

# Contents

Acknowledgments	ix
Series Foreword	xi
Foreword by Steve Dietz	xiii
<b>1 Introduction</b>	<b>1</b>
What Is New Media Art?	2
What Is Curating?	10
The Structure of the Book	11
<b>I Art After New Media—Histories, Theories, and Behaviors</b>	<b>17</b>
<b>2 The Art Formerly Known as “New Media”</b>	<b>19</b>
The Hype of the New	22
New Media Art—Modernist or Avant-Garde?	27
From Postmodernism to a Postmedium Condition	29
<i>Art Example: Cornelia Sollfrank, Net Art Generator(s), and Female Extension</i>	32
Rethinking Curating	38
<i>Exhibition Example: Harwood@Mongrel, Uncomfortable Proximity</i>	43
Summary: Curating in a Postmedium Condition?	47
<b>3 Space and Materiality</b>	<b>51</b>
Dematerialization—From Conceptual Art to Systems Art	52
How New Media Art Is Different	60
<i>Art Example: Thomson &amp; Craighead, Light from Tomorrow</i>	67
Rethinking Curating	69
<i>Exhibition Example: Let’s Entertain and Art Entertainment Network, Walker Art Center</i>	73
Summary: Dematerialized or Just Distributed?	83
<b>4 Time</b>	<b>87</b>
Time-Based Arts—Video and Performance	88
How New Media Art Is Different	92
<i>Art Example: Rachel Reupke, Pico Mirador</i>	94

Rethinking Curating 99

*Exhibition Example: Medialounge, the Media Centre* 103

Summary: Curating in Real Time? 109

## 5 Participative Systems 111

Interaction, Participation, and Collaboration 112

How New Media Art Is Different 117

*Art Example: Harrell Fletcher and Miranda July, Learning to Love You More* 120

Rethinking Curating 124

*Exhibition Example: Serious Games, Laing Art Gallery* 134

Summary: How Participatory Are These Systems? 138

## II Rethinking Curating—Contexts, Practices, and Processes 145

### 6 Introduction to Rethinking Curating 147

Curating in Context—In and Out of the Institution 148

Models and Modes—The Practice of Curating 153

Summary: Curating Now—Distributed Processes? 157

### 7 On Interpretation, on Display, on Audience 161

Education, Interpretation, and Curating 162

*Example: Tate Media* 164

On Display 170

Audiences 177

Summary: A Useful Confusion? 184

### 8 Curating in an Art Museum 189

Why Would a New Media Artist Want to Exhibit in an Art Museum? 189

The Building or the Immaterial Systems? 192

Working across Departments 194

*Example: 010101, San Francisco Museum of Modern Art* 194

Documentation and Archiving 200

On Collections 202

Summary: Networking the Museum 210

### 9 Other Modes of Curating 215

Festivals—New, Hybrid, and (Upwardly?) Mobile 216

*Example: Vuk Ćosić, Documenta Done and Net.art per me* 218

Arts Agencies and Public Art—Located, Engaged, and Flexible 224

*Example: New Media Scotland* 227

Publishing and Broadcast—Distributed, Reproducible, and Networked 230

*Example: Kate Rich* 233

The Lab—Experimental, Interdisciplinary, and Research-Led 234

*Example: V2\_, Rotterdam* 238

Summary: From Production to Distribution and Beyond 242

**10 Collaboration in Curating 247**

Artist-Run—Alternative Spaces and Independent Organizations 247

Swapping Roles—Artists as Curators 253

*Example: NODE.London* 260

Collaborative Practices—Networks and Audiences 266

Summary: Artist-Led or Audience-Led? 275

**III Conclusions 281****11 Conclusions: Histories, Vocabularies, Modes 283**

A Set of Histories 285

Critical Vocabularies—Which Verbs, Which Systems? 288

Beyond Novelty—Curatorial Modes 299

The Task at Hand—Translation 302

References 307

Index 339

Exhibitions Index 353