

**Art—Place—Technology is hosted by the Liverpool
School of Art & Design, Liverpool John Moores University
in collaboration with FACT Centre, Liverpool
and Art Research Communication.**

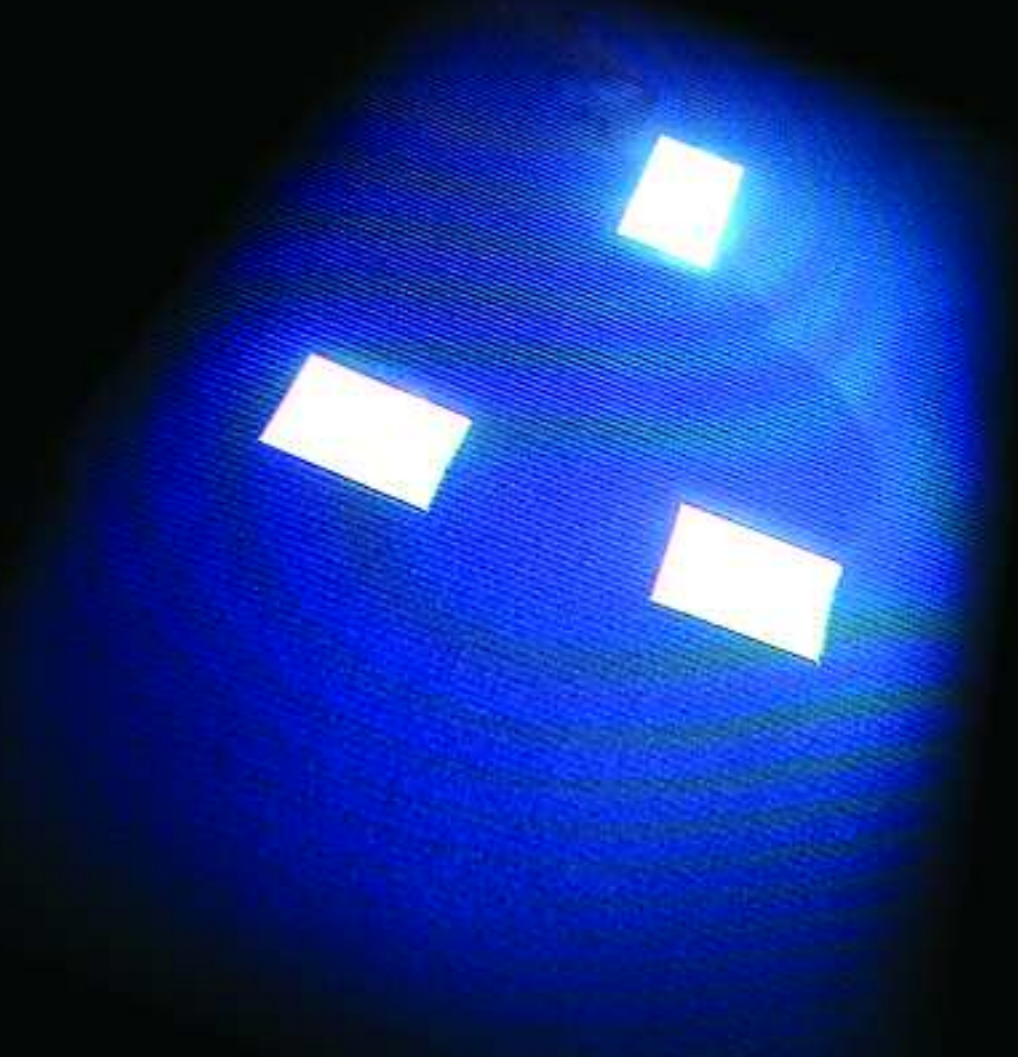


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**Art—Place—Technology
International Symposium on Curating New Media Art
Liverpool School of Art & Design and FACT Centre, Liverpool
30 March—1 April 2006**



Art—Place—Technology

Introduction

Researchers at the Liverpool School of Art & Design have a long and rich tradition of engagement and collaboration with national and international organisations promoting new media art. Collaborations include: the hosting of the ninth International Symposium on Electronic Art – ISEA98: Revolution; exhibitions, events and publications with Bluecoat Arts Centre, Liverpool Biennial, Static Gallery and Tate Liverpool; research fellowships, publications and Video Positive festivals with FACT; and international festivals including Ars Electronica, Digital Weekend, Intermedia and Futuresonic.

Engagement with international new media art is now central to the cultural life of the city of Liverpool, and the wider North West region of England supports a burgeoning new media art scene of artists, curators and venues. Liverpool School of Art and Design researchers are building upon the city's unique position in this international field by organising Art-Place-Technology and establishing the forthcoming postgraduate courses: M.Res. Curatorial Practice and MA Curating New Media Art – in collaboration with FACT.

One of the main aims of Art-Place-Technology is to elicit critical responses to the subject of curating new media art, and to make a significant contribution to knowledge in this field. A projected publication based upon the symposium proceedings will become a useful research resource for artists, curators, scholars and educators worldwide.

Contemporary new media art is a global phenomenon: a rapidly changing and dynamic field of creative practice which crosses conventional categories and disciplinary boundaries, challenging our assumptions about art. How do curators engage with new media art? What makes a good curator of new media art? What can we learn from the pioneers of this field? What common ground exists with other disciplines? What does the future hold for curating new media art? These and other questions were prominent in our discussions when developing this Symposium.

Art-Place-Technology will look at historical and current projects by some of the world's leading curators of new media art, and consider how curating new media art creates interfaces with the art world, museum culture, media, publishing and academia. Invited speakers include figures who are shaping the practice and theory of curating new media art.

One of the aims in putting together the programme for Art-Place-Technology has been to address a perceived lack of critical engagement with the processes, conventions and assumptions around the practice of curating new media art. We aimed to create an event which would promote critical discourse in the area. We wanted to draw upon the wealth of experience, knowledge and insights represented by the speakers. At the same time it was recognised as important to make the symposium distinctive. Presenters at Art-Place-Technology were asked to put aside the prevailing conference mode of talking in the main about one's own curatorial practice. Whilst this form of presentation can be interesting and illuminating, Art-Place-Technology emphasises wider questions – the analysis and discussion of the practice of others, in order to broaden the debate and enable some critical distance. We hope that setting parameters for a group of speakers will lead to some very interesting and valuable observations, critique and analysis which can take discourse on curating new media art further forward.

Symposium organised by:

Director—Prof. Colin Fallows
Curators—Iliyana Nedkova, Chris Byrne
Administrator—Lynn Halliday
Visiting Research Fellow—Steve Dietz
Advisors—Peter Appleton (ICDC), Helen Cadwallader (ACE), Will Carr (ACE, NW), Paul Domela (Liverpool Biennial), Sarah Fisher (ACE, NW), Ceri Hand (FACT), Gill Henderson (FACT), Patricia MacKinnon-Day (LSAD), Marta Ruperez (FACT), Dr. Julie Sheldon (LSAD), Prof. Roger Webster (LJMU).

Technicians—Steve Lawler, Andrew Freaney, Graham Gildea (LJMU), Nick Lawrenson (FACT).
LJMU Conference & Event Services—Dawn Fantin, Jennifer Ramsay.

Design—Mike Carney / Mike's Studio, Liverpool—www.mikesstudio.co.uk

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Art—Place—Technology Schedule

Day 1 Thursday 30 March

Venue FACT Centre, The Box
88 Wood Street, Liverpool

17:00 Launch Reception and Symposium Registration open to all Symposium delegates.

Welcome:
Sarah Fisher,
Head of Visual Arts, Arts Council England, North West

Welcome to LJMU:
Professor Roger Webster,
Dean of Faculty of Media, Arts & Social Science,
Liverpool John Moores University

Welcome to Art—Place—Technology Symposium:
Professor Colin Fallows,
Chair of Research, Liverpool School of Art & Design,
Liverpool John Moores University

Welcome to FACT:
Gill Henderson,
Director of FACT, FACT Centre, Liverpool

18:00 Curatorial Tour of Mark Lewis exhibition
Karen Allen,
Curator of Moving Image, FACT Centre, Liverpool
Open to all delegates.

Curatorial Tour of Human Computer Interaction
Marta Ruperez,
Curator of New Media, FACT Centre, Liverpool
Open to all delegates.

19:00 Recommended local restaurants and bars.

Day 2 Friday 31 March

Venue Liverpool School of Art and Design
68 Hope Street Lecture Theatre

09:00 Registration and Refreshments

09:30 Introduction:
Prof. Colin Fallows (UK)
Iliyana Nedkova (Bulgaria / UK), **Chris Byrne** (UK)

09:45 Keynote:
Amanda McDonald-Crowley (USA)

10:30 Moderated Question and Answer Session
Moderator: **Ceri Hand** (UK)

11:00 BREAK

11:15 Presentations:
Dr. Inke Arns (Germany)
Pierre-Yves Desaive (Belgium)

12:15 Moderated Question and Answer Session
Moderator: **Paul Domela** (UK)

12:45 BUFFET LUNCH AT 68 HOPE STREET GALLERY

14:00 Keynote:
Charlie Gere (UK)

14:45 Moderated Question and Answer Session
Moderator: **Prof. Beryl Graham** (UK)

15:15 BREAK

15:30 Presentations:
Francis McKee (UK)
Lina Dzuverovic (UK)

16:30 Moderated Question and Answer Session
Moderator: **Kathy Rae Huffman** (UK)

17:00 End of Day 2 session at Liverpool School of Art and Design

Venue FACT Centre, The Box
88 Wood Street, Liverpool

19:00 – 20:00
metaMUTE.org – publishing as new participatory platform
Presentation: **Simon Worthington** (UK)
FREE – open to all Symposium delegates and general public

20:30 Recommended local restaurants and bars.

Day 3 Saturday 1 April

Venue Liverpool School of Art and Design
68 Hope Street Lecture Theatre

09:00 Registration and Refreshments

09:30 Introduction:
Prof. Colin Fallows (UK)

09:45 Keynote:
Trebor Scholz (USA)

10:30 Moderated Question and Answer Session
Moderator: **Paul Sullivan** (UK)

11:00 BREAK

11:15 Presentations:
Stephen Kovats (Netherlands)
Dimitrina Sevova & Alain Kessi (Bulgaria / Switzerland)

12:15 Moderated Question and Answer Session
Moderator: **Dr. Drew Hemment** (UK)

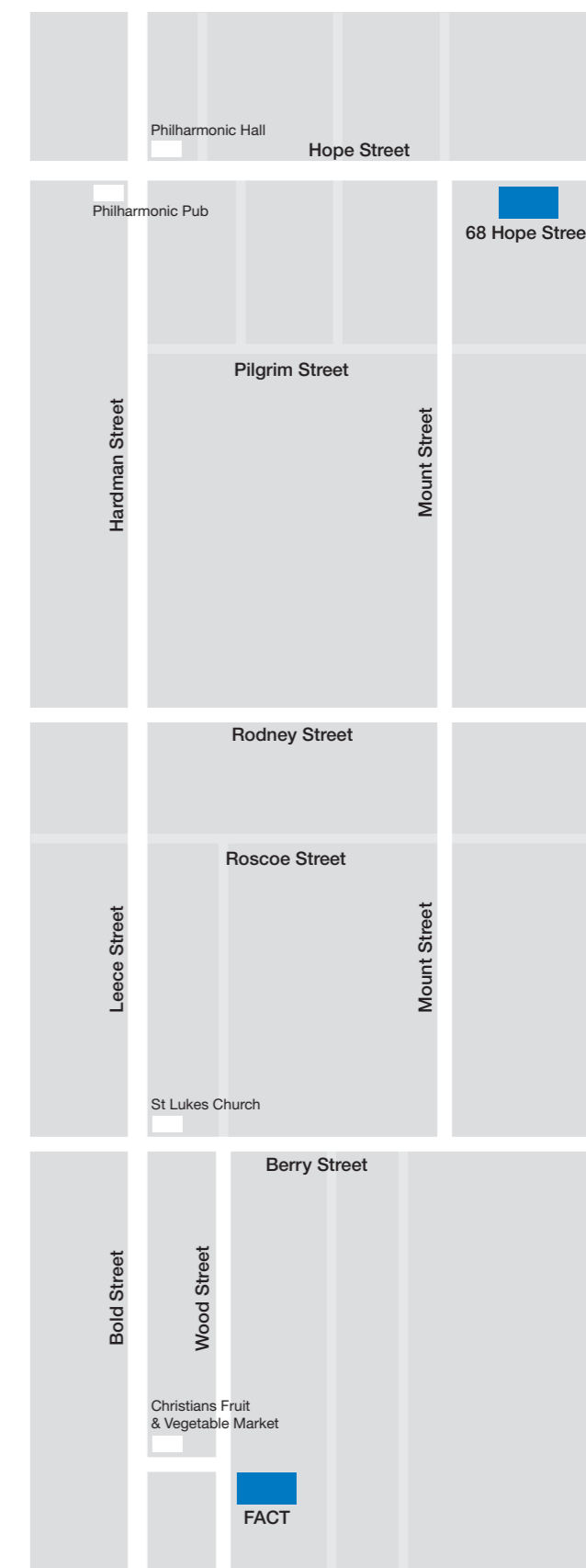
12:45 BUFFET LUNCH AT 68 HOPE STREET GALLERY

Venue FACT Centre, The Box
88 Wood Street, Liverpool

14:30 CRUMBweb.org – the resource for new media art curators
Presentation: **Dr. Sarah Cook** (Canada & UK)
FREE – open to all Symposium delegates and general public

16:00 Performance:
LoVid (USA)

17:00 End



Art—Place—Technology Presentations

09:45 — Friday 31 March
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Amanda McDonald-Crowley Eyebeam Art & Technology Center, New York Collaboration: Complexity or Compromise?

There has been much debate in recent times around the benefits or otherwise of collaboration in curatorial practice, particularly as it concerns so-called new media art practice. Does collaboration necessitate compromise? Does it mirror the practice of artists working in this field, or does it mean that curators are obfuscating responsibility for their authorial role in the making of exhibitions and events, opting, instead for a role as a collaborator in the artistic endeavour? Do new media curators want to be artists? Are new media practitioners even artists or are they, in line with rhetoric surrounding the recently popularised creative industries, or cultural industries, merely creatives as part of content production teams?

The term culture industry was coined by Theodor Adorno (1903–1969) and Max Horkheimer (1895–1973) who argued that popular culture is like a factory producing standardised cultural goods to manipulate the masses into passivity. (Wikipedia www.wikipedia.org). The terminology has more recently been co-opted by bureaucracies, businesses and educational institutions, which the UK Department for Culture, Media and Sport, as one such example, describe as ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’. If this is the case are artists and particularly those working with contemporary technologies now merely functionaries in this new growth industry?

“In an interview with Steve Dietz, I suggested that working with communities is a way to put art back into culture, when the art is embedded in culture and society rather than simply commenting on it. It is a way to ensure that art functions as an imaginative space of society. Fundamental to that is providing a space in which artists and audiences can contribute and participate in the development of new work. Dietz responded that this very concept is native to new media. For artists who work with interactive technologies audience participation and even collaboration is key to the success of the work ‘without it the work fails.’” (‘Be-coming Community’ Interview with Steve Dietz, Arte Contemporaneo, Spain, February 2005).

So what is the role of the curator in a collaborative cultural endeavour? This presentation will make a case that fundamental to this function is process – in which curators, artists and audiences contribute and participate and in which an exhibition, performance or event is experienced as a moment in a cultural journey. The curator or curators can act as facilitators, perhaps even catalysts on that journey; and debate, dialogue and the exchange of ideas is critical to that process.



Amanda McDonald-Crowley
Graffiti Research Lab, ‘LED Throwies’
PHOTO: FISE AND RESISTOR

11:15 — Friday 31 March
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Dr. Inke Arns Hartware MedienKunstVerein, Dortmund Beyond the Tip of the Iceberg Media Art Below the Threshold of Visibility



If we define media art as video art, i.e. as large-format projections of moving analogue and digital video images, we can say that today there are only a few conflict lines left between media art and art institutions. The large-scale ephemeral video image that became possible thanks to the development of high-quality projection technologies proved to be largely compatible with art institutions which are predominantly focussing on visual presentations and projects.

However, media art is not only video art, but rather has developed into a broad range of practices over the last fifteen years, e.g. into net art or software art. Many projects explicitly do not employ an opulent visual aesthetic but are rather rough (because in many cases they are text-based), minimal, and are only accessible when activated through the activities of a user. Furthermore, they require a certain level of media literacy, i.e. a basic knowledge of the technical environment (Internet, software) they are based in and they are addressing.

Current media artistic practices are in many instances process-oriented and thus correspond to the radically expanded notion of art (known since the 1960s). They take place and develop in a heterogenous field underneath the water surface, to stick to the iceberg metaphor – between art and culture, politics, economy and society. Often they consist of concepts for artistic and / or political interventions creatively putting into question our current situation that is, as we all know, significantly constituted through media.

This presentation will discuss some exemplary new structures of distribution and contextualisation that have developed in the field of net and software art – beyond institutions and media art festivals (runme.org, Readme conference series). In so far as art institutions see themselves not only as museums, but as platforms enabling the shaping of the things to come, they can only do justice to this expanded media cultural field by opening up for production, various discourses and co-operations beyond the art context.

The presentation will also discuss the growing discontent with the notion of media art (which is connected with the developments – the growing institutional acceptance – mentioned above), arguing that the current uncertainty should be used in order to finally do away with a way too narrow (i.e. predominantly technical) definition of media art. What is needed, instead, is an unprejudiced and open-minded approach towards a field of practice that is largely characterised by a state of permanent change.

Dr. Inke Arns
‘On Disappearance. Loss of World and Escaping from the World’,
view of the exhibition space, Hartware MedienKunstVerein in PHOENIX
Halle Dortmund, Germany, August – October 2005
Foreground: Alice Miceli, ‘88 from 14.000’, 2004
Left: Aernout Mik, ‘Middlemen’, 2001
Right: Wolfgang Staehle, ‘Untitled’, September 18, 2001; 2005
PHOTO: THOMAS WUCHERPFENNIG / WWW.LABORB.BE

Art—Place—Technology Presentations

11:15 — Friday 31 March
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Pierre-Yves Desaiwe

Fine Arts Museum of Belgium, Brussels Of Mice and Works: Art Museums in the Digital Age

Recently, Belgian federal museums were asked to determine their needs in terms of 'numerising' (numériser) their collections. The term – or its substitute: digitising – is now widely used in the French speaking museum community in place of 'informatiser' (to computerise). The latter usually refers to managing a museum collection. There are consequences to this semantic shift, as 'digitising' means to transpose a work of art from one state into another, while the prefix of the french word for 'computerising' underlines the idea of *adding* information. The first conceivers of databases for art museums wanted to take advantage of query languages to make existing or potential links between objects visible. Metadata and thesauri were to play a leading role in doing so.

Today, the predominance of 'numerising' underlines the importance of the image in the process. Looking at the online catalogues of some of the leading art museums, there is some frustration in finding that the available data is usually reduced to its very core compared to printed matter. Even hypertextuality is underused. Is this really worth long term, expensive digitising plans? There is the argument of preservation, but little is known of the longevity of digital supports. As early as 1998, the Getty Institute started to study 'the long term implications of relying on current digital technology to preserve our cultural memory'. Referring to what he has defined as the 'viewing problem', Howard Besser states that 'the default for electronic objects is to become inaccessible unless someone takes an immediate pro-active role to save them'. Refreshing, migrating, emulating,... are some of the possibilities to cope with changing file formats and the evolution of supports.

As video art has nowadays entered the collection of most museums with a contemporary art department, new questions arise, from a museological point of view: restoring, or digitising analog tapes? Not to mention the evolution of video formats and projectors. These institutions, based on 19th-century models, face all these questions and more from the very beginning when they deal with digital art – a situation that is far from unusual. Art museums may agree with Besser that 'from conservation perspective, electronic works have more characteristics in common with performance art, conceptual art, site-specific installations, and experimental art', these 'distant cousins' to digital works (Jon Ippolito) they have learned to deal with. But while it is sometimes unclear 'what is the work', the problems to ensure its longevity ironically meet the ones to preserve digital copies of ancient works of art. Fine Arts museums need to adjust to digital art, interact with the new generation of institutions dedicated to new media, but keep on playing their role of laboratories in terms of preservation, exhibition and comprehension. As Jon Ippolito stated: 'the most extreme departures from the material object, digital or otherwise, are ultimately the ones whose future depends on the very institution they were designed to render obsolete.'

Pierre-Yves Desaiwe
Helen Evans and Heiko Hansen, 'Smokers' Lamp' 2005–2006
© EVANS&HANSEN



Charlie Gere
Cover of 'Art, Time and Technology' by Charlie Gere,
published by Berg Books, 2006



14:00 — Friday 31 March
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Charlie Gere Institute for Cultural Research, Lancaster University Net Art as Guest

In my paper this presentation will look at the idea of net art as a 'guest', offered hospitality in the gallery in institutional websites or occasional temporary exhibitions, but never allowed to become a permanent resident.

In that is always marginalised within the gallery, and regarded as largely irrelevant to the gallery's principle aims to collect and curate important contemporary art practice, net art, as a guest, is a kind of parasite, in the perjorative sense; 'one who eats at the table or at the expense of another' or in the biological sense 'an animal or plant which lives in or upon another organism (technically called its host) and draws its nutriment directly from it', in that it does not appear to contribute to the host's well being.

Yet, unacknowledged by galleries, we are seeing a process of what in biology is called 'coevolution' or 'cospeciation', in which the host and the parasite evolve and even change in response to the other's presence. Naturally the more net art feeds off the gallery the more it changes to suit that environment, much as has also happened to practices such as video art. But, far less obviously, the gallery is also changing, in response to net art, or to the shifting ecological conditions of which it is part. To some extent, as galleries such as Tate become more distributed and virtual, we are seeing a process in which the parasite and the host are changing places.

Francis McKee
'Antarctica Dispatches', 2004. PHOTO BY SIMON FAITHFULL



15:30 — Friday 31 March
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Francis McKee Glasgow International & CCA Glasgow Virtual Cubes

In the 1990s net art developed in parallel to the mainstream art world, each often oblivious of the other. At the same time, traditional curatorial models were being challenged in the mainstream – there was a rising perception of 'the curator as star' and there were significant challenges to the hierarchical template of institution, curator, and artist. How much did this impact on the emerging role of net art curator? Given the potential absence of traditional spaces and the appearance of virtual spaces such as the website did these curators look to the changes occurring in the mainstream art world or did they evolve separate questions and solutions? How different today is the role of a net art curator from that of a mainstream art world curator?

Art—Place—Technology Presentations

15:30 — Friday 31 March
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Lina Dzuverovic Electra, London NOT New Media Art

“Following a decade of involvement in curating and producing art projects which engage with technology, alternative distribution and production methods, and art experiences outside of traditional gallery spaces, I still find the term ‘new media art’ unacceptable and difficult to speak about. In fact I find any preface to the word ‘art’ unnecessary, which is why I have set up an organisation which works with artists across the board and whose core aim is to transgress disciplinary boundaries and work across a range of contexts. If we take the term ‘new media’ to stand for more than just the medium itself but for an area which, informed by technological possibilities introduces new ways of thinking about presentation, distribution and access, then I would argue that all art is ‘new media art’ as all art carries within itself the technological thinking of its time but not necessarily in ways that are immediately visible. So for the purpose of avoiding what is in my opinion a meaningless term, in my presentation I will just speak about ART in relation to the terms listed above.”

Electra is often perceived as a ‘media arts’ organisation, but we very deliberately work across all available contexts and media – and are not particularly interested in finding out what ‘media art’ may mean in the process. However, it is true that even though our projects have never been determined by the medium itself, our funding has. In order to fund our projects we do need to categorise our area of operation (for the benefit of box ticking). Since I have never met an artist who refers to him / herself as working in one medium only (other than when filling in funding application forms) at Electra we let conversations with artists and other production partners shape the final outcome.

So in this talk I would rather discuss terms like ‘context’, ‘community’ ‘belonging’, ‘accessibility’ and ‘distribution’ across contemporary art in the widest sense, focusing on projects which I believe bring with them new ways to think about art production and consumption. In my experience these are the elements that determine curatorial and production processes and the final output. For me the term ‘new media’ is irrelevant – it is the art that is doing the radical boundary-crossing and in most cases good art will carry within it useful strategies, discoveries of new media, science and technology, without needing to categorise itself as ‘new media art’.

As we were asked not to focus on our own projects for this talk but to talk about initiatives we see as interesting models, I will speak about projects (and curators, producers, organisations, artists) which I find inspiring and exciting at the moment and whose approaches I believe may have a lasting impact on contemporary art across the board. These may not be directly plucked out of the ‘new media context’ but nevertheless each of them encapsulates elements that the new media discourse continues to engage with. I will discuss works by Christoph Schlingensiefel, Reena Spaulings, Club In The Shadow, Emma Hedditch and others.”



Simon Worthington
Mute Magazine

Lina Dzuverovic
Installation view, ‘Her Noise’ Exhibition,
South London Gallery, London,
November 2005, Produced by Electra
PHOTO: MARCUS LEITH

19:00–20:00 — Friday 31 March
Venue: FACT, The Box
88 Wood Street, Liverpool

Simon Worthington Mute Magazine metaMUTE.org – Publishing as a New Participatory Platform

Mute magazine’s content is now freely available immediately on publication, and users can post to the site including in the News and Analysis area, the open calendar and the peer-to-peer media archive run on BitTorrent. Mute still publishes a printed magazine, which is produced using print on demand (POD) technology and extends the core editorial activity through themed issues and a facility for users to make their own personalised collections of POD content. Mute continues to feature the critical writing it is known for, but by using the internet as a production base and home, it explores the web’s multimedial nature and better engages its audience. And of course, this is all done using open source software!

Art—Place—Technology Presentations



09:45 — Saturday 01 April
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Trebor Scholz Institute for Distributed Creativity, New York The Social Event Machine

“This presentation looks at the daily grammar of the event. It calls for reflective, concentrated, dialogical, experimental media art events that have agency. Organisers. Who conceptualises and facilitates? It is not merely curators who are at work. Artist, turned cultural producers, are equally among the initiators. The cultural producer blurs the lines between the artist, activist, theorist, and curator. She may also teach wearing all of these hats in rotating order. Cultural producers can generate platforms such as mailing lists, websites, and independently organised exhibitions to circulate their ideas and set up stages from which they can interact with an audience. The power of the media art curator is somewhat decentralised but she is still important as expert and cultural legitimiser. She can contextualise projects as part of culturally discursive currents or historical processes. When I look into the eye of the event organiser I see writers, artists, and engineers.

Trebor Scholz
Image from 'Twenty-Four Dollar Island',
a project to create free, complete, up-to-date
and reliable material about Lower Manhattan
and to give everybody the chance to share their
stories, their histories, or tourist information.

Event formats

In his book 'Discourse Networks' the German media theorist Friedrich Kittler examines the influence of the materiality of machines of communication (e.g. the typewriter) on the formation of discourses. The syntax of the social event machine sculpts its content. Over the past year there were many experiments with conferencing formats that attempted to escape the predicaments of soporific paperism and the traditional scenario of top-down keynote proceedings and panelism. Who would have thought that there are actually experts in the audience? Organisers need to realize that 'patrons' can't just be stashed away in the cinematic dark of the auditorium. Equally, presenters need to offer more than new media keywords du jour, performativity of ideas and style. Affect should not rule over content. It matters if presenters have something to say indeed. Too many simultaneous sessions irritate the audience. Each time when people get together at these events there is an enormous potential. Such latent opportunity gets lost at most discursive events. Our conferences can put a subject on the map with or without institutional funding. We meet resource scarcity with self-organised cultural activities! The social event machine should only kick into gears driven by acute urgency allowing for vivid exchange, inspiration, and focus! We don't preach a new event dogma! What we do offer are a few extra adjectives for the grammar of the event.”

11:15 — Saturday 01 April
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Stephen Kovats V2 Institute for the Unstable Media, Rotterdam Stealth as Strategy

When approaching the phenomenon of new media as an art form, art itself becomes an instant casualty of nomenclature. The essence of defining the 'New' becomes paramount, and moving beyond the temporal contextualisation implied by newness often becomes an alienating and blinding factor in the reception and power of the artwork. As a plædoyer for art within the realm of technology the presentation will examine the role that art has in creating an awareness of our technological context. Here, the artwork itself must become a vehicle for creating a sense of alienation of our own self and being which enables us to function within the technological society we live in. By examining two works of (technological?) art, both of which may be considered 'new media' in their own rights, the 'Licht - Raum Modulator', 1926 by Moholy=Nagy and 'GWEI' ('Google Will Eat Itself'), 2005 by ubermorgen.com featuring Alessandro Ludovico vs. Paolo Cirio, the sense of displacement, constant perceptual movement and, in this case, the notion of instability are explored for their strategic value in defining this 'New'.

Grasping instability and its technologically relevant context becomes the essence of defining the message and reception of works which challenge our notion of art by the fact that they stand outside common assumptions of aesthetics, process and expression. We need to see different, we need to act different. Based on these two examples the methodology applied by the Rotterdam based, international art and urbanist collective STEALTH.[u]ltd will be applied as a model for an interdisciplinary approach which moves beyond traditional curatorial practice to one which considers the material nature of 'media' as a contemporary process of instability, and thus of deterministic alienation which require stealth, as opposed to posture, as its key strategic element.

Steven Kovats
'INFRActures: Translations between the Sonic, Spatial and Temporal',
December 2005 @ V2_project co-created by Nat Muller and Stephen
Kovats featuring STEALTH.[u]ltd, Edwin van der Heide, Cevdet Ereğ,
mxHz.org and Kyong Park. PHOTO: JAN SPRUIJ



Art—Place—Technology Presentations

11:15 — Saturday 01 April
Venue: Liverpool School of Art and Design
68 Hope Street Lecture Theatre

Dimitrina Sevova & Alain Kessi

code flow, Zurich

Identifications of Curatorial Practices in Media Space

The Figure of the Successful Media Curator in the First Decade of the 21st Century

Despite its root in the pre-digital era, media art as we know it is a new phenomenon from which a number of artistic and curatorial practices and discourses have come about, which have completely changed the landscape, relations and practices of the global artistic scene, uncovering new territories for art. This context has been traditionally favorable to artistic and curatorial experiments that are often not possible in other artistic contexts. Correspondingly, it has been used as a kind of primordial soup by the art system – a source of many a powerful trend, defining tendency, fashionable curator, fresh ideology or tamed revolution. This has led to a gradual privatisation, professionalisation and institutionalisation. And still, the soup is boiling, and next to the high-rise media art backed by the great institutions, there continue to be manifold resources, opportunities and relations escaping the grip of the system. The completely commercial has not ruled out the completely non-commercial. After the end of ideologies and the crisis of representation, there is growing pressure from both institutions and audiences on the curator's work demanding innovation and criticism – a paradox in the contemporary art of the last decade with which all curators must deal, within the limits of etiquette. We distinguish between three



Dimitrina Sevova & Alain Kessi
Invitation postcard for 'Critique of Pure Image – Between Fake and Quotation',
2005, Center for Contemporary Art, Plovdiv, Bulgaria.
A project of the Art Today Association in collaboration with code flow, Zurich,
written and curated by Dimitrina Sevova.

fundamental approaches to curating new media art that are currently visible, which often overlap, but in some respects clash with each other. We propose an analysis of their intersections and interactions, with a special focus on Approach 1.

1) A group of curators that is innovative and critical not only because the system demands it, but because they have chosen it as their strategy for survival. Independent and self-critical curatorial practices on the boundaries of the art system or scene, but also on the rim of technologies, tactically mixing different approaches (e.g. art and politics; questions of globalization, gender, migration, control, spectacle, pleasure ...). Linked to digital media and critical discourses. Making clever use in their interventions and projects of both the real space and the space of codes and messages colonised by the mass media, and of the opportunities of a variety of networks. They work constantly in extreme and radical conditions, in many cases outside the comfort of institutions. The curator is part of a complex 'art chain' comprising exhibition space, institutions, artists, art, audience, trends, context, discourse. In this group, several elements of the 'art chain' are often missing. Often they cannot offer a 'pure' curatorial character. Occasionally the top events of the art system open the curtain for some of them and push them to center stage for a short time.

2) Those who are drowned in the depths of technology, although they may have started out in Approach 1). Some end up in pure research and technology industry or utopian technological trends outside the system of reference of the art system and critical discourse. Others, though very much focused on technologies, find ways to cross-fertilise the different approaches.

3) Those who can count on the institutionalised art system. The system of the Hallen, the major museum spaces, etc. Some of these curators deal with the politics of representation of tendencies that derive from Approach 1. Of course, the players can regroup, and in time change from one of the approaches to another.

The field of media art is filled with the noise of a great variety of approaches and is prone to interdisciplinary work, which may sometimes be difficult to define as belonging to the sphere of art. We propose that these approaches and the actors involved should not be singularly separated from other contemporary art practices and from the rest of the art scene.

14:30 — Saturday 01 April
Venue: FACT, The Box
88 Wood Street, Liverpool

Sarah Cook

CRUMB

CRUMBweb.org – The Resource for New Media Art Curators

Can neat and tidy theoretical models be usefully applied to the 'messy vitality and vital messiness' of the practice of curating? This workshop seeks to address questions of scale (both time and size) of successful presentations of media art – looking at the distinctions between the festival format, the traditional gallery-based six week exhibition, the touring show, and the one-night stand nature of live events.



Sarah Cook
Monica Studer / Christoph van den Berg, 'Package Holiday', 2005, BALTIC.
Curated by Sarah Cook. PHOTO: COLIN DAVIDSON. COURTESY BALTIC.

16:00 — Saturday 01 April
Venue: FACT, The Box
88 Wood Street, Liverpool

LoVid

Tali Hinkis and Kyle Lapidus Coat of Embrace

LoVid will break out family style, performing with Coat of Embrace, a wearable version of their AV synthesizer. Created in 2006, the instrument is inspired by early experimentation with image processing as well as current trends in DIY and hacker culture. Coat of Embrace is functionally related to LoVid's previous AV synth, Sync Armonica, and draws on concepts and feel developed in the LoVid VideoWear, while getting middle ages preliterate, real old school. This tactile instrument presents LoVid's thoughts regarding the place of machines in contemporary daily life and reflects on their own use of technology as an extension of their bodies and partnership. By creating their own instruments LoVid place their work in dialogue with the history of mainstream and experimental media as well as today's software and computer art.

LoVid's performance will also mark the inclusion of FACT in The Upgrade! a world wide, interdisciplinary network of new media enthusiasts. The Upgrade! is a monthly gathering of new media artists, curators, engineers, programmers, thinkers and followers that fosters dialogue and creates opportunities for collaboration within the media art community. The Upgrade! was started by Yael Kanarek in 1999 and is currently hosted by Eyebeam, New York City. Upgrade! affiliates include Vancouver (2003, curated by Kate Armstrong), Montreal (2004, curated by Tobias c. van Veen), Boston (2005, curated by Jo-Anne Green), Seoul (2005, curated by Suhjung Hur), Tel Aviv (2005, curated by Mushon Shual), Munich (2005, curated by Tamiko Thiel) and Oklahoma City (2005, curated by Adam Brown).
www.treasurecrumbs.com/theupgrade/



LoVid
Performance with LoVid Video Wear, 2003

Art—Place—Technology Biographies

Inke Arns

Dr Inke Arns is a freelance curator and author specialising in media art, net cultures, Eastern Europe. Her doctoral thesis 'Objects in the Mirror may be Closer Than They Appear', Humboldt University, Berlin, 2004, examines a change of paradigm with regard to the historic avant-garde and to the concept of utopia in (media) art projects of the 1980s and 1990s in former Yugoslavia and Russia. Her publications include *Netzkulturen* and *Neue Slowenische Kunst* (both 2002) as well as many essays on media art and net culture. Together with Susanne Ackers she has been Co-director of *Hartware MedienKunstVerein* in Dortmund since January 2005. www.hmkv.de

Karen Allen

Karen Allen is Curator of Moving Image at FACT (Foundation for Art and Creative Technology) in Liverpool. Her specialism is artists' film and video and she has recently commissioned Canadian artist Mark Lewis to make two major new films that will be shown in a solo exhibition at FACT from 31 March – 28 May, alongside a selection of other recent works. She is currently developing several large-scale commissions by artists AL & AL (UK), Apichatpong Weerasethakul (Thailand) and Anna Lucas (UK). Before joining FACT in May 2005, Karen set up the independent project space One Severn Street in Birmingham, dedicated to commissioning and presenting artists work in film and video. Karen managed three new commissions and curated a series of solo exhibitions of work by Anna Lucas (UK), Saki Satom (Japan) and Sabrina Mezzaqui (Italy) which ran between April – July 2005. Between September 2002 – April 2005, Karen was Exhibitions Coordinator for Ikon Gallery in Birmingham, where she worked with a wide range of internationally recognised artists to develop new commissions, including Anne-Veronica Janssens (Belgium), Ivan and Heather Morison (UK) and Rirkrit Tiravanija (Thailand). Karen gained a BA (Hons) in Fine Art from Loughborough University and an MA in Art Gallery and Museum Studies at the University in Manchester.

Chris Byrne

Chris Byrne has engaged with digital and moving image culture as an artist, producer, arts manager, educator. Chris is Co-director of Art Research Communication, an Edinburgh based company working nationally and internationally with artists, exhibitions, projects and critical context. He also lectures in Contemporary Media Theory at the University of Dundee. Previously, he was Director of New Media Scotland, where he curated and organised numerous projects, exhibitions, performances, and residencies with artists across Scotland. He has long practical experience in the field of media arts as a curator, producer and artist. His main practice as a curator and researcher over the past nine years has been focused on internet art, networked art practices, sound, performance, and more recently mobile and locative media arts. He has also continued his long standing interest in moving image media, in particular video art and experimental film.

www.a-r-c.org.uk

Sarah Cook

Sarah Cook is the co-editor of CRUMB (the Curatorial Resource for Upstart Media Bliss – an international website and mailing list) and post-doctoral Curator/ Researcher at the University of Sunderland (in collaboration with BALTIC, the Centre for Contemporary Art, Gateshead, United Kingdom). Her doctorate concerns the theory and practice of curating new media art and she has a master's degree from Bard College's Centre for Curatorial Studies in New York. Sarah has organised exhibitions, commissioned new media art and managed educational projects for BALTIC, Gateshead; Bellevue Art Museum, Seattle; Walker Art Center, Minneapolis; Banff New Media Institute; Reg Vardy Gallery, Sunderland; Locus+, Newcastle; and at the National Gallery of Canada, Ottawa. www.crumbweb.org

Pierre-Yves Desaiwe

Pierre-Yves Desaiwe is an art historian and art critic, whose interests lie in the relationships between computers and the art world – both in a creative (digital art, net art) and a museological perspective. He graduated in History of Art from the University of Liège, Belgium, and also earned a complementary degree in computer sciences applied to human sciences. After working as an assistant at the Artistic Collections of the University of Liège, he joined the staff of the Royal Museums of Fine Arts of Belgium in Brussels as a researcher. In collaboration with the Getty Institute, he conceived the structure of the institution's multilingual online catalogue. He is in charge of supervising the digitisation of the Museums' collections, and work as a curator for the Modern and Contemporary Art departement. He is working on a Ph.D. thesis on the relationships between digital arts and the new museology. A member of the International Association of Art Critics (AICA), he regularly publishes articles on contemporary art for various magazines, catalogues or galleries. His coming article for the magazine of ICOM's belgian section will be on how Fine Arts museums are dealing with new media art. Another text will focus on the emergence of new forms of Outsider Art in the field of technological art.

Paul Domela

Paul Domela is Deputy Chief Executive of Liverpool Biennial. He works on the International exhibition for 2006 and the conference *City Breaks? Art and Culture in Times of Expediency* (19 – 22 October). In collaboration with International Foundation Manifesta he organised and published *Manifesta Coffee Break* (2002–2005) discussions about art and curatorial work in a changing Europe. In 2004 he co-curated the Liverpool / Manchester section of *Shrinking Cities*, Berlin. Between 1992–1999 he organised the public programme of the Jan van Eyck Akademie, The Netherlands, a Research Institute for Design, Theory and Fine Art.

Lina Dzuverovic

Lina Dzuverovic is the Director of the London-based contemporary arts agency Electra which she co-founded in 2003. Recent projects include: newly commissioned performance and film piece 'Perfect Partner' by Kim Gordon / Tony Oursler / Phil Morrison, group exhibition 'Her Noise' (South London Gallery), a lecture series 'Sound And The Twentieth Century Avant Garde' at Tate Modern, Christian Marclay's 'The sounds Of Christmas' installation and performance programme, Tate Modern, Marina Rosenfeld's Emotional Orchestra performance, Tate Modern. Formerly Lina was New Media Curator at London's ICA and prior to that she worked for The Wire Magazine, Mute Magazine, The Lux Centre for Film, Video and Digital Art and the Pandaemonium Festival Of The Moving Image. Lina's writing has appeared in magazines including Artforum, Contemporary, Mute, The Wire and Res Magazine. www.electra-productions.com

Colin Fallows

Colin Fallows is Professor of Sound and Visual Arts, Chair of Research, and Head of Department of Contextual Studies at the Liverpool School of Art and Design, Liverpool John Moores University. Professor Fallows has explored crossovers between sound and the visual arts as an artist, researcher, curator, lecturer and he has produced work for live ensemble performance, recordings, exhibition, installation, radio and the Internet. His artistic and curatorial projects have featured in numerous international festivals including Video Positive, ISEA98, Intermedia, Ars Electronica, and Futuresonic. He has directed and managed numerous national / international conferences including: ISEA98: Revolution – the ninth International Symposium on Electronic Art, and Sciart and Science on Stage and Screen Symposium in partnership with The Wellcome Trust. He is the founder and Artistic Director of Audio Research Editions, a limited edition imprint for artists' soundworks, which since 1998 has published over two hundred works by artists from over twenty countries. He has also curated performances and recordings by Fluxus pioneers in Liverpool during Liverpool Biennial of Contemporary Art (2002 & 2004).

Charlie Gere

Charlie Gere is Reader in New Media Research at the Institute for Cultural Research, Lancaster University. Before joining Lancaster, Charlie Gere was Lecturer in Digital Art History in the School of History of Art, Film and Visual Media at Birkbeck College, University of London, for seven years, where he ran the MA Digital Art History. He is chair of the group Computers and the History of Art (CHArt) and Director of the AHRB-funded Computer Arts, Contexts, Histories etc+ (CACHE) project at Birkbeck. His main research interest is in the cultural effects and meanings of technology and media, particularly in relation to art and philosophy. His current book project, *Art, Time and Technology* (to be published by Berg in April), concerns artistic and theoretical responses to the increasing speed of technological development and operation, especially in terms of so-called 'real-time' digital technologies. It draws on the ideas of Jacques Derrida, Bernard Stiegler, Jean-Francois Lyotard and Andre Leroi-Gourhan, and looks at the work of Samuel Morse, Vincent van Gogh and Kasimir Malevich, among others. www.lancs.ac.uk/fss/cultres

Beryl Graham

Beryl Graham is Professor of New Media Art at the School of Arts, Design, Media and Culture, University of Sunderland, and co-editor of the CRUMB website resource for curators of new media art. Professor Graham is a writer, curator and educator with many years of professional experience as a media arts organiser, and was head of the photography department at Projects UK, Newcastle, for six years. She curated the international exhibition *Serious Games* for the Laing and Barbican art galleries, and has also worked with The Exploratorium, San Francisco, and San Francisco Camerawork. Her Ph.D. concerned audience relationships with interactive art in gallery settings, and she has written widely on the subject for books and periodicals including *Leonardo*, *Convergence*, and *Switch*. Her book *Digital Media Art* was published by Heinemann in 2003, and she is co-authoring with Sarah Cook a book on curating new media art for MIT (Cambridge, Mass.). She has chapters in the books *New media art: Practice and context* in the UK 1994–2004 (Arts Council of England), and *The Photographic Image In Digital Culture* (Routledge). Professor Graham has presented papers at conferences including *Navigating Intelligence* (Banff), *Museums and the Web* (Seattle and Vancouver), and *Caught in the Act* (Tate Liverpool). www.crumbweb.org

Ceri Hand

Ceri Hand is currently Director of Exhibitions at FACT (Foundation for Art and Creative Technology) in Liverpool – the UK's flagship organisation specialising in film, video and creative technology – where she is responsible for the Exhibitions Programme. Managing the Exhibitions Programme also includes overseeing FACT's film and public programmes, the BBC Big Screen Digital Curator post based at FACT and FACT's participation in the Liverpool Biennial. Recently curated exhibitions include Vito Acconci, *The Agony & the Ecstasy*, *Rock the Future*, Walid Raad and *The Atlas Group* and Christian Jankowski. Previous experience has included freelance curating and arts consultancy work, writing and publishing, including posts as Deputy Director of *Grizedale Arts* (where she curated shows such as *Let's Get Married Today* and *Roadshow*); consultant to Mute and *Metamute* and Director of make, the organisation for women in the arts.

Drew Hemment

Drew Hemment established Futuresonic International Festival in 1995 as a platform for interdisciplinary excursions within electronic music, subsequently steering it to an event primarily engaged in media art. He was involved in 1980s / 90s UK electronic dance culture as DJ and event organiser, including some seminal warehouse parties said to be dance culture's equivalent of Woodstock. He spent much of 1990s reading poststructuralist theory, culminating in MA (Distinction) at University of Warwick, and Ph.D. on art, technology and the body in the context of music culture at University of Lancaster. He was involved in a series of workshops and online discussions in 2003 during which the early discourse of locative media was forged. He also authored two early texts on this field; curated the *Mobile Connections* exhibition;

edited *Locative Media* double special issue of *Leonardo Electronic Almanac*; and is a lead participant in PLAN, The Pervasive and Locative Arts Network (EPSRC 'Culture & Creativity'). As AHRC Research Fellow at University of Salford Drew Hemment developed *Loca*, a collaborative arts-based project on mobile media and surveillance, accepted for 'Interactive Cities' at ISEA2006. He is currently curating Futuresonic 10th anniversary programme; building a new non-profit, research-active creative company called *Future Everything*, recently awarded RFO status by ACE; and developing the first Social Technologies Summit in Summer 2006.

Gill Henderson

Gill Henderson is currently Director of FACT (Foundation for Art and Creative Technology) in Liverpool, whose remit is to support and promote artists' work with film, video and digital technologies. Previously Gill was CEO of London Film and Video Development Agency which funded and supported artists film and video and independent media production, exhibition and training. She ran *Broadway Media Centre* in Nottingham from 1993 to 1998, overseeing the first successful National Lottery bid for a cinema capital project. Her film career began in the British Council Films department and includes stints as an independent producer for the BFI and Channel 4, programmer and then director of the Birmingham International Film Festival and co-ordinator of the British presence at the Berlin Film Market.

Kathy Rae Huffman

Kathy Rae Huffman is Director of Visual Arts at Cornerhouse, Manchester's international centre for contemporary art, media and cinema. In the heart of Manchester's centre city, it serves as a meeting point for artists, cultural and socially engaged people. Huffman's recent curatorial work includes, [prologue] *new feminism / new europe* (an international curatorial initiative, 2005); *Marcel Odenbach: The Idea of Africa* (2005); *Bodyscan: Instandstillness*, sculpture and digital work by Eva Wohlgermuth (2005); *Zineb Sedira: Telling stories with differences* (catalogue, 2004); *Grace Weir: A Fine Line* (catalogue, 2003); *Lab3D* (2003); *Where do we go from here ?* (2002); and *e-[d]entity* (2001), an international program of video works by women, showing ways female identity is expressed in online environments. As a curator, she specialises in 'media' of all kinds, creating exhibitions that utilise digital film, internet, sound and video to analyse and explore social, personal and theoretical issues, and concerns of artists.

Alain Kessi

Alain Kessi is a programmer, journalist, media activist and theorist. He has published numerous articles on globalisation and its discontents, on the new roles of cities and their public space in a decentralised 'headquarter' economy, on civil society and non-government organisations as a new paradigm of control, on migration and migrant politics of West European countries. In 2002, he founded, with Dimitrina Sevova, the critical media art and theory collective 'code flow' (www.code-flow.net). Since 1997 he has participated in a number of projects of arts and politics, among which the Inner City Action Weeks in Switzerland and Germany 1997. In 2001 he curated, with Dimitrina Sevova, the third edition of *Communication Front* in Plovdiv and the conference 'All Museums Are Virtual' in Sofia. He co-curated the project and exhibition

'Polyphony – Collaborative Practices, Part 2' at Shedhalle, Zurich, 2005. He edited and published, with Dimitrina Sevova, the 'CFront – Crossing Points East-West' book, a collection of texts on new technologies and media art. In 2004, after a workshop in Shedhalle, Zurich, he published a book with theoretical texts and interviews, 'KonsequenZ', as an author and editor collective with Dimitrina Sevova and Frederikke Hansen.

Steven Kovats

Media researcher and architect Stephen Kovats is Chief Curator and Program Developer at V2 Institute for the Unstable Media in Rotterdam. Before joining V2, he initiated and ran the Bauhaus Dessau Foundation's Electronic Media Interpretation Studio which hosted numerous international projects, symposia and exhibitions exploring the relationships between media space, political culture and electronic art. Much of this was focused on the shift of society and cultural landscape in Eastern and Central Europe through which he directed the Schklouvsj inspired series of Ostranenie Electronic Media Forums and published *MEDIA - REVOLUTION* which took a critical look at this transformation process. He has initiated and co-founded several media culture oriented exchange and network programs including *Archi-Tonomy*, *EMARE*, *ECX* and the current *Bauhauskolleg*, a multidisciplinary postgraduate program for alternative urban design. Through telecommunications projects such as *Aurora Universalis* and *NOM* he has also been active in investigating the spatial structures of terrestrial electromagnetism, communications mobility and technological isolation systems.

LoVid

LoVid is Tali Hinkis and Kyle Lapidus. Working with the constraints / freedoms and fragility / fundamentality of analogue technology LoVid's objects and videos are conceived as codes from a parallel civilization where media is tangible and emotional. Their installations and performances highlight the abstract, unintentional poetry present in the pre-digital new media. Using homemade electronic devices and DIY sculptural instruments, LoVid overwhelms the senses with new media in their performances, videos, objects, and installations. LoVid has toured the US and Europe extensively performing among many others at Eyebeam, Harvestworks, Boley, Max Protetch, Eyedrum, NY Underground Film Festival, Look and Listen Festival, Kraak(3) Festival, Lokaal01, Lumen, and Futuresonic Festival. LoVid has exhibited among others at COCA Seattle, Sotheby's, SOUTHFIRST, Happy Lion, Institute of Contemporary Art London, and The New Museum of Contemporary Art. LoVid is currently artist in residence at Eyebeam, has been selected as artist in residence at Harvestworks and iEAR, has been nominated Free103Point9 transmission artist, and has recently received a grant from NYSCA. A DVD of LoVid recordings made during a residency at Experimental TV Center has recently been released on CollectivEye. www.ignivomous.org/projects/lovid/

Art—Place—Technology Biographies

Amanda McDonald-Crowley

Amanda McDonald-Crowley is Executive Director of Eyebeam arts and technology centre, based in New York. Amanda recently relocated from her native Australia where she has been based while working nationally and throughout Europe and Asia as an arts producer, facilitator, researcher and curator. She has a substantial and international background in media arts, fostering cross-disciplinary practice, collaboration and exchange. 'Amanda McDonald-Crowley is one of the most accomplished, groundbreaking new media curators and producers anywhere in the world,' stated Steve Dietz, Director, ISEA2006 Symposium and ZeroOne San Jose Festival. Prior to joining Eyebeam, McDonald-Crowley served as the Executive Producer of the 2004 International Symposium of Electronic Art (ISEA2004), developing the event from concept to major conferences, exhibitions, performances, concerts and site specific installations on a ferry in the Baltic Sea and locations in Estonia and Finland. In 2002–03 she was an arts worker in residency at Sarai: the New Media Initiative in Delhi, India and was Associate Director for Adelaide Festival 2002. From 1995 to 2000 McDonald-Crowley was Director of the Australian Network for Art and Technology (ANAT), an organisation with a national brief to foster links between the arts, sciences and new technology. www.eyebcam.org

Francis McKee

Francis is a writer and curator based in Glasgow. He is a Lecturer and Research Fellow at Glasgow School of Art, working on the development of open source ideologies. Since 2005 he has also been curator of Glasgow International, a festival of contemporary visual art and the interim director of CCA, the Centre for Contemporary Arts. He has curated many exhibitions including This Peaceful War, The Jumex Collection for the first Glasgow International in 2005; Zenomap (together with Kay Pallister), the presentation of new work from Scotland for the Venice Biennale in 2003; Words and Things for the relaunch of CCA in 2001. For the past ten years he has written extensively on the work of artists such as Christine Borland, Ross Sinclair, Douglas Gordon, Simon Starling, Joao Penalva, Kathy Prendergast and Pipilotti Rist. Previously, Francis McKee worked as an historian of medicine for the Wellcome Trust and as Head of Programme at CCA. www.francismckee.com

Iliyana Nedkova

Described as 'a curator of taste and critical discernment', Iliyana is a Sofia-born Edinburgh-based curator, producer and critic of contemporary art and design with 14 years of experience in initiating and managing international projects. Iliyana was shortlisted as co-curator (with Anne Barlow, New York) for the Scottish Pavilion at the Venice Biennial 2005. In 2004 Iliyana was appointed the Creative Director New Media at Horsecross, Perth where she is responsible for curating the Threshold artspace, Scotland's first dedicated gallery for digital public art. Iliyana is also working on her Ph.D. in Curatorial Theory and Practice at The Liverpool School of Art and Design, Liverpool John Moores University. She holds a Certificate from UNESCO DigiArts Knowledge Portal and MECAD of ESDI, Barcelona. Iliyana is founding Co-Director of ARC: Art Research Communication (with Chris Byrne), a curatorial practice working nationally and internationally with artists, exhibitions, projects and critical context. Iliyana is also serving as Honorary Cultural Attaché at the Bulgarian Consulate in Scotland. www.a-r-c.org.uk

Marta Ruperez

Marta Ruperez was appointed New Media Curator at FACT (Foundation for Art and Creative Technology), Liverpool in July 2005. Trained as an art historian (UAM, Spain, 1999) and an arts administrator (MA – Fulbright Scholar; NYU, USA, 2003) she focuses on the study and production of contemporary creative expressions that incorporate technology. During her time in the US, Marta held temporary positions at institutions such as Rhizome.org, the Guggenheim Museum in New York or SFMoMA; she was also the editor of Artscape Magazine and regularly contributed to this and other periodical publications. As an arts administrator, Marta has coordinated and produced exhibitions and events at the Kate Ganz Gallery, NY; International House, NY; Havana Biennial 2003, Cuba; basis voor actuele Kunst, Utrecht; ARCO 2004 & 2005 (Contemporary Art Fair, Madrid); the Angel Orensanz Foundation, NY; and the Belgium Royal Museums of Fine Arts (Brussels).

Trebor Scholz

Trebor Scholz works both collaboratively and individually as an artist, media theorist, activist, and organiser. In 2004 Scholz founded the Institute for Distributed Creativity (iDC), a research network that concentrates on co-operation studies. In 2005 the Institute organised 'Share, Share Widely,' the first large North American conference about media art education at the CUNY Graduate Center. In April 2004, together with Geert Lovink, he organised the conference Free Cooperation on the art of (online) collaboration, held at SUNY Buffalo. He is currently Professor and Researcher in the Department of Media Study at the State University of New York at Buffalo. www.collectivate.net
www.newmediaeducation.org
www.distributedcreativity.org
www.freecooperation.org

Dimitrina Sevova

Dimitrina Sevova is an independent theorist, freelance curator, media artist and activist working in contemporary media art and culture. In 2002, she founded, with Alain Kessi, the critical media art and theory collective 'code flow' (www.code-flow.net). She has been instrumental in fostering the practices and debates around digital culture, gender and politics in Bulgaria as founder (1996) and curator of the TED Gallery, the first independent, off space for contemporary and media art in Varna, until 1999, curator and initiator of the international project Communication Front / project of electronic and media art and theory / 1999–2001 (www.cfront.org). Her latest curatorial project is 'Critique of Pure Image – Between Fake and Quotation', an international exhibition and theoretical symposium, Bulgaria in October 2005. She co-curated the project and exhibition 'Polyphony – Collaborative Practices, Part 2' at Shedhalle, Zurich, 2005. She edited and published, with Alain Kessi, the 'CFront – Crossing Points East-West' book, a collection of texts on new technologies and media art. In 2004, after a workshop in Shedhalle, Zurich, she published a book with theoretical texts and interviews, 'Konsequenz', as an author and editor collective with Alain Kessi and Frederikke Hansen.

Paul Sullivan

Paul Sullivan is the Director of Static, Liverpool. He is also a practicing artist / architect and writes on the subjects of art and architecture. Static projects include the publications Exit Review and Static Pamphlet and the now infamous installations 'PressCorps' and 'Damien Hirst: One Night Only'. Sullivan is currently working on a number of projects including a film / publication entitled 'The State of Liverpool', an 'art dealership', an expansive project called 'LaundryMen' that explores the wider relationships between Liverpool and Belfast, in particular with regard to architecture and military / urban planning and 'Noodle Bar' which delivers a new take on Manet's 'A Bar at the Folies-Bergere'.

Roger Webster

Roger Webster is Professor of Literary Studies and Dean of the Faculty of Media, Arts and Social Science at Liverpool John Moores University. He has published a number of books and articles on a range of topics including Thomas Hardy, working-class writing, literary theory, and suburbia. He has recently contributed to a volume on Thomas Hardy and Film (CUP), and is currently researching on Joseph Conrad and cinema. He has served on several national committees and associations for education and the arts, and in Liverpool has played a significant role in establishing links and partnerships between the higher education sector and the city's arts and cultural organisations.

Simon Worthington

Simon Worthington is Co-Director and Publisher, Mute Publishing. He studied at the Slade School, London and CalArts, Valencia, California. As Co-director of the Mute organisation he has been involved in a number of projects, including YouAreHere, community mapping / wireless project; Magnet, world wide electronic cultural magazine publishers network; Mute Cartographic Congress, London, a six week long festival; University of Openness, London, a self instituted educational group. Mute magazine's content is now freely available immediately on publication, and users can post to the site including in the News and Analysis area, the open calendar and the peer-to-peer media archive run on BitTorrent. Mute still publishes a printed magazine, which is produced using print on demand (POD) technology and extends the core editorial activity through themed issues and a facility for users to make their own personalised collections of POD content. Mute continues to feature the critical writing it is known for, but by using the internet as a production base and home, it explores the web's multimedial nature and better engages its audience. And of course, this is all done using open source software! www.metamute.org



M.Res. Sonic Arts offers both practical and theoretical negotiation of individual research projects concerning historical, current and emerging practice in Sonic Arts.



M.Res. Art and Design History offers an exploration and critical appraisal of individually negotiated research projects in Art and Design History.



M.Res. Curatorial Practice offers both a theoretical and practical negotiation of the working methods of Curatorial Practice and the wider gallery system.

The MRes programmes draw upon the expertise of established researchers at The Liverpool School of Art and Design, and the postgraduate culture is supported by international Visiting Fellows, artists, designers, curators and writers.

M.Res. provides a bridge between established undergraduate study and Ph.D. research at The Liverpool School of Art and Design. Thesis/practice and thesis only modes are possible. Awards within the programmes are PG.Cert.(Res.), PG.Dip.(Res.) and M.Res.. Graduates of M.Res. are able to progress to Ph.D. study.

The programmes are delivered at The Liverpool School of Art and Design and the Research and Graduate School. M.Res. students may also link with key local organisations as appropriate, including: Liverpool Biennial of Contemporary Art, Tate Liverpool, Bluecoat Arts Centre, National Museums Liverpool and FACT (Foundation for Art and Creative Technology).

The M.Res. Award

The M.Res. programmes are open to both full-time and part-time, home and overseas students. The programmes offer an avenue into research for individuals from a range of backgrounds including: students with a first degree but with no training in research methods, employees in the cultural industries who seek a formal training in relevant research techniques, and international students. The programmes also offer a postgraduate qualification for potential research students unsure about committing themselves long-term to a doctoral programme.

The M.Res. award indicates formal training in research methods. It is a qualification in its own right, equivalent to a modular Masters degree on a taught programme. It can also operate as the base from which a doctoral programme (Ph.D.) is mounted. Students successfully completing are eligible to apply for Ph.D. direct without undergoing the normal M.Phil. registration and subsequent transfer application to Ph.D.

Structure of the M.Res. Programme

The programme entails 180 credits comprising modules including: generic training in research methods, personal skills development, professional skills, and research subject modules. The M.Res. culminates in a research project (60 Credits) which can, for example, serve as a pilot for a projected Ph.D. programme.

Support and Guidance

Each student on the M.Res. is assigned to an academic mentor. This member of staff is likely to become the Director of Studies should the student progress to a Ph.D. programme. The programme as a whole is overseen by the M.Res. Programme Leader at The Liverpool School of Art and Design from whom further information can be obtained in the event of any queries.

Entry Requirements

Normally students should have a good first degree in an arts related subject, although applications from students with other degrees will be considered. Experience in lieu of an honours award may be taken into consideration.

For further information email: ArtMRes@livjm.ac.uk



Liverpool
School of Art & Design