

University of Sunderland

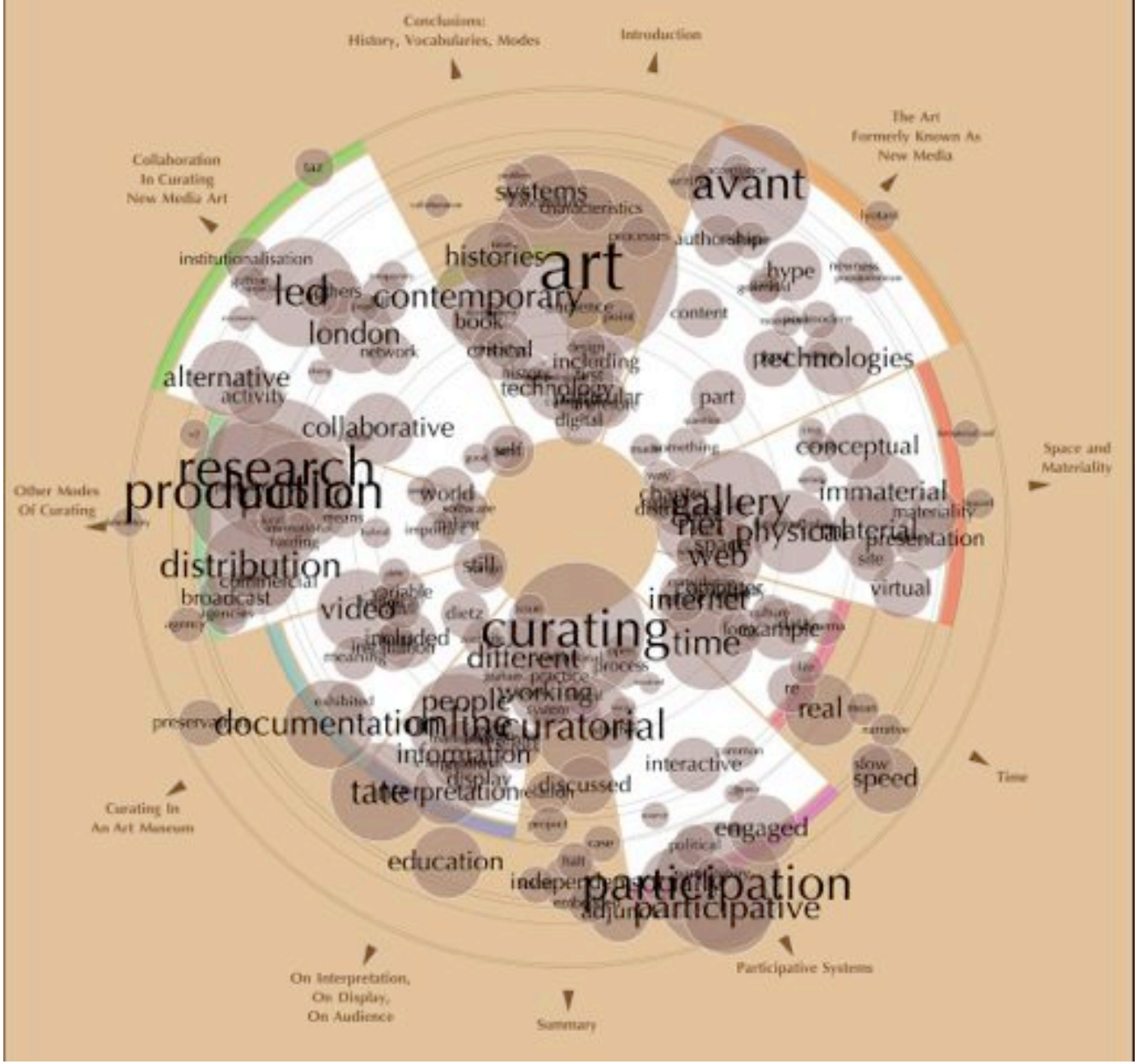
Beryl Graham

Audience Studies, Participation Aesthetics, Collection

Mid Point

beryl.graham@sunderland.ac.uk

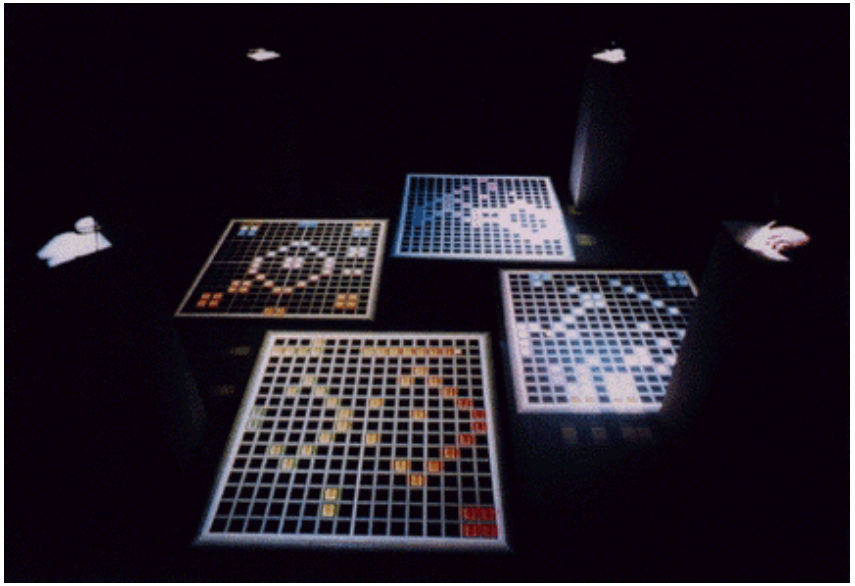
www.crumbweb.org



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

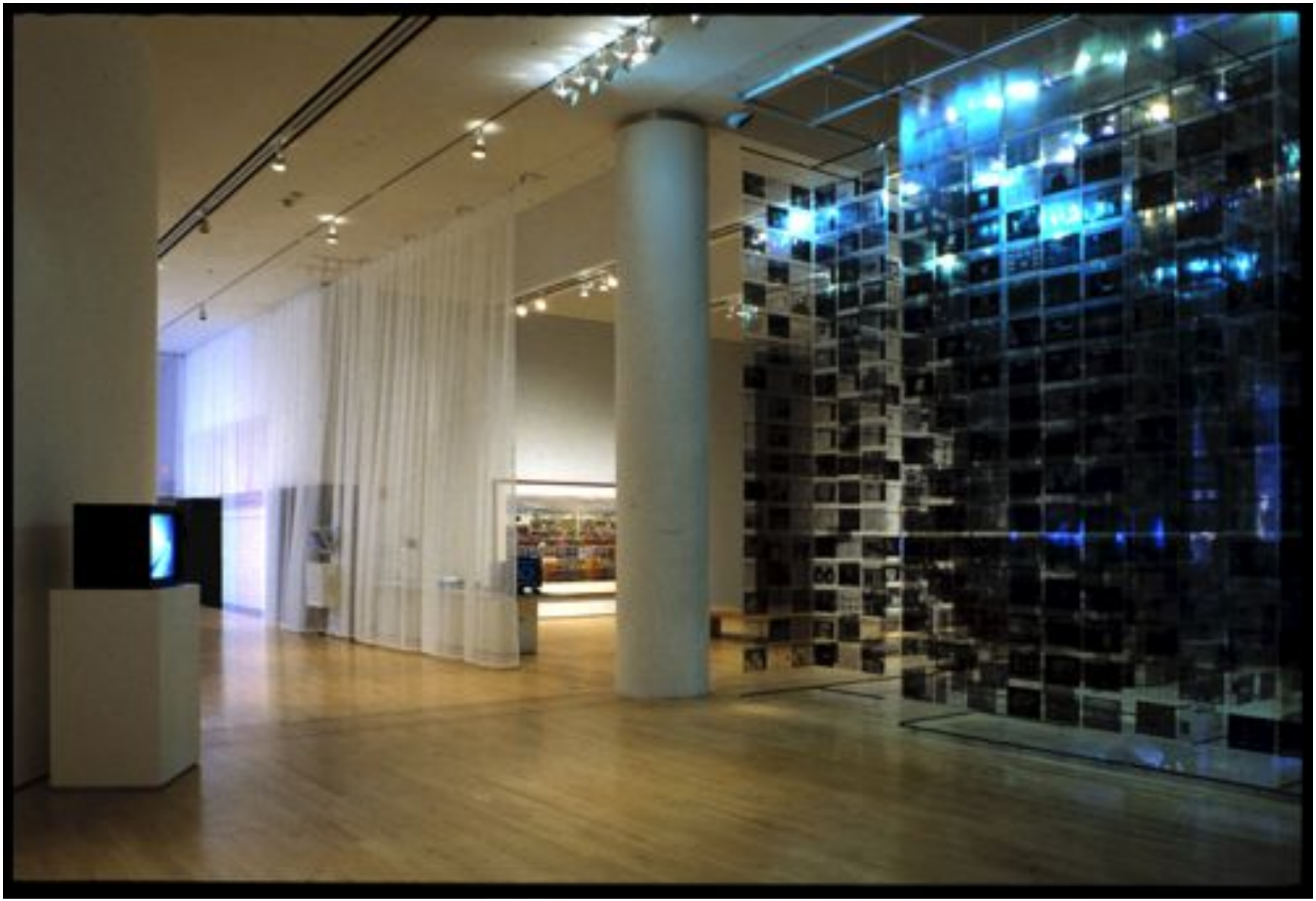


Audio Zone, Susan Collins (video grab from installation shot)



Resonance of 4, Toshio Iwai (installation shot)

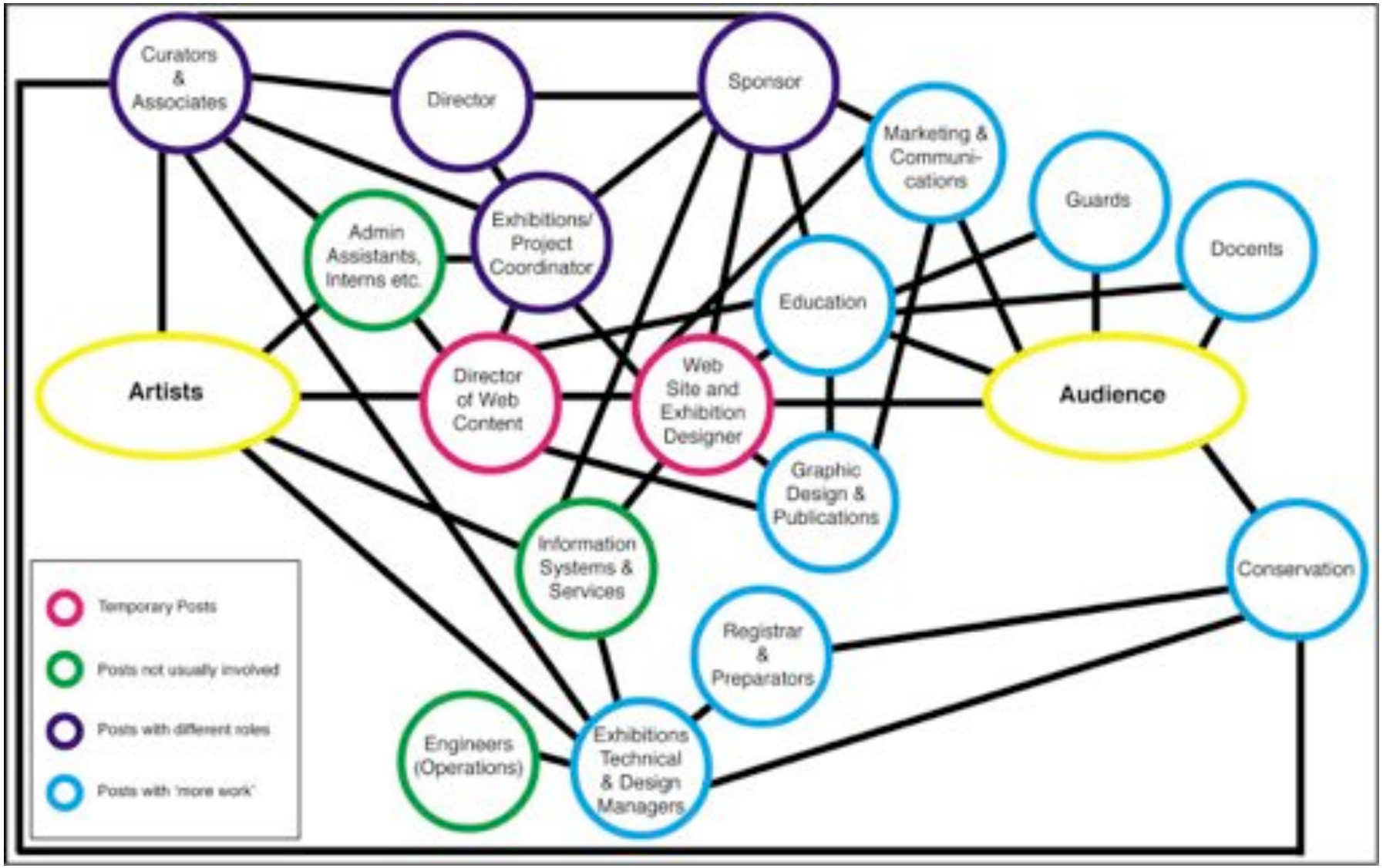
Graham, Beryl (1997) *A study of audience relationships with interactive computer-based visual artworks in gallery settings, through observation, art practice, and curation*. Ph.D. thesis, University of Sunderland. Also available from URL: <http://www.sunderland.ac.uk/~as0bgr/cv/sub/phd.htm>.



SFMOMA: *010101* installation shot (2001)



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>.



The Sex Change exhibit at the Science Museum

In many cases, those accompanying a visitor simply wait and watch what he/she is doing. In cases where others do try and collaborate, we find numerous examples of the principal user becoming irritated and in some cases trying to push their eager co-participant away, even of parents removing their children." (p. 4)

vom Lehn, D., Heath, C. and J. Hindmarsh, (2002) "Misconstruing Interactivity." Interactive Learning in Museums of Art and Design. 17–18 May 2002. London: King's College London.

"Doug exclaims "Oh look" and, almost simultaneously, Mary cries, "Oh::no::::" (p. 22)



Figure 4 The setting for *Dress Oculine* Chelsea Crafts Fair.

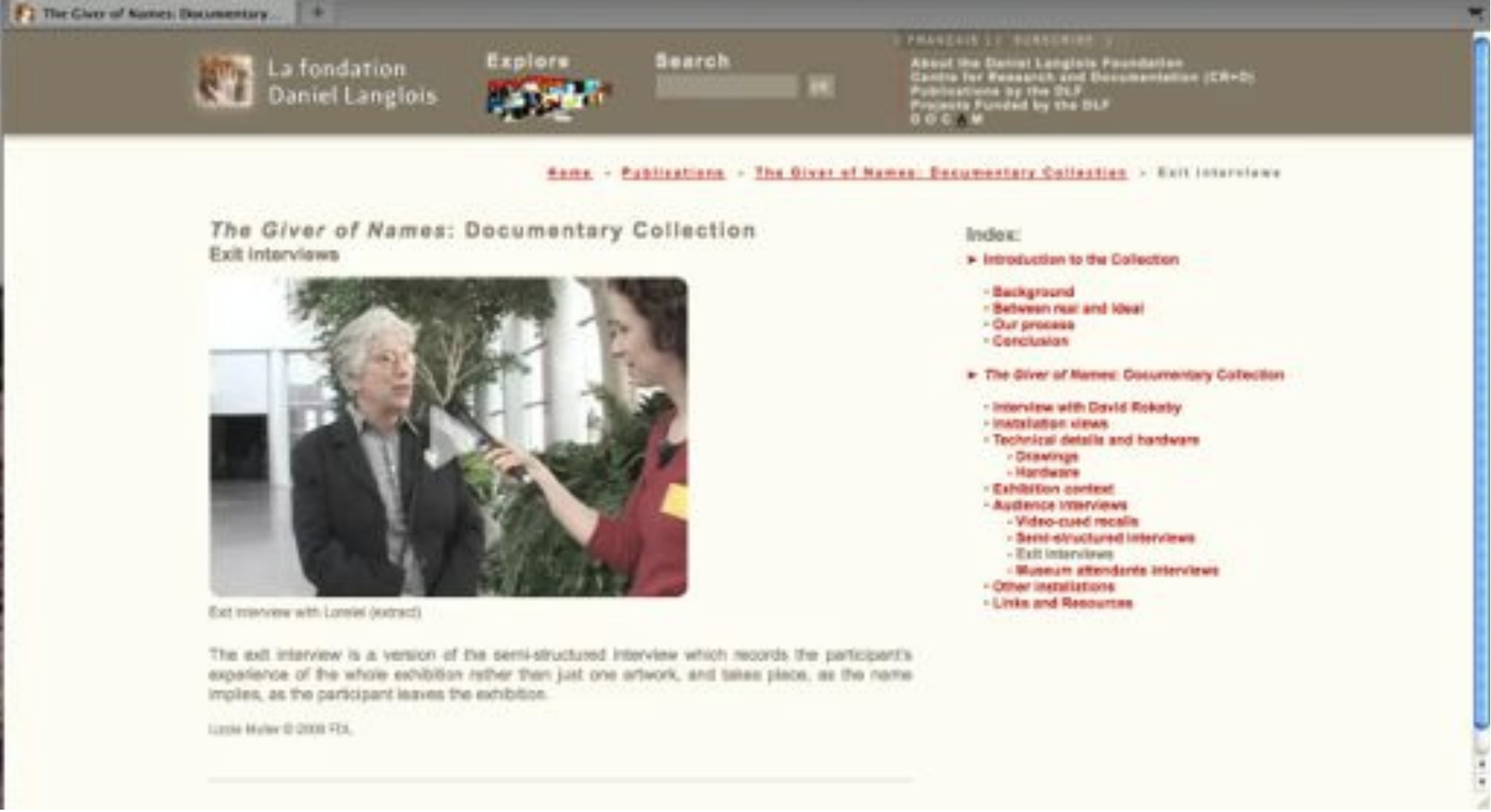


V: Ooh:: look you just popped up thehre:hh

Heath, Christian and Dirk vom Lehn, Jon Hindmarsh, and Jason Cleverly (2002) "Crafting participation: designing ecologies, configuring experience." *Visual Communication*, 1 (1). 9-34.



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>.

Audience experience- video-assisted recall.

“Experiential Goals” of artists

Not simplistic, “cultivate difficulty”

Art or design methods? Do artists prototype? [Gina Czarnecki]

Muller, Elizabeth (2008) The experience of interactive art: A curatorial study. PhD thesis. Sydney: University of Technology.





Rafael Lozano Hemmer: ***Under Scan (2006-)***

"Usually in concrete spaces like this one, you usually wander through. Normally you wouldn't walk through an area in Lincoln and do things that you do with your body generally. You wouldn't do that this time of night on a Saturday evening in Lincoln. Would you?" [Woman in Lincoln]

"The interface was set up to switch to the interlude every 7 minutes." Average duration spent with *Under Scan* was 21 minutes.

"Whilst the maximum time spent was 40 minutes from close personal observation. But this does not mean that participants were all the time interacting with the piece, many were just standing and chatting to others."

Mounajjed, Nadja (2007) "**Interviews with the public.**" In: Lozano-Hemmer, Rafael & David Hill (eds.) Under Scan. Nottingham: East Midlands Development Agency. 91-105.



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



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



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



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



ART NEWS

By Richard Cork

Assault course at Tate Gallery

"… 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

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

"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.

"Visitors Play Role in Funfair Art"

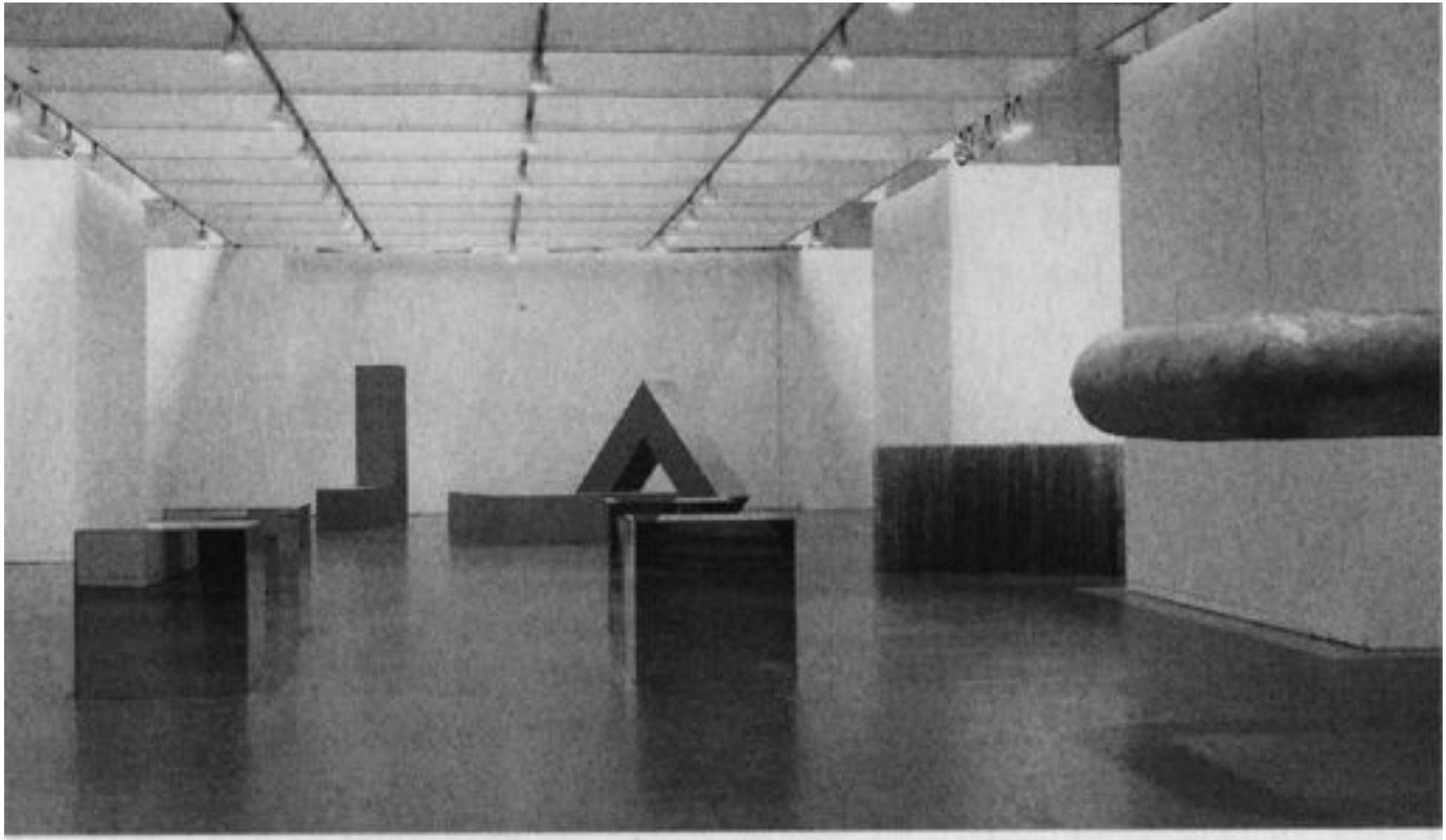
"The have-a-go show"

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)

***Bodyspacemotionthings* (1971) Robert Morris Retrospective at Tate Gallery, Press and Cartesian Distain**



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

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



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)



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



AHRC PhD Suzy O'Hara – PostDoc work on Inventors! With Dominic Wilcox 2016



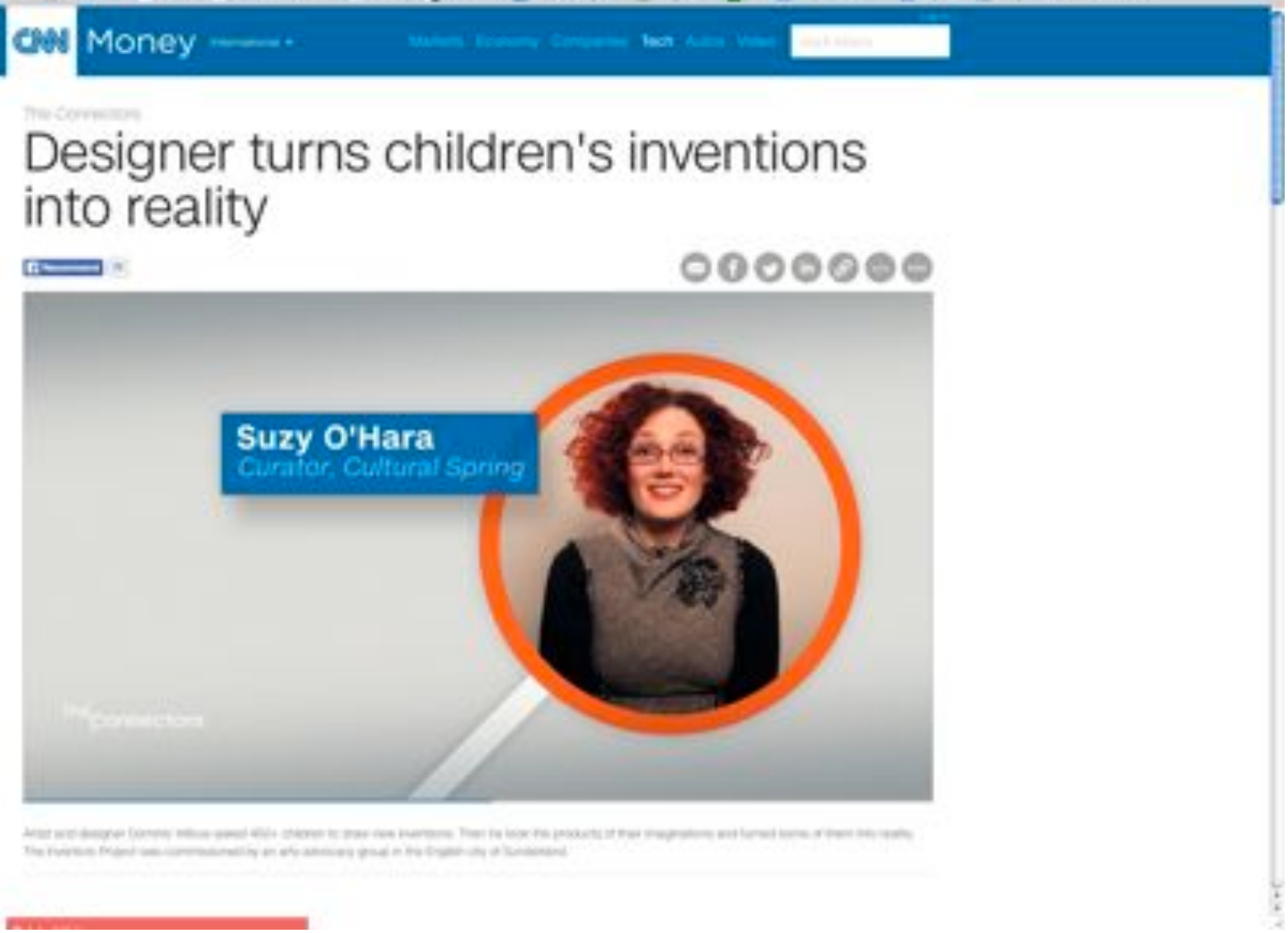
AHRC PhD Suzy O'Hara – PostDoc work on Inventors! With Dominic Wilcox 2016

CNN Money

Designer turns children's inventions into reality



AHRC PhD Suzy O'Hara – PostDoc work on Inventors! With Dominic Wilcox 2016



AHRC PhD Suzy O'Hara – PostDoc work on Inventors! With Dominic Wilcox 2016



AHRC PhD Suzy O'Hara – PostDoc work on Inventors! With Dominic Wilcox 2016



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

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.**

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



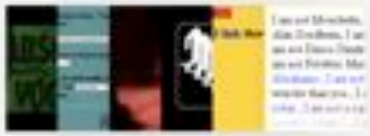
Artistic practices have long involved modes of collecting and archivalism. This collection seeks to highlight these strategies in dialog with internet based practices.

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



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

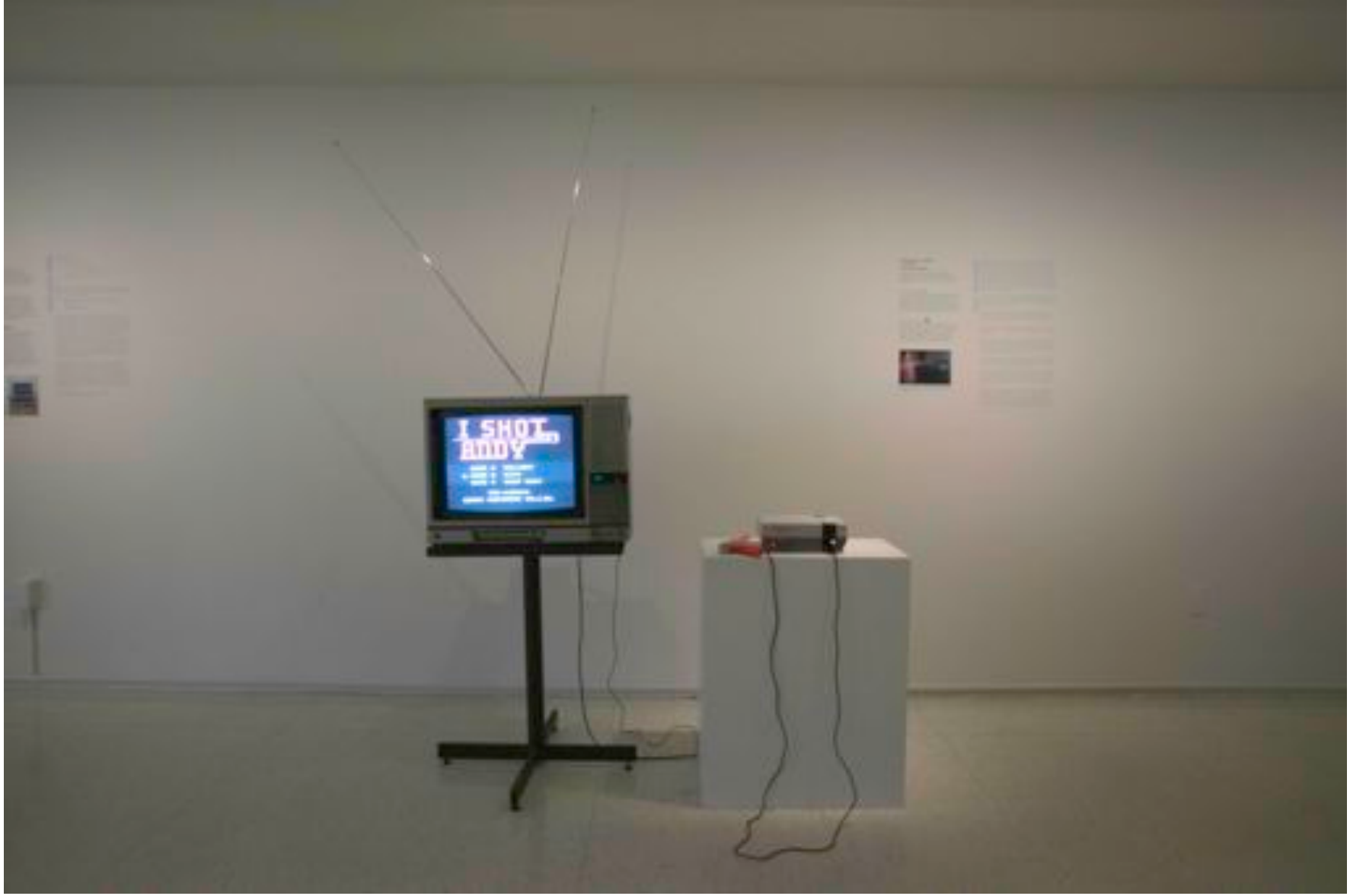
"The conventions for taking installation photographs are "modernist," in that there are "no subjects in the texts": exhibitions are pictured for posterity as empty, idealised, and uncluttered by men and women and children wandering through these carefully constructed interiors." (xxiii-xxix) **Staniszewski, Mary Anne** (1998) *The Power of Display: A History Of Exhibition Installations At The Museum of Modern Art.* Cambridge: MIT.

Cited in Graham, Beryl (2013) "Exhibition Histories and New Media Behaviours." *Journal of Curatorial Studies*, 2 (2 (summer)). http://dx.doi.org/10.1386/jcs.2.2.242_1. 242-262.

“medium-independent behaviours”

Store
Emulate
Migrate
Reinterpret

Alain Depocas, Jon Ippolito, and Jones (eds.)
Permanence Through Change: The Variable Media Approach. New York: Guggenheim Museum. Also available from URL: <http://www.variablemedia.net/e/preserving/html/var_pub_index.html>. 47-54.



Cory Arcangel's work in *Seeing Double* exhibition

Caitlin, Jones (2014) "Objects, Intent, and Authenticity: Producing, Selling, and Conserving Media Art." In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.*



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.



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.

CRUMB Seminars

Commissioning & Collecting Variable Media

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  - Commissioning & Collecting Variable Media
  - CRUMB Crits/Bites workshops
  - AHRC Collaborative Research Training Event
  - Curating in Space and Time
  - Data-Based Art Seminar
  - Curating New Media/La Mise en Espace des Arts Médiatiques
  - I'll show you mine if you show me yours ...
  - Curating New Media Seminar
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Commissioning & Collecting Variable Media
2006

> sessions > images



Keywords:

collaboration

People:

Sarah Cook
Beryl Graham
Benjamin Weil
Ele Carpenter
Graham Harwood
CRUMB
Guests
Iona Mitchell
Godfrey Worsdale
Axel Lapp
Lucy Byatt
Lisa Panting
Lois Keidan
Laura Sillars
Julie Milne
Alix Collingwood
Winnie Soe
Lucy Bayley
Marguerite Nugent
Andrea McDonald
Chris Kirby
Rebecca Shatwell

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 & Iona Mitchell & Julie Milne & Laura Sillars & Lisa Panting & Lois Keidan & Lucy Byatt & Lucy Bayley & Marguerite Nugent & Sarah Cook & Winnie Soe

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

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.



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