

Banff

M ultimedia
Institute

**CURATING
& CONSERVING
New Media**

WORKSHOP: MAY 25 - 28, 1998

SYMPOSIUM: MAY 29 - 30, 1998



**The Canada Council
for the Arts**



**The Banff Centre
for the Arts**



Department of Foreign Affairs
and International Trade

Ministère des Affaires étrangères
et du Commerce international

OFFICIAL MEDIA SPONSOR
SILICON VALLEY
NORTH

Canada

HOSTED BY THE BANFF MULTIMEDIA INSTITUTE, MEDIA AND VISUAL ARTS DEPARTMENT

Box 1020, STATION 40, BANFF, ALBERTA, CANADA T0L 0C0

TELEPHONE: (403) 762-6180 OR 1-800-565-9989 • FAX: (403) 762-6345

E-MAIL: ARTS_INFO@BANFFCENTRE.AB.CA

WEBSITE: WWW.BANFF.ORG

EVOLVE

CURATING AND CONSERVING NEW MEDIA WORKSHOP : MAY 25 - 28, 1998

SUNDAY MAY 24TH

9:00 pm Welcoming drinks at Props Bar on the Banff Centre Campus

MONDAY MAY 25TH

Location: JPL, Rice Studio

8:00 am Technical meeting for those presenting on May 25 and 26th

9:00 am

WELCOME

Jon Tupper, Associate Director, Creative Residencies.

The Banff Centre for the Arts

Sara Diamond, Executive Producer Television & New Media,
Artistic Director Media & Visual Arts. The Banff Centre for the Arts

9:15-11:00 am

PANEL ONE: DEVELOPING THE CURATORIAL PROPOSAL FOR NEW MEDIA WORKS WITH EXAMPLES FROM INSTALLATION EXHIBITIONS, INDIVIDUALS AND THE WEB

Moderator: **Su Ditta**: Overview of standard elements in curatorial proposal concept, exhibition, resource, development and documentation, How can work travel?

Nina Czegledy, Artist & Curator: Festivals and Live Events

Alexei Choulgin, Curator of Net Art: WWW, What is the role of the curator in the WWW environment?

Tom Leonhardt, Artist, Educator, Curator, Developer: Budget and Resources

Grant Gregson: Collaboration and technical resources

11:15-12:45 pm

PANEL TWO: CONSERVING NEW MEDIA: CHALLENGES AND STRATEGIES

Moderator: **Sara Diamond**: Platform, digital decay and archiving

Media and Visual Arts Computer Dept: The nature of digital Media, change and longevity

Lindsey Moir, Tragoes : Databases, Websites and intellectual property

Barbara London, Head of the Museum of Modern Art's Film and Video Department:
Building new media collections

Carl Goodman, Curator of Digital Media, American Museum of the Moving Image: Collecting digital media

2:00-3:30 pm

**PANEL THREE: WORKING INTERNATIONAL AND NATIONAL COLLABORATIONS:
THE PRACTICAL REALITY**

Moderator: **Maria Stukoff**, ISEA: Value of international collaboration

What is ISEA, What is its ongoing role in the international new media art world

How does it collaborate across territories, Who gets chosen and why

Peter Ride: Creating a new festival

What are the challenges, How does mandate get defined

Ahasiw Maskegon-Iskwew, Media-Intergrated Performance Artist, Writer & Arts Administrator:

Artist centres and international collaborations in new media

Kathy Rae Huffman, Freelance Curator: The independent curator and the international festival

3:45-5:30 pm

**PANEL FOUR: COMMISSIONING NEW MEDIA WORKS: WHAT THE ARTIST,
INSTITUTION, ARTIST CENTRE NEEDS FOR COMMISSIONING, PLANNING AND
PRESENTATION; COLLABORATING TO MAKE WORK**

Moderator: **Sara Diamond**: The Commissioning Process

Catherine Richards, Artist, installation "Cyber Heart" exhibition

Thecla Shiphorst, Artist, interactive installation "Cyber Heart" exhibition

Maria Natasha Stukoff: ISEA case study

Barbara London, MOMA: The museum commissioning process

8:00 Evening

Planning meeting for project groups and issues groups

TUESDAY, MAY 26TH

Location: JPL, Rice Studio

9:30-11:00 am

PANEL FIVE: FUNDING SOURCES FOR NEW MEDIA

Moderator and Presentor: **Karen Tisch**, Canada Council National and Provincial Funding:

Existing funding programs/ emerging funding programs

Jon Tupper and Sara Diamond: Residency programs

The role of residency programs

Jean Gagnon, Foundation Daniel Langlois: Private money

11:15-12:30 pm

**PANEL SIX: AUDIENCE DEVELOPMENT: MODELS THAT HAVE WORKED
AND HAVE NOT**

Moderator: **Su Ditta**: Overview of audience development issues

Vuc Cosic, Writer & Artist, Soros Foundation for Contemporary Art: WWW as presentation and marketing tool

Jon Tupper: Audience development strategies: Museums and Artist Run Centres

Tom Leonhardt: How artist run centres can build their audiences

2:00-4:00 pm

**PANEL SEVEN: CONSERVING AND PRESENTATION CHALLENGES:
MODELS AND PRACTICE**

Moderator: **Sara Diamond**: Working with private money and resources

Heath Bunting: Appropriation, reconfiguration, copyright invasion, hacking as an art form

Carl Goodman, Curator of Digital Media, American Museum of the Moving Image:

What is required to create a successful presentation environment

Kathy Rae Huffman: What are the issues in gathering resources for large scale events;
working with private and public technology sources

Jean Gagnon: How did the NGC approach conserving ephemeral media

What solutions might be offered to different scales of organisations

SOCIAL EVENING Max Bell Foyer 7:30 - 10:30pm

WEDNESDAY, MAY 27TH Location: JPL, Rice Studio

8:00 am Technical meeting for those presenting on May 28

9:00 am - 5:00 pm
Work day with mentors or groups

THURSDAY, MAY 28TH Location: JPL, Rice Studio

8:00 am Technical meeting for those presenting on May 29

11:30 am - 12:30 pm
NETWORKED EVENTS: CONSERVATION CHALLENGES

Martin Schmitz, Administrator, and Programmer for VGTV:

Presenting and Conserving Challenges from Technology/Software Viewpoint

Large scale events, Networked events

2:00-5:00 pm
Presentation of Projects and Feedback

CURATING AND CONSERVING NEW MEDIA SYMPOSIUM: MAY 29-31, 1998

GOALS:

1. Heighten exchange and knowledge about new media exhibition practice.
2. Create a practical network of collaborators.
3. Provide extensive information on specific local versus international practice and strategies.
4. Validate a wide range of new media practice.
5. Improve curating, presenting, didactic practice and purchasing.
6. Examine issues of access and develop policy or practice.

Key notes, panels and working sessions will explore the conceptual issues in new media and art

FRIDAY MAY 29, 1998

Location: JPL, Rice Studio

THEME: FROM THEORY TO PRAXIS

8:00 am Technical meeting for presentors only

9:30 am Welcome: Concepts, International Exchange, Network
solve issues and practical outcomes

9:45-11:00 am

CURRENT NEW MEDIA THEORY: SOME TRENDS

Moderator: **Sara Diamond**

Key Note 1: **Dot Tuer**

An overview of the key issues in new media theory that are impacting curatorial frames.

Rachel Greene, Rhizome, On Line Magazine: What does Rhizome see as current trends

Tom Leonhardt: Response & suggestion of key issues that might differ

11:15-12:45 pm

CURRENT CONCEPTS IN NEW MEDIA: FESTIVALS: SALON VERSUS CONCEPTS

Moderator: **Sara Diamond**

1. What is your festival and what is its mandate? How do you define new or interactive media, what are the criteria?
2. What is the relationship between curated festivals and festivals based on submissions, what roles do these methods play?
3. The festival can be a salon, where the criteria of exhibition are loosely themed or open and the relationships between works, methods, theory and technology constructed mostly by the viewer. Does this work? How are values established?
What benefits or weaknesses do you perceive for artists in this context?
OR
Festivals can be heavily focused and themed. How does the curator/organiser determine themes, what are implications of some of current themes
4. Is there a canon of new media artists that have risen through the festival environment?

Alain Mongeau, Director of the New Media, Montreal International Festival of New Cinema & New Media

Maria Stukoff, ISEA

Thecla Shiphorst, interactive installation "Cyber Heart" exhibition

2:00-4:30 pm

**CONCEPTUAL PRACTICE AND NEW MEDIA CURATION AND EXHIBITIONS:
IDEAS, ARTISTS AND TECHNOLOGIES IN THE MUSEUM,
GALLERY AND ARTIST RUN CENTRE**

Moderator: **Su Ditta**

The history of new media curatorial practice and exhibition, its tendency to be defined by technologies (v.r. for e.g.)

The solo exhibition of the individual artist or through theoretical or empirical ideas, sometimes these two combine.

Curatorial practice in the museum and gallery, or small presentation centre and the role of ideas and technologies in defining presentation.

How they create their curatorial concepts.

Barbara London, MOMA Film and Video Department

Nina Czegledy, Artist and Curator

Gilberto Prado, Multimedia Artist and Assistant Professor, Multimedia Dept., Institute of Arts at the Unicamp

Carl Goodman, Curator of Digital Media, American Museum of the Moving Image

7:00 pm

CYBER HEART, Walter Philips Gallery Opening Reception

10:00 pm

Dance Party in The Other Gallery

w/ Big Beat Sound Picture (DJ's and Slide and Video projections)

SATURDAY MAY 30, 1998

Location: JPL, Rice Studio

THEME: ARTIST/USER/AUDIENCE, RIGHTS, ACCESS

8:00 am

Technical meeting for those presenting on May 31

9:30-11:45 am

**CURRENT CURATORIAL CONCEPTS IN NEW MEDIA: WWW, NETWORKED
PERFORMANCES: DRAWING THE LINE BETWEEN PRESENTATION, INITIATION
WHAT IS CREATION**

Moderator: **Jon Tupper**

Key Note: **Alexi Choulgin**

1. How do you conceive of the WWW as a presentation space or environment?
2. How do you imagine users and audiences in this space?
3. What are key concepts for the WWW currently, for e.g. presence, time/space; consciousness; marketing and the capitalist economy; surveillance.
4. What are the key tools for WWW presentation?
5. What is the line between presentation, initiation and creation?

Vuc Cosic, Writer & Artist, Soros Foundation for Contemporary Art
Skawennati Tricia Fragnito, Artist & Curator: current projects; collectivism versus curatorial practice
Jayce Salloum, parallels with independent video projects

12:00 noon

Artists Presentation Walter Phillips Gallery,
includes Lunch for presenters and guests

2:00-3:45 pm

**CONSERVING EPHEMERAL WORKS: PRACTICE AND RIGHTS
INTELLECTUAL PROPERTY, DISTRIBUTION**

Moderator: **Jon Tupper**

What is a digital art work anyway? What should be preserved?

How are decisions made about what to keep, whose values?

Vuc Cosic: What is conservation, what theories and sciences are brought to it?

David Plant: Data base projects, preservation of virtual spaces through virtual means.

Ken Hewitt, Culture Net: Building a cultural data base for information.

Ahasiw Maskegon-Iskew: What are the key issues around identity, cultural appropriation and rights if aboriginal materials go on line, what about language and presentation/preservation

Kim Tomsak, V/Tape: What are successful models that have been used in video to preserve and archive historical works, what might apply to new media?

4:00-6:00 pm

ACCESS/CULTURAL DIFFERENCE/SCALABILITY

Moderator: **Su Ditta**

Inclusions, Exclusions and Possibilities in terms of the demography of the new media world and practice, issues of identity, economic access and technology

1. What do you perceive as the demography of the WWW and new media art world? Does this need to change, open, shift? What about audiences?

2. Issues of cultural and class difference

3. Can projects be scaled to assist with access, representation?

4. What are the relationship between commercial, alternative, culturally specific, gallery, production and presentation sites if any?

5. How can shows travel?

Heath Bunting: Issues of access and mobility within net and the web cultures

Doug Porter: The artist run centre, regional practice and economies of scale

Archer Pechawis: Performance based new media works

Maria Stukoff: How is ISEA addressing these issues

7:30 pm

Presentation of the Prototype for the Virtual Museum System,
a project of Van Gogh TV, Hamburg, by Kathy Rae Huffman and Martin Schmitz

SUNDAY MAY 31, 1998

THEME: TECHNOLOGY, ART and SCIENCE

8:45 am

Walk up Tunnel Mountain in the morning

10:45-12:00 noon

**COLLABORATION: ARTIST, ENGINEER, SCIENTIST:
CASE STUDIES AND CONCEPTS**

Moderator: **Sara Diamond**
Collaboration and Methods

Catherine Richards: Issues in collaborating across two cultures

Peter Ride: Developing artist/science collaborations, research attempts in the EU/UK

Michael Century: What can the artist bring to science, vice versa.

What are current program developments of value?

Hideaki Kuzuoka and Saul Greenberg: Out of the box, developing a concept and searching for collaborations, how do scientists think about research?

Jocelyn Robert: The artist and engineer combined, how do artists use tools in different ways? How do they contribute to tool development?

2:00-3:45 pm

Moderator: **Sara Diamond**

Key Note: **David Plant** **OUT OF THE BOX: CASE STUDY**

Detailed case study of virtual museums, how they developed. The role of SGI and software developers, artists and museums.

Respondent: **Michael Century**

Where is research moving in this direction, where does it fit conserving concerns.

Discussion on: Virtual Museums and Galleries

4:00 pm

SUMMARY AND FUTURE STRATEGIES: (Afternoon Plenary)

Moderator: **Jon Tupper**

Key Note: **Su Ditta**

What are the key conclusions and possibilities or strategies coming from the workshop and symposium?

What are some concrete ways that we can move forward?

What are outstanding questions?

Funding and Technology

Response: **David Plant**

How to create a technology pool for presentation and production

5:00 pm

CLOSING RECEPTION