

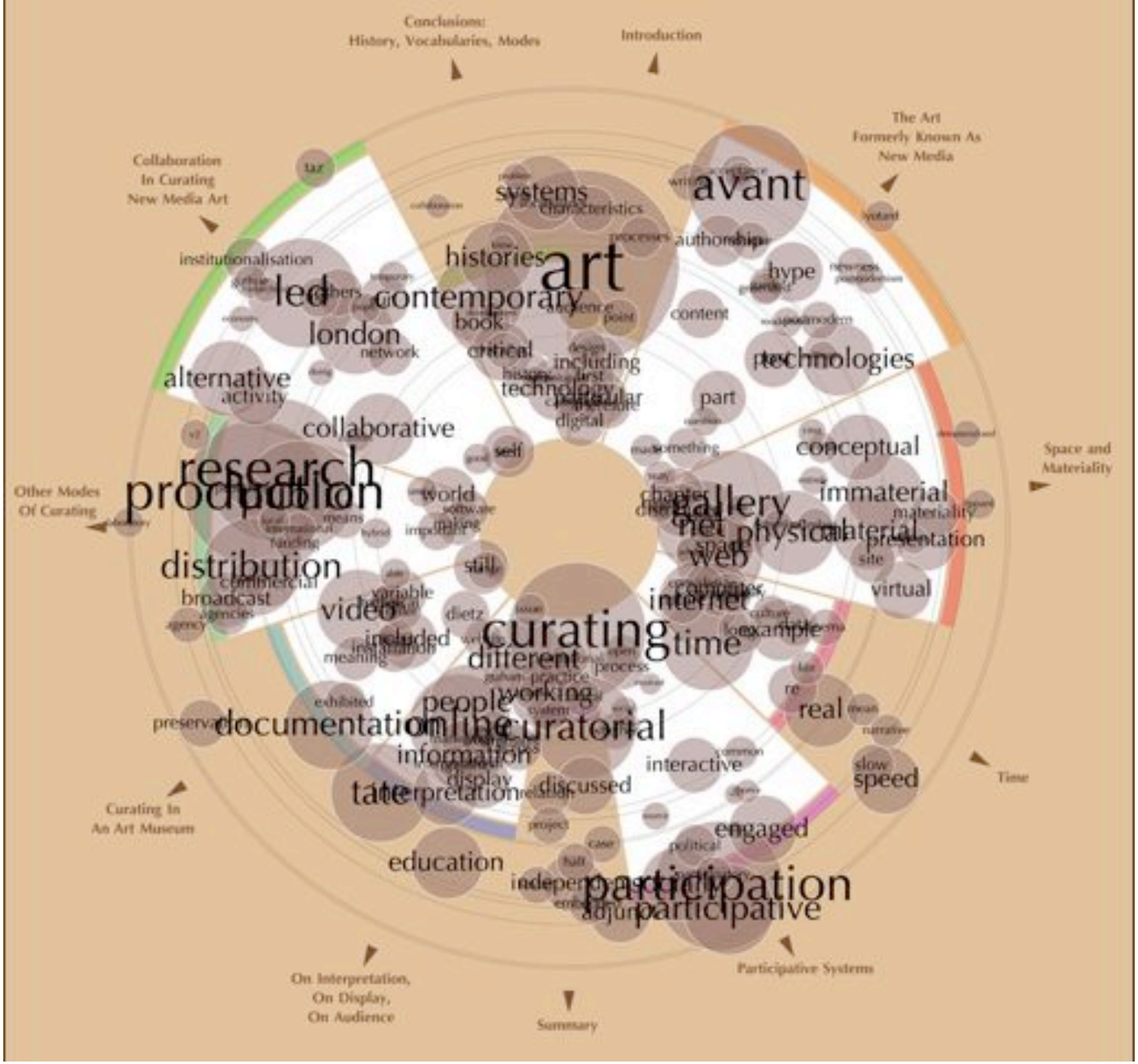
Beryl Graham

Spaces: The Media-Specific Museum?

Short Course Day 3

beryl.graham@sunderland.ac.uk

www.crumbweb.org



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



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



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



Guggenheim YouTube

Exhibition as:

work site of ideas
chapters in a book
place for debate
oscillation between object & process
self-generated
under permanent construction
laboratory
'thinking out loud'

(all from *A Curator's Vade Mecum*)

chain reaction
list of manuals
poem in space
spiritual undertaking

(all from *A Brief History of Curating)*



Sarah Cook and Steve Dietz (co-curators) in process image of installation of the projects of the artists who participated in www.irational.org, as presented in the exhibition *The Art Formerly Known As New Media*, Walter Phillips Gallery, The Banff Centre, 2004.

“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.

Medium Specificity - like site specificity?



Tilted Arc, Richard Serra, 1981, sculpture, steel, New York City (destroyed). Photo © 1985 David Aschkenas

Curating art used to be a straightforward enough, if onerous, occupation. Typically, curators thoroughly versed in art history would use their research skills putting together what they saw as the best art works of a particular movement or historical period. For figures such as David Sylvester, curating wasn't really regarded as a major profession - more of a side show in the ongoing business of being an art authority. Things, however, have changed drastically since then. University courses in curating are springing up. And where once museums looked to the art historians of places such as the Courtauld Institute for the next generation of art supremos, they are now turning to something like the Royal College of Art's curating course, fast becoming the inside track for tomorrow's leading curators and museum directors. -- Niru

Ratnam

Curating MA Courses:

Curatorial Studies and Art History

Arts/Museum Management

Curating Design

Curating Fashion

Curating Architecture

Curating Photography

Why Are You Here?

Media Specific Museums:

- Museums of Photography
- Design Museums
- Architecture Museums
- Museums of Science and Technology
- Thematic/Historical museums?
  - (i.e. museum of retro technology)

What are medium-specific museums?

What happens when a medium is also a practice?

Example of sound art exhibitions:
Frequencies

Example of internet art exhibitions:
open_source_art_hack

Some media-specific museum/galleries

- Internet art museums
- ZKM
- FACT
- National Glass Centre

How does curating in a media-specific museum constrain the practice of curating?

- **Audience - access and expectation (Consider the Photographers Gallery in London versus the ICP in New York - is it the medium or the conditions of the museum/gallery which constrain the practice?)**
- **Classifications / Departmental definitions (museum or gallery?)**
- **Mandate for collection vs. for exhibition**
- **Conservation / Interaction**

How is the role of the curator affected by the medium of the art they are working with?

Is there such a thing as medium specific curating?

Museum in progress

Curating Design

BROADCAST YOURSELF



Broadcast Yourself

What possibilities were there for artists to work with television as a medium in this situation? The chances of an individual being given the right to create a ‹TV art broadcast› are extremely slight. Video art does not start to make any impact on television in the USA and Germany until 1968–1969. So artists find themselves in the same role as everybody else: they are viewers.
[...]
«What happens if artists take control of television? … reaching a vast audience, creating a museum for millions.» This was the kind of futuristic emphasis used to introduce the program «The Medium Is the Medium» on WGBH-TV from Boston. [...] From 1967, with the support of the Rockefeller Foundation, it set up an «Artist-in-Television» program
[...]
[Many works] represent the search for an art form of its own for television, a search that is ultimately unsuccessful. Either they worked too narrowly on the basis of art [...] or they tried to use art to analyze questions about the meaning of TV as a medium, like the WGBH workshop. But art became increasingly conceptual and context-related in the 1970s; it dematerializes itself, as Lucy Lippard puts it. But the material battle of the technological demands involved in a real TV production established conditions that can never be disregarded. A number of TV interventions and disturbances respond to this dilemma. They are not announced as ART, but suddenly and unexpectedly interrupt the flow of the program. They acquire meaning only in the context of the broadcast, not as something preserved on video.

-- Dieter Daniels
Television—Art or Anti-art? Conflict and cooperation between the avant-garde and the mass media in the 1960s and 1970s.
http://www.mediaartnet.org/themes/overview_of_media_art/massmedia/

Media Art Net | Burden, Chris: TV Hijack

http://www.medienkunstnetz.de/works/tv-hijack/

Medien Media
Kunst Art
Netz Net



Chris Burden, »TV Hijack«, 1972
T.V. Hijack | © Chris Burden





Categories Television

Keywords Aggression | Fetish

Relevant passages

Dieter Daniels »Television Art vs anti-art? Conflict and cooperation between the avant-garde and the mass media in the 1960s and 1970s« ¶ Inke Arns »Social Technologies Deconstruction, subversion, and

Chris Burden
»TV Hijack«
»On January 14 I was asked to do a piece on a local television station by Phyllis Lutjeans. After several proposals were censored by the station or by Phyllis, I agreed to an interview situation. I arrived at the station with my own video crew so that could have my own tape. While the taping was in progress, I requested that the show be transmitted live. Since the station was not broadcasting at the time, they complied. In the course of the interview, Phyllis asked me to talk about some of the pieces I had thought of doing. I demonstrated a T.V. Hijack. Holding a knife at her throat, I threatened her life if the station stopped live transmission. I told her that I had planned to make her perform obcene acts. At the end of the recording, I asked for the tape of the show. I unwound the reel and destroyed the show by dousing the tape with acetone. The station manager was irate, and I offered him my tape which included the show and its destruction, but he refused.«

(Chris Burden, Beyond the Limits, ed. by Peter Noever, MAK, Ostfildern: Cantz 1996, p. 132)

Chris Burden

Done


TESTONIC








pro news





"Hole-in-Space" 1980. View of "Avery Fisher Hall" Window, Lincoln Center For The Performing
© Copyright 1980-2003, Galloway/Rabinowitz



"Hole-in-Space" 1980. View of "The Broadway" Department Store Window, Century City, Los Angeles County.
© Copyright 1980-2003, Galloway/Rabinowitz




VAN GO




Joanie 4 Jackie
http://joanie4jackie.com/
joanie 4 jackie 4ever
anted to hold her hand. I
anted to pull her hair away
from her face and whisper
all of my scary secrets an
dreams into her ear. I want
her to save me. I wanted
her. I wanted to becom
because she wasn't
THIS JUST IN:
WITH WORK BY SETH O BRIEN,
SADIE WECHSLER, LOLA
SIMEICH, AND MORE LADIES!
THIS IS JOANIE 4 JACKIE
YOU ARE:
YOU ARE:
Makin' history.
YOU ARE:
The Lady Glitterati of the New Movie Uprising.
I don't get it.
Find
joanie
Next
Previous
Highlight all
Match case
Done













Fantasy A-list
They began to see you as a problem, how did that show itself? - Julie Walters

- Independent
- Editor, Filter
- Local
- Producer

Institutional
Gatekeeper
Global
Director

cocurated; touring show; historical recreations; new commissions; festival context; technology challenges; many artists



Beryl Graham

beryl.graham@sunderland.ac.uk

www.crumbweb.org