

Curating, Commissioning and Preserving: Digital Art in Practice
Sarah Cook, CRUMB



Martin Lister – on the terms new media versus digital media:

“Digital media is, for some, a preferable term as it draws attention to a specific means (and its implications) of the registration, storage and distribution of information in the form of digital binary code. However, even here, although digital media is accurate as a formal description, it presupposes an absolute break (between analogue and digital) where... none in fact exists.” (2002)



Germaine Koh

Call

2006

Intervention with vintage telephone modified with programmable microcontroller and custom circuitry

When the handset is lifted, the phone dials at random one of a number of local residents who have agreed to have conversations with strangers at all hours of the day.

Exhibited: Ottawa Art Gallery 2006, ISEA 2006

Jeffrey Shaw -on how new media art is different:

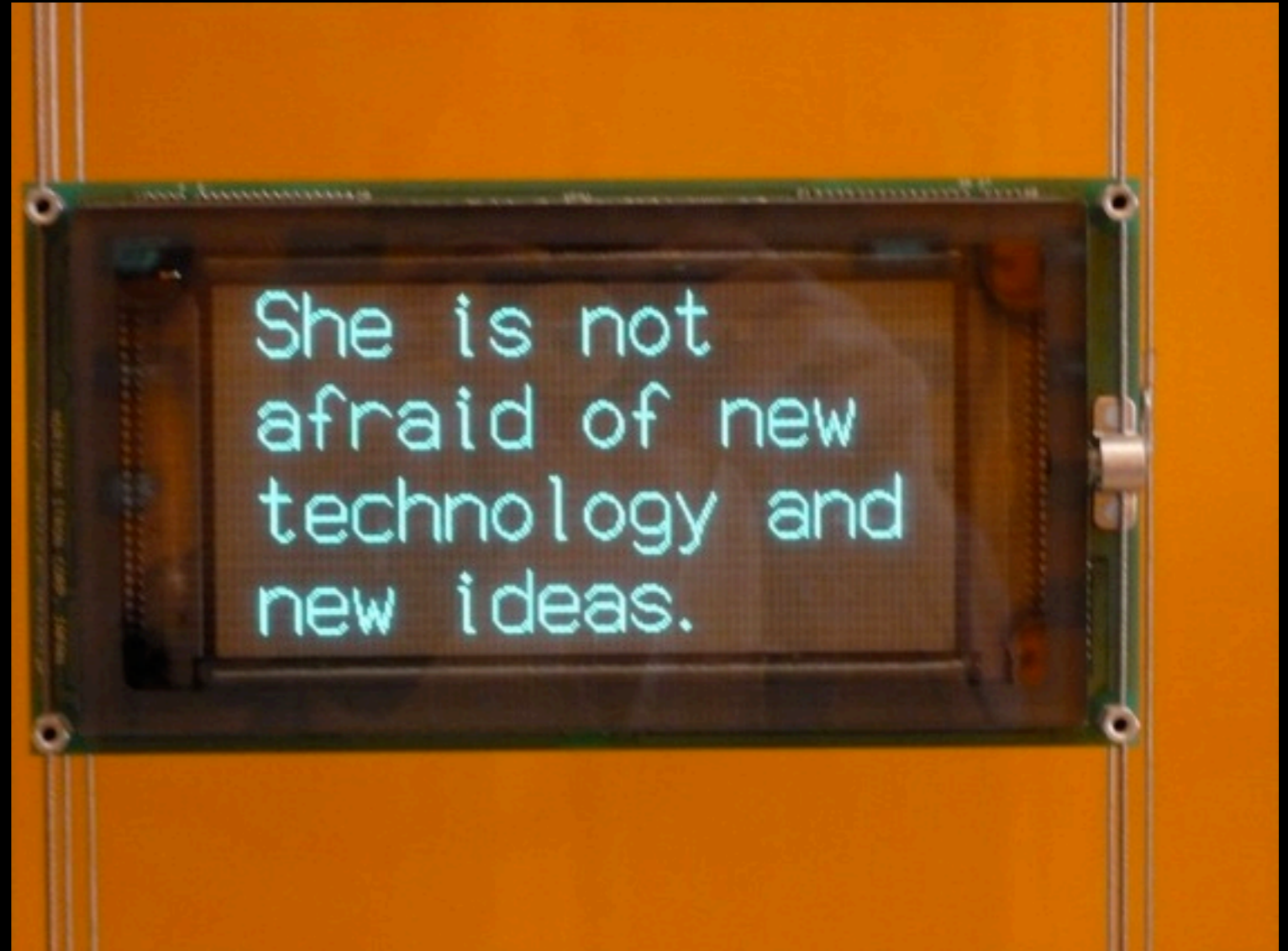
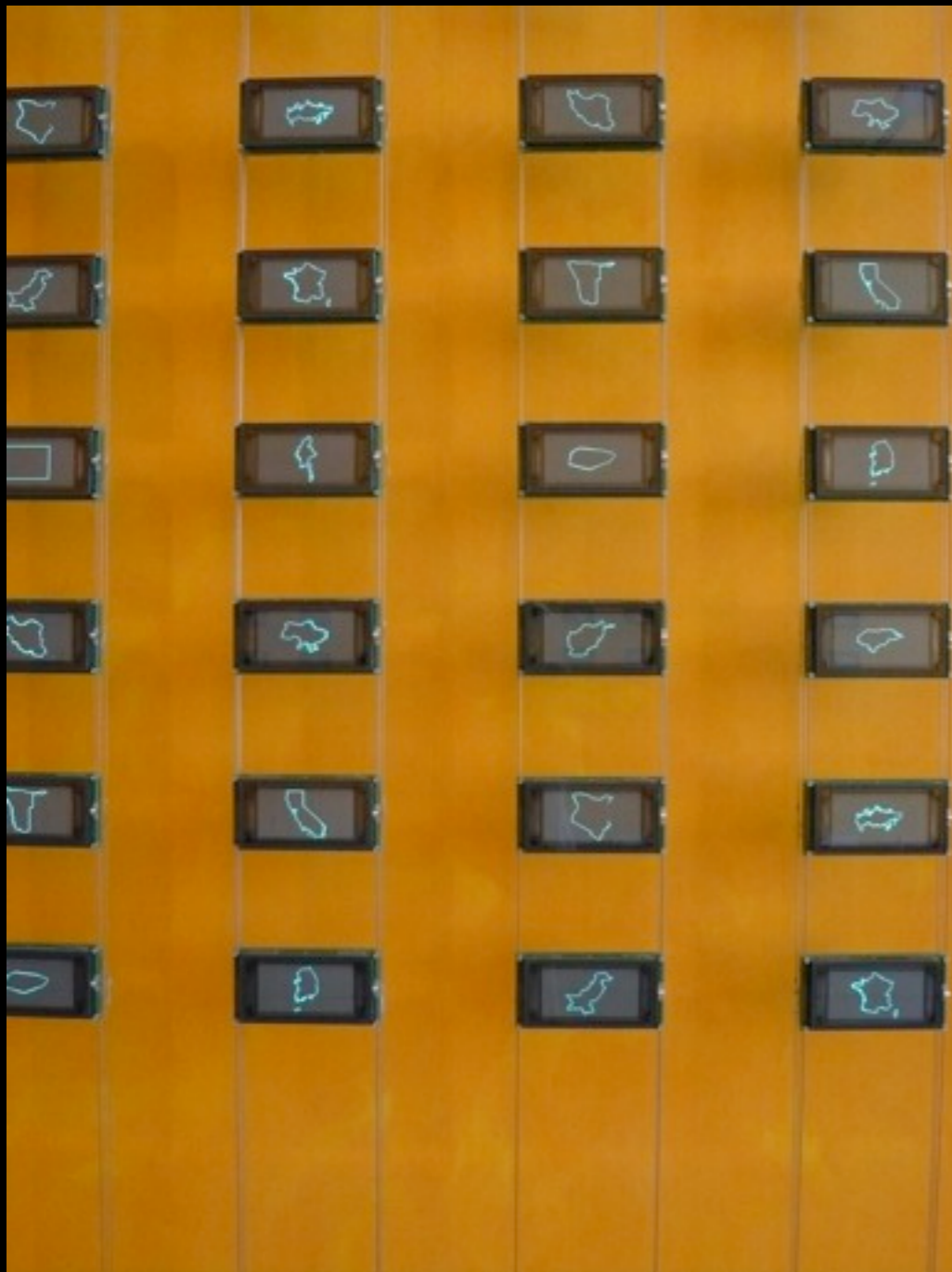
"I can't imagine that one can make media art without first taking a very exact conceptual position in relation to whatever one is doing. Every media art work is compelled to incorporate a conceptual strategy because of the ideological nature of media."



Joseph DeLappe,
dead-in-iraq, 2006-
ongoing

Steve Dietz – on 'art after new media' or 'the art formerly known as new media':

"... technology-driven projects led by content not medium addressing themes in new media, such as: databases; visualisation; human/machine interface; artificial intelligence; old media becoming new; social applications of technologies; political implications of technologies; telepresence/remote control. ... therefore, curating new media art is like curating any other art, but different." (2005)



Ben Rubin and Mark Hansen, Moveable Type, New York Times Bldg, 2007

Add-Art, a Firefox plug-in which replaces online advertisements with images of art, developed by Steve Lambert, 2008-ongoing. www.add-art.org

Screengrab from the 2008 exhibition of work by Jon Winet, The Electoral College, featuring photographs taken by the artist throughout the 2008 American election campaign.

HOME

- [Insects](#)

IMAGES

- [User Photos](#)

ABOUT BUGS

- [Field Guides](#)
- [Identifying Insects](#)
- [Insect Anatomy](#)
- [Insect Mouth Parts](#)

SCIENTIFIC

- [Insect Orders](#)
- [Spider Orders](#)
- [Scientific Names](#)
- [Metamorphosis](#)
- [Process of Molting](#)

MISC. BUGSTUFF

- [Bees and Wasps](#)
- [Helpful Insects](#)
- [Ant Farm](#)
- [Termites](#)
- [Files](#)

American Cockroach



Photo Courtesy of www.cdc.gov.

Category: *Cockroach*

Common Name: American Cockroach
Scientific Name: (*Periplaneta americana*)
Other Name(s): Cockroach

Order: *Blattodea*
Family: *Blattidae*
Genus: *Periplaneta*
Species: *americana*

General Size: 27mm to 40mm (1.06in to 1.57in)

Look for these Colors: *brown; red; yellow*

The American Cockroach is actually not native to the United States, instead transplanted through hundreds of years of shipping cargo and passengers across the oceans. They appear glossy and carry a reddish-brown look throughout. Even their wings are the same color and brown marks can be seen at the center of the pronotum. The female has a shorter pair of wings while the male's extends past the abdomen. They are surprisingly very good flyers.

North American reach includes (but may not be limited to):

Alabama, Alaska, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming .



some of the images used to replace ads online as part of Jon Winet's exhibition, The Electoral College, for Add-Art, 2008

MobileScout, 2004, a time-based work by Julian Bleecker, Scott Paterson and Marina Zurkow, commissioned as part of the exhibition Database Imaginary at The Banff Centre and touring. www.databaseimaginary.org



MobileSCOUT

A SONIC FIELD GUIDE

ARE YOU:
In a parking lot?
On a mountain side?
In your kitchen?



DO YOU WANT TO:
Share a secret?
Voice a complaint?
Report on an endangered place?
Reveal a weird encounter?

HAVE YOU FOUND:
A secret passageway?
A public place to party?
A hole to another universe?
THEN CALL AND TELL!!!!



AN INTERACTIVE PUBLIC ART PROJECT BY
JULIAN BLEECKER, SCOTT PATERSON & MARINA ZURKOW

MISSION: FLORA

Claim the topography in which you are wandering. You are a Surveyor, a stranger in this land. Your mission: Describe where you are and what it looks like, smells like, sounds like.

When you call Mobile Scout, you will need to choose how to categorize your recording. You will be prompted to pick an attribute from each of the lists below.

A. IDENTIFY YOUR HABITAT

Which situation captures a sense of where you are?

1. play
2. work
3. nature
4. culture
5. private
6. public
7. branded
8. free speech

B. PICK YOUR TERRAIN TYPE

Choose a landscape that reflects your surroundings:

1. mountain
2. mesa
3. desert
4. sea
5. swamp
6. hilly
7. jungle
8. forest
9. cave



C. MAKE YOUR RECORDING

Leave a message about your landscape. It can be up to 60 seconds long. When you are done, you can review and save, or start over. Not sure about what to say? You can hear a sample recording when you call.

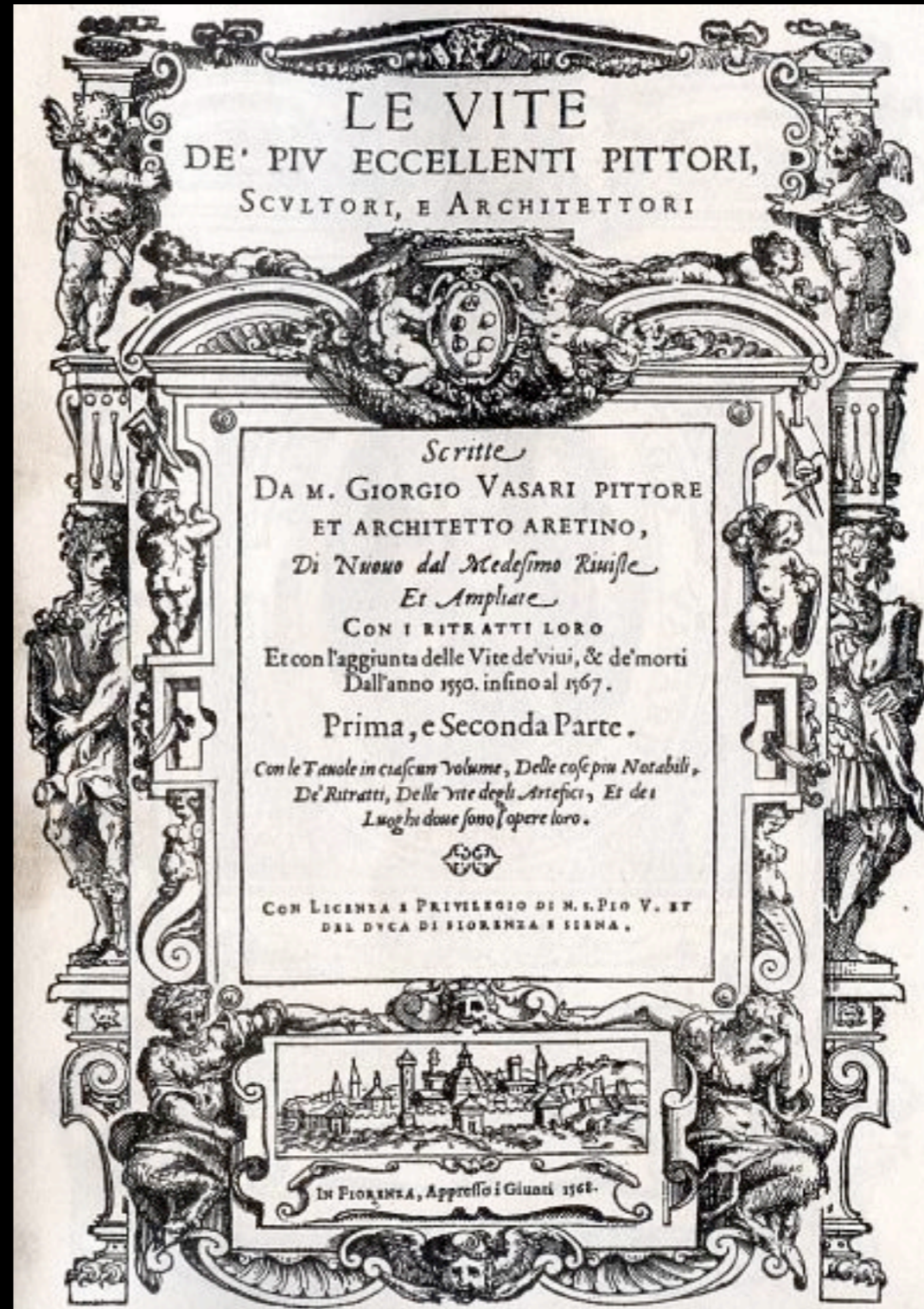
SUGGESTIONS

Disputed territory. A secret hideout. Your favorite route.
A real estate crime. A parking lot. A make-out spot.

Preservation versus Documentation?



how much does complete metadata matter for art history?



a screengrab from the CRUMB website documenting conversations with media art curators.
www.crumbweb.org



CRUMB Seminars: Presentations

Iliyana Nedkova Presentation

search▶

- >> [About CRUMB](#)
- >> [Discussion List](#)
- >> [CRUMB Interviews](#)
- >> **CRUMB Seminars**
 - Curating in Space and Time
 - Data-Based Art Seminar
 - Curating New Media/La Mise en Espace des Arts Mediatiques.
 - I'll show you mine if you show me yours ...
 - Curating New Media Seminar
- >> [Practical Resources](#)
- >> [CRUMB Outputs](#)
- >> [Links & Bibliographies](#)
- >> [Advanced Search](#)

Iliyana Nedkova Presentation

11.05.2001



> [transcript](#) > [attendees](#)



Speakers:> [Iliyana Nedkova](#)

[...] I would like to suggest some scenarios for coping with what could be called 'curatorial inadequacy', and indeed offer some consolations for curatorial inadequacies ... If you happen to be a new media curator in Sofia, Bulgaria then it's more than likely that you will be suffering from a form of identify crisis, fuelled by a sense of cultural inadequacy. It's because 'new media curator' is still a very dodgy title in Sofia for at least two reasons. The root structure of curate - or curator - has a certain explicit sexual connotation ... also in the Bulgarian mentality, the term 'media' derives from the term 'mass media' - indicating manipulative, ideologically driven and ideologically biased culture - but also from the term 'multi-media', wherein 'multi' stands for an offshoot of "a multi group" - a group of corrupted companies run by the local mafia, which refer to their businesses as 'multi-art' or 'multi-club', or multi-whatever. [...]

And hereby Lev Manovich would rightly enquire: 'are we on the way to constructing a new utopia of a perfect, networked society, composed of unique individuals?' I wonder are these the very same new individuals of the Net-age for whom new media art initiatives as Canalweb.de, or Superchannel.org are designed for? To provide a mere consolation through their very custom-tailored specialist services?

Keywords:

net.art
installation
media art
design
time
space
interface
audience
funding
networks

People:

[Matthew Gansallo](#)
[Beryl Graham](#)
[Julian Stallabrass](#)
[Iliyana Nedkova](#)
[Lev Manovich](#)

CRUMB's research into the presentation and preservation of media art requires sharing knowledge...
"what is this stuff anyway?!"

Archivist / documentarian / director
curator / writer / gallerist (Caitlin Jones)



media art technical manager (Paul Kuranko)



THANK YOU

sarah.e.cook@sunderland.ac.uk

www.sarahcook.info

www.crumbweb.org



**University of
Sunderland**

