working to bring new forms of programming to museums cultural venues commercial venture and interdisciplinary academic research centres

Curatopia Philipp Schorch, Conal McCarthy, 2018-11-30 What is the future of curatorship Is there a vision for an ideal model a curatopia whether in the form of a utopia or dystopia Or is there a plurality of approaches amounting to a curatorial heterotopia This pioneering volume addresses these questions by considering the current state of curatorship It reviews the different models and approaches operating in museums galleries and cultural organisations around the world and discusses emerging concerns challenges and opportunities The collection explores the ways in which the mutual asymmetrical relations underpinning global scientific entanglements of the past can be transformed into more reciprocal symmetrical forms of cross cultural curatorship in the present arguing that this is the most effective way for curatorial practice to remain meaningful International in scope the volume covers three regions Europe North America and the Pacific **Curating Lively Objects** Lizzie Muller, Caroline Seck Langill, 2021-09-06 Curating Lively Objects explores the role of things as catalysts in imagining futures beyond disciplines for museums and exhibitions Authors describe how their curatorial collaborations with diverse objects from rocks to robots generate new ways of organising and sharing knowledge Bringing together leading artists and curators from Australia and Canada this volume addresses object liveliness from a range of entwined perspectives including new materialism decolonial thinking Indigenous epistemologies environmentalism feminist critique and digital aesthetics Foregrounding practice based curatorial scholarship the book focuses on rigorous reflexive accounts of how curating is done

It contributes to global topics in curatorial research including time and memory beyond and before disciplinarity the relationship between human and non human across different ontologies and the interaction between Indigenous knowledge and disciplinary expertise in interpreting museum collections Curating Lively Objects will be of interest to scholars and students in the fields of curatorial studies museum studies cultural heritage art history Indigenous studies material culture and anthropology It also provides a vital resource for professionals working in museums and galleries around the world who are seeking to respond creatively ethically and inclusively to the challenge of changing disciplinary boundaries

Voicetracks Norie Neumark, 2025-02-04 The affects aesthetics and ethics of voice in the new materialist turn explored through encounters with creative works in media and the arts Moved by the Aboriginal understandings of songlines or dreaming tracks Norie Neumark's *Voicetracks* seeks to deepen an understanding of voice through listening to a variety of voicing sound voice projects from Australia Europe and the United States Not content with the often dry tone of academic writing the author engages a wayfaring process that brings together theories of sound animal and posthumanist studies in order to change the ways we think about and act with the assemblages of living creatures things places and histories around us Neumark evokes both the literal the actual voices within the works she examines and the metaphorical in a new materialist exploration of voice encompassing human animal thing and assemblages She engages with artists working with animal sounds and voices voices of place placed voices in installation works voices of technology and unvoicing disturbances in the image voice relationship and in the idea of what voice is She writes about remixes the Barbie Liberation Organisation and breath in Beijing about cat videos speaking fences in Australia and an artist who reads to the birds Finally she considers ethics and politics and describes how her own work has shaped her understandings and apprehensions of voice **The**

Anthropologist as Curator Roger Sansi, 2020-05-27 Why do contemporary art curators define their work as ethnography How can curation illuminate the practice of contemporary anthropology Does anthropology risk disappearing as a specific discipline within the general model of the curatorial *The Anthropologist as Curator* collects together the research of international scholars working at the intersection of anthropology and contemporary art in order to explore these questions The essays in the book challenge what it means to do ethnographic work as well as the very definition of the discipline of anthropology in confrontation with the model of the curatorial The contributors examine these ideas from a variety of angles and the book includes perspectives from anthropologists who have set up their own exhibitions those who have conducted fieldwork on the arts including participatory practices digital images and sound and contributors who are currently working in a curatorial capacity at a museum With case studies from the USA Canada Germany Brazil Mexico India and Japan the book represents an international perspective and is relevant to students and scholars of anthropology contemporary art museum studies curatorial studies and heritage studies Adaptation as a Transmedial Process Mimmo Cangiano ,Filippo

Luca Sambugaro, 2023-06-30 This miscellaneous volume aims at offering a fresh and updated view of adaptation and

transmedial practices In the wake of Linda Hutcheon's groundbreaking study *A Theory of Adaptation* 2006 it discusses theories and exemplary case studies from different critical perspectives and points of view assessing past and present trends and envisioning future prospects The volume is divided in three macro sections Theories explores some methodological and theoretical facets of adaptation Practices I includes analyses of literary cinematographic and theatrical texts Practices II discusses transmedial examples relating to arts The book ends with the interview with the Czech German artist Michael Bielick a pioneer in the use of multiple media especially digital ones

Museums and Digital Confidence

Ross Parry, Vince Dziekan, Karin de Wild, 2025-07-07 *Museums and Digital Confidence* explores the evolving nature of digital practices in museums It interrogates the skills literacies and mindsets that can support the use of digital technologies within these institutions It also reflects on why digital adoption has faltered at times why digital continues to matter and how the digital museum may flourish into the future Underscored by national and international research this edited volume brings together leading experts from museology museum management and curation organisational studies and cultural policy to outline a new framing of museum digital confidence It does so by offering a series of critically engaged perspectives derived from a range of practices that reveal how museums have managed to successfully re orient themselves in order to not only face but also embrace the ongoing challenges presented by the highly interconnected media pervasive and technologised world to which contemporary museums must continually adapt This book presents a set of framings to help museums clarify how they can work purposefully productively and sustainably with digital at an organisational level in terms of managing collections and through curating public facing exhibitions and programmes *Museums and Digital Confidence* shares insights that will be essential reading for students researchers and museum practitioners who are interested in better understanding and acting upon the digital transformation of museums

Screen Ecologies

Larissa Hjorth, Sarah Pink, Kristen Sharp, Linda Williams, 2016-05-13 How new media and visual artists provide alternative ways for understanding and visualizing the entanglements of media and the environment in the Asia Pacific *Images of environmental disaster and degradation* have become part of our everyday media diet This visual culture focusing on environmental deterioration represents a wider recognition of the political economic and cultural forces that are responsible for our ongoing environmental crisis And yet efforts to raise awareness about environmental issues through digital and visual media are riddled with irony because the resource extraction manufacturing transportation and waste associated with digital devices contribute to environmental damage and climate change *Screen Ecologies* examines the relationship of media art and climate change in the Asia Pacific region a key site of both environmental degradation and the production and consumption of climate aware screen art and media *Screen Ecologies* shows how new media and visual artists provide alternative ways for understanding the entanglements of media and the environment in the Asia Pacific It investigates such topics as artists exploration of alternative ways to represent the environment regional stories of media innovation and climate change the tensions between

amateur and professional art the emergence of biennials triennials and new arts organizations the theme of water in regional art new models for networked collaboration and social media s move from private to public realms A generous selection of illustrations shows a range of artist s projects

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