

**WAB**  
**SPECIAL ISSUE**

# CRITICAL PATCH

**Ideas Digital Forum 2018**

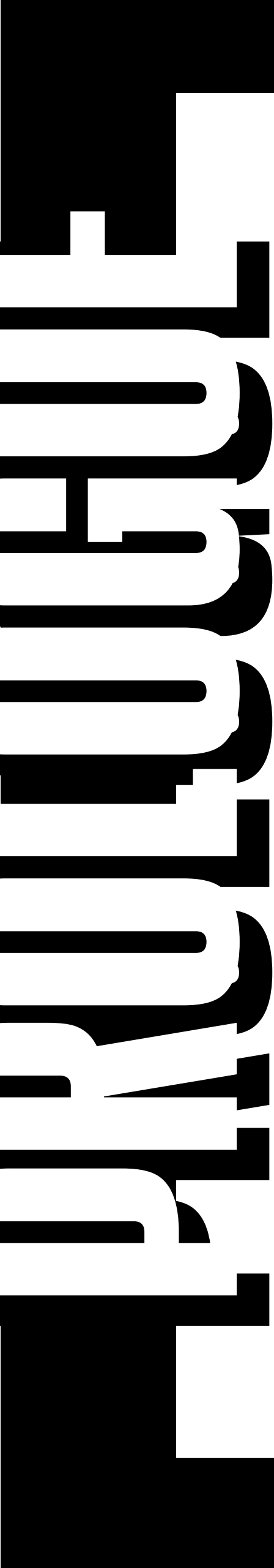
**OCTOBER 12-13, 2018**

**At The Robert McLaughlin Gallery**









At KAPSULA, we operate against the idea that digital tools and objects are less material than more tangible ones. Sure, you can't pick up a PDF like a printed magazine, but unlike physically bound pages ours require ongoing compatibility checks and software updates—and settling in for some comfortable, engaged reading with your screen of choice is a physical challenge unto itself. To us, the materiality of digital things is all too real, and many of our readers and peers in the arts tend to agree. This is to say, when we got an opportunity to partner with The Robert McLaughlin Gallery (RMG) and Ontario Association of Art Galleries (OAAG) on their Ideas Digital Forum, where artists, curators, educators, and other arts workers would gather to discuss the challenges that arise from working with digital technologies, it was a no-brainer.

The Ideas Digital Forum was held in the fall of 2018 at the RMG in Oshawa, Ontario (and even included one of our very own, KAPSULA designer Zach Pearl—otherwise known as the one who is tasked with all those compatibility checks). In the first of two parts of our publishing partnership, we had media artist and educator Adrienne Crossman act as a respondent who participated in the two-day

event, live-tweeted for those who weren't in attendance, and *wrote a critical response* assessing how the forum addressed its two guiding questions. You'll find an updated version of that essay a few pages in to this document. If there's any common theme that can be applied to digital discourse, it must be the update, and that's how we've approached this special issue: How do we re-version and re-contextualize past conversations for present readers? How do we create a digestible reference document, while still accurately representing the forum and its contents?

The RMG and OAAG worked to create an environment distinct from the traditional conference or symposia proceedings through their programming for the Ideas Digital Forum. This is an impulse we've also attempted to carry through in this publication. Rather than printing full presentations, which we encourage readers to *view online* at their leisure, each contributor to this issue has shared a provocation or doorway to thinking through an ethics for the digital era. With these featured projects and presentation excerpts from Alison Humphrey, Steve Daniels, Rozemin Keshvani, and David Bobier, along with audience questions and a reading list,

we offer here an entry point for thinking through the ways technology can help us address prevalent problems both within and beyond the gallery's walls.

It is also worth noting that in programming speak a critical patch is a particular type of update that is not only urgently necessary but sadly temporary—a short-term fix... Although the Ideas Digital Forum generated several important moments of dialogue, its occurrence and its resulting provocations only provide a starting point for a much larger and ongoing conversation that needs to be had throughout the art world. There will likely always be a level of the unknown when it comes to the integration of digital technologies in the gallery due to the ever-changing nature of those technologies. But we're of the firm belief that the unknown holds ample promise for a better, more ethical world, if we all continue to ask the right questions, talk to one another, and most of all, adapt as we go.

—The KAPSULA Team

# PRESENTERS

## DAY ONE

October 12, 2018

*Opening Registration*

*Inauguration / Welcome*

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### **FIRST SESSION: Asking the Right Questions**

In this session, broad conceptual and systemic questions will be highlighted in the opening note and questions from the participants will be gathered and collated. These questions will be referred to throughout the two-day deliberations and reflected upon to forge a collective path forward.

*Opening Note*

*Setting the Agenda —*

*Keynote —*

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### **Listening In: Participant Break-up**

Following the Opening Note, participants will be divided into smaller groups to facilitate the process of raising collectively questions in four categories:

- Artist Practices
  - Audiences
- Collections & Exhibitions
- Digital Competencies

**Presentation —**

Scott Benesiinaabandan discusses his practice and his work *Physic Mysteries, Blood Memories* in the RMG exhibition *Inaabiwin*.

**Responsive Keynote —**

This session will see the first response to the set of questions raised in the form of a Responsive Keynote.

*Lunch*

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### **SECOND SESSION: State of the Field**

In this session we will discuss the current practices embedded in the histories of intersection between art, science, and technology and at the same time discuss the imperatives of ephemeral technologies and its impact on artmaking.

**Art Now / Art Next**

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**Canada Council Digital Strategy Fund presentation w/**

Director of the Digital Strategy Fund, Sylvie Gilbert will present and discuss the state of funding.

# PRESENTERS CONT'D

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## **THIRD SESSION: Alison Humphrey Presentation and Tour**

The artist & scholar speaks to her practice and work Shadowpox in the RMG exhibition *Public Notice*. Followed by Exhibition Tour.

## **DAY TWO**

**October 13, 2018**

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## **FOURTH SESSION: Gallery Making / Re-Making**

This session focuses on how different art galleries have undertaken respective strategies to respond to the impact of digital technology as its core business.

### **Three Case Studies of Art Galleries Response to the Digital Ecosystem**

Whitechapel Gallery

Surrey Art Gallery

New Media Gallery

&

*Q & A and Facilitated Discussion on the Case Studies*

*Lunch*

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## **FIFTH SESSION: Exhibition Making / Re-Making**

To lead the discussion on the emergence of sites of Exhibition Making—the interfaces and materials. How are these works reflecting various themes such as gender-technology debate; ephemeral art; modes of productions and its implication for collection and art historical discourse, DIY culture and new tools.

### **Digital Technology & the Art Gallery: Exhibition, Collection, Audience**

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## **SIXTH SESSION: Learnings and Reflections**

We started with a set of questions and towards the end we take into consideration how we have addressed them or how do we need to re-calibrate our responses to the learnings from the symposium? This session will bring together the thematic questions and nut-bolts issue to the fore allowing participants a distinct take away to their respective institutions.

Facilitators:

*Closing*



ADRIENNE CROSSMAN

The event began with Executive Director of the Ontario Association of Art Galleries, **Zainub Verjee**'s introduction and setting of the agenda. She claimed we need to delineate our past in order to move beyond it, proposing that "innovation means shifting and changing things within a specific framework." Verjee asked what the art gallery is going to become within a digital context, and how art institutions can productively embrace the vastness of the digital ecosystem. Her introduction set the tone for the forum as a whole: there was a significant focus on the historical lineage of media art, which addressed only one aspect of the forum's guiding questions. Complex questions were posed; heady propositions were made.

In his keynote, **Mohammed Salemy** raised an interesting point about how our public art institutions currently face similar challenges to that of libraries during the dawning of the internet; he believes that technology, though the primary contributing factor to these challenges, also holds the solutions. Where he and I disagree is in his argument that curatorial practice has been immune to technological transformation. He views technology—using the example of algorithms built for data analysis around exhibitions and collections—as an objective tool for making curatorial decisions that will help ease

bias in galleries and diversify representation in major exhibitions. Is this truly how curatorial practices should evolve alongside technology? There was no acknowledgement of technological bias, nor discussion of altering hiring practices or targeting the other systematic reasons why exhibitions lack diversity. Salemy's presentation removed the onus from human curators, presumably in hopes that a machine or program will solve the problem for us.

After the audience was broken into groups to brainstorm the conference's key topics, **Niranjan Rajah** led a responsive presentation meant to directly address the comments and questions raised during these participant break-out sessions. These sessions were intended to function as a collaborative tool to help shape the forum itself—a strong idea in concept, but less so in execution. Rajah spent a significant portion of his time speaking about his own work (for which there was a separate dedicated period during one of the afternoon's panels) followed by a brief and loose philosophical interpretation of ideas garnered from the audience. His slides took the form of bullet points removed from their original context—raising a difficult gap between audience intention and respondent interpretation—which were not re-visited or addressed in an in-depth way throughout the remainder of the forum.





It was the artists who grounded many of the discussions throughout the two days by offering tangible, experience-based case studies through which to consider the broader implications of digital technologies in art and curatorial practice. **Scott Benesiinaabandan**'s project **Blueberry Pie Under Martian Sky** (2017), for example, uses VR as a way to tell Indigenous histories in a visceral and embodied way. Benesiinaabandan spoke to VR technologies' potential not only to augment the telling of stories, but also to act as an accessible interface for engaging audiences and connecting more widely to communities, culturally and geographically. Accessibility was also a key point for **David Bobier**, who spoke about his project **VibraFusionLab** and the importance of anticipating audience needs when making exhibitions. He has worked closely with artists and spaces like **Tangled Art + Disability** in Toronto to re-configure and re-imagine technology as a tool to make visiting a gallery and experiencing artwork more accessible. These presenters, among others (notably including **Alison Humphrey** and her participatory installation **Shadowpox: the antibody politic**), showed that participation through technology does not operate in conflict with critical contemplation.

Other informative presentations included the Canada

Council **Digital Strategy Fund** session, which outlined the fund's goals to strengthen digital literacy and re-shape the relationship between citizens and art institutions, and **Srinivas Krishna**'s introduction to the AR/VR learning lab and the ways in which artists and art institutions can use AR/VR technology as meaningful tools for audience engagement.

From an institutional perspective, one of the most optimistic case studies that demonstrated practical solutions to many of the issues raised during the forum was presented by **Gordan Duggan** and **Sarah Joyce**, co-directors and co-curators of the **New Media Gallery** in New Westminster, BC. They discussed their unique funding model—the space is completely funded by the city, and they function without a board—and their direct engagement with the community, where every visitor is offered a curatorial tour. By being “on the floor” and greeting their visitors, Duggan and Joyce not only collect valuable demographic data, but are able to educate a diverse audience about media art and what art can be. They exhibit emerging media artists alongside established and internationally renowned artists such as Tracey Emin and Martin Creed, and employ an equitable curating model, claiming to have one of the highest percentages of female artists showing in a publicly funded art institution. The





gallery is extensively tailored to suit the needs of each exhibition, re-built and re-configured, while remaining environmentally conscious by recycling studs, drywall, and construction materials. The digital ecosystem co-exists with and acts upon the natural ecosystem, an important point to include in an event that looked to plan for the future.

With notable exceptions, much of the forum served as an idealistic reflection on the past, with less attention paid to the present and few practical propositions made for the future. The majority of the speakers represented a precedent for new media art production and presentation in Canada that, although important historically, did not entirely reflect current discussions surrounding digital and technologically-mediated artworks. The event would have benefited from an increased emphasis on innovative and emerging practices, and a more optimistic sightline for where art's digital-age accessibility will lead us.

Public art institutions often program years in advance and are slower to respond to cultural and technological shifts than their artist-run and DIY counterparts. Emerging artists and curators are generally more attentive to the shifting landscape of (always) new media, and tuned in to the rapid

evolution of technologically mediated and digital art works in both form and content. When the forum set out to contextualize and better understand our relationships to digital art practices in the current moment, what was recognizably missing in its program were cross-generational dialogues between public art institutions and the students and emerging practitioners who will make the technologically-driven futures of the art world. The ways in which “**digital natives**” understand and approach technology is vastly different from those born a decade or two prior, and with limited space for multi-generational input, institutions large and small put themselves at a significant disadvantage.

A hashtag that gives a platform to a community of young queer artists of colour (**#arthoe/art hoe collective**), or a long-term Instagram performance criticizing a younger generation's toxic relationship to social media (**@amaliaulman**), being worthy of institutional recognition is still a far-off concept for some in the arts—not to mention general audiences. A stronger emphasis should be put on educating institutions, as well as their audiences, about the complex, material lives of digital and media artworks, without establishing a hierarchy of technologies and their applications. In order to use digital tools effectively in the gallery, we might start by closing the gap





in understandings of why digital media matters—why to invest in or value more ephemeral performative works, or artwork in the form of digital files that can be infinitely re-produced.

1. Large art institutions are behind in analyzing and responding to digital art and culture, and would benefit from improved systems for digital data analysis.
2. There's opportunity for reforming the more rigid systems of larger institutions by looking to smaller organizations—both the ways in which they have approached the collection of data and the changes they've implemented as a response to artist and audience feedback.
3. "Art that behaves breaks," according to Steve Daniels' succinct life cycle of new media artwork. Trust that the artist wants the work to succeed just as much as the curator and institution do.
4. Work needs to be done to ensure that emerging digital practices are recognized within the larger lineage of art, rather than being subcategorized simply (and separately) as digital art.
5. Art institutions need to make room for specialized curators who possess in-depth knowledge of both the material and social concerns pertaining to digital art.

6. We need to create new public space for the dissemination of art and culture that more seamlessly engages the physical and the digital through mixed realities.



**ADRIENNE CROSSMAN**  
(She/Her, They/Them)

is an interdisciplinary artist, educator and curator working in Hamilton and Windsor, Ontario. She holds an MFA in Visual Art from the University of Windsor (2018), and a BFA in IntegrateMedia with a Minor in Digital and Media Studies from OCAD University (2012).

Their practice investigates the liminality between the digital and the physical while highlighting queer sensibilities in the everyday.

Crossman is interested in how the terms trans\* and non-binary apply to media as well as gender, and she creates queer interventions through the manipulation of digital media and popular culture with a focus on the queer potentiality of the non-human. Crossman's curatorial practice involves a strong emphasis on fostering community within the digital new media art world and bridging the gap between virtual and physical space.

Managing promotion of  
marketing in a digital age

Contemplation vs. participation

How are institutions using  
technology to advance the experience of the work?

No budget/equipment/or staff knowledge

Digital archiving

Diversity and accessibility

Concerns over  
the obsolescence  
of current data

Politics (?) of technological failure

Curating technological work – the challenge of integrating  
work into larger exhibition space

Instantaneous obsolescence

Training is outdated

Ownership

Longevity of work and hardware

Shifting priorities to different ways  
of accumulating value

Why are we so committed to maintaining the  
value system of originality/aura capital?

Smooth integration

Concerns about the exclusion of  
unconventional practices





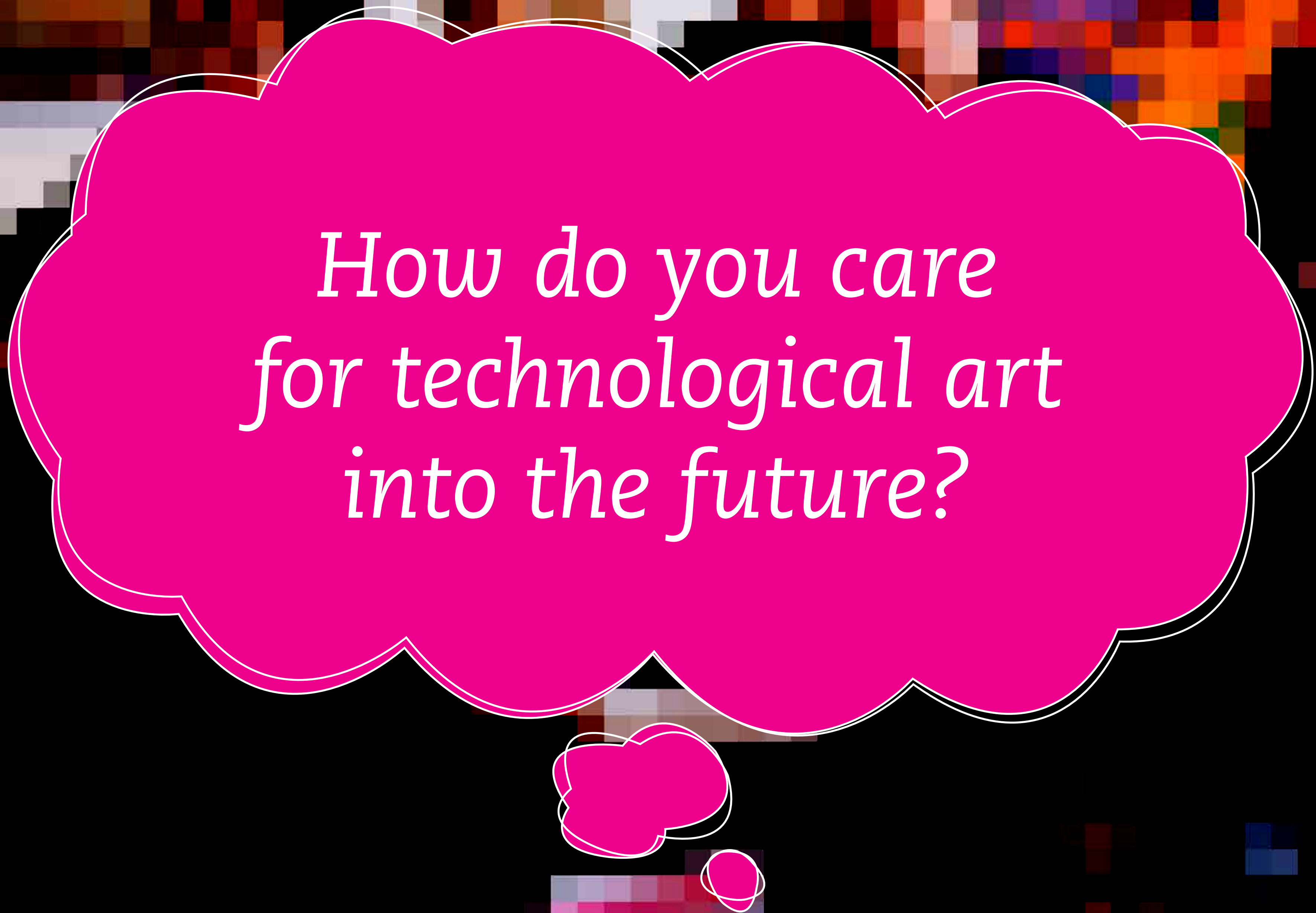
**Abi**

*Loves dancing in the rain, especially after dark, holding the hand of her smallest daughter. She is working on her temper, her taxes, and the introduction to Buddhism book she purchased at the airport.*



**Ebi**

*...is eleven years old and has never been kissed. But she has a plan and a photograph in her pocket and a sense that once the kiss happens she will be able to concentrate on math and the next project: bridge building.*



*How do you care  
for technological art  
into the future?*



# Life Cycle of Electronic Art

**Reflect:** A reflective debrief can go a long way to future success. Keep it technical. Artists can become aware of challenges while galleries build their reputation as serious exhibitors of living art.



**Stability:** Open dialog between the gallery and artist about expectations at this stage can help ensure a successful show. Premiering works will have unknowns — for artists and galleries alike — this is part of the joy bringing new works into the world.

## Art that Behaves, Breaks



**Reality - Riders and Responsibilities:** Artists should provide manuals for use, as well as daily, weekly and longer term maintenance. Galleries can grow community by reaching out to local makerSpaces or colleges and universities to find tech support if needed.

**Out Reach:** Use the unique position of behavioural works to leverage new audiences. Many Artists will work with outreach and education teams to create discussion topics.



**Reach Out:** Find a young local artist who's practice also explores technical and conceptual spaces. Exchange support work for a chance to meet artists. Opportunities to mentor at this stage are easy to provide.

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**Art that Behaves, Breaks** Artists and galleries, can choose to ignore this truth and risk failure or face it together and seize upon opportunities to grow capacity and new audiences.

**Create** Artists working with robotics, kinetics, electronics, interactivity and hardware agency strive to create stable systems that bring their concepts and ideas to life. They know their work will require some level of maintenance.

**Crate** As a work is crated for its journey from the relative safety of the studio to the reality of audiences and exhibition spaces artists will have a strong sense of the maintenance and upkeep demands that their piece will bring. Discuss now.

**Chaos (Install)** Tech demands associated with installation of this kind of work can be huge. Artists will expect long days (12+ hours) and access to gallery resources at all times. Community bridges and local staff are invaluable here. Artists should be prepared to offer maintenance training to those responsible and give staff and partners the chance to practice the maintenance steps.

**Crow (Exhibit)** There are *real* risks for artist AND gallery in showing behavioural work — but there are also great payoffs. Kids will bring their parents to galleries to see behavioural art. Entire festivals thrive by embracing the challenges of non-static art.

**Close** Depending on crating this may require a return trip for the artist or at least a well put together shipping manual and instructions to those who will pack. Ideally, teams that will pack participate in the uncrate / and early install. Discussing this before a work ships can help keep costs under control.

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Content first present as part of the  
OAAG - 2018 Digital Ideas Forum



*What about alternate histories and interpretations? How can alternate histories and interpretations be activated by technology?*

# WHAT ARE THE IMPLICATIONS OF THE DIGITAL?

**The canon is threatened and should be threatened.** We can no longer rely upon an established canon, assume curatorial authority over narratives, or assume there is a narrative to disclose behind every work. Didactic presentations with reliance on overarching grand narratives are impervious to the heterogeneous contexts and interpretations in which new media works emerge and subsist. Works that are randomly generated or subject to viewer intervention may stealthily circumvent the curator's hand.

**Notions of present, past, and future have become interchangeable and plastic,** causing works' immunity to teleological and consecutive narrative frameworks. Indeed, the idea of 'narrative' may be transformed in tandem, becoming equally multiplicitous, heterotopic, entangled, and plastic.

**Surveillance and self-surveillance have become key elements in works,** suggesting the need for increased recursivity, viewer involvement, and awareness of individuals' agency in the context of exhibitions.

**Engaging the viewer. The viewer completes the work.** A viewer may be thought necessary to a static or fixed work of art (painting being the classic example); however, this requirement is classically epistemic (to see, to encounter, to experience, to receive information) and not ontological.

Indeed in the case of classically modernist works, Clement Greenberg argued that in focusing on their own essential "medium-specificity," these works were wholly autonomous, self-sufficient, and self-referential. Nevertheless, even where a viewer may be said to "complete" a painting by the act of viewing, reflecting, or being spiritually moved or inspired, the painting's ontological status remains unchanged despite the viewer's agency. Unlike these stand-alone works, many new media and time-based pieces are ephemeral, incomplete, or subsisting in a Heraclitan state of continual becoming—their ontological status uncertain but for their relational quality. Indeed, one might argue that such works do not become art until participated in, engaged with, activated, or acted upon by the viewer. The viewer's agency is required to complete the work. Its ontological status is thus consistent with its intent. This invitation to the viewer poses an extreme risk, one that is social and therefore inherently political; in turning away from such a work, the viewer renders it inert, incomplete, and ineffectual. The curator may therefore be charged with an ethical imperative to prioritize the work's accessibility to widely varied audiences. Moreover, in this case narrative assumes the nature of process, an unpredictability that's grounded in its inseparability from individual viewers. The work therefore assumes a political character, dependent as it is upon a public and an action that has consequences both for the work and for the world external to the work.



## HOW MIGHT THE MUSEUM, EXHIBITION SPACE AND CURATOR RESPOND TO THESE CHALLENGES?

**That the canon is threatened should not be shied away from or concealed.** The existence of a canon may be challenged not only through interpretation and dialogic situations but likewise through placement and inclusion of artworks in exhibitions. These curatorial choices have potential to reveal the underlying rules and assumptions that have to this point governed the canon, and the hidden influences that bring artworks into being (and, similarly, define the armature and conceptualization of exhibitions).

**Promoting heterogeneity within the museum.** That there are many histories, overlapping and at times conflicting, should be regarded as a museum resource to be mined as a source of knowledge production. By facilitating intergenerational, intercultural, and ideological crossover, curatorial design might enable the visitor as a curator who determines their own experience, and make space for alternative, under-represented histories. The exhibition space, in order to reflect this imperative, must therefore become dynamic, activating its own internal feedback loops and generative spaces.

**Context is half the work.** The curator must consider how best to engage the viewer and promote accessibility, and, where required, either change the museum or act outside of the agency of the museum to achieve higher levels of engagement. The curator must also be willing to follow the leadership of the artist, who reaches viewers beyond the museum's boundaries through shops, pop ups, fairs, markets, public spaces, educational institutions, libraries, corporate lobbies, and the street.

**Agency.** The use of mirrors, reflective works, and surveillance equipment, as well as permitting camera phones and recording devices in the exhibition space might assist in facilitating viewers' self-awareness as an agent of the exhibition. Agency is necessarily political and the recognition of one's ability to affect transformation is critical to how many of these works function.

**Participation.** Similarly, the viewer must be recognized as real player in the realization of work, with the curator working to establish situations and opportunities that encourage questioning, haptic experience, encounter, contribution, and play. Exhibitions structured as events and live art situations such as those regularly taking place at Tate Modern's Tanks and Turbine Hall provide helpful examples.

**Recognizing that viewer interaction creates new challenges for both display and documentation.** If visitor encounters are understood to form part of the work, we must consider whether such experiences should be documented so as to permit their inclusion in further iterations of the work. Works that are inherently performative or temporally-driven might better be understood as 'projects' or 'investigations,' as in the case of Julia Scher's iterative work, the multi-channel live/recorded surveillance system created for SFMOMA, Predictive Engineering-1-3, whose future iterations necessarily reference its past.

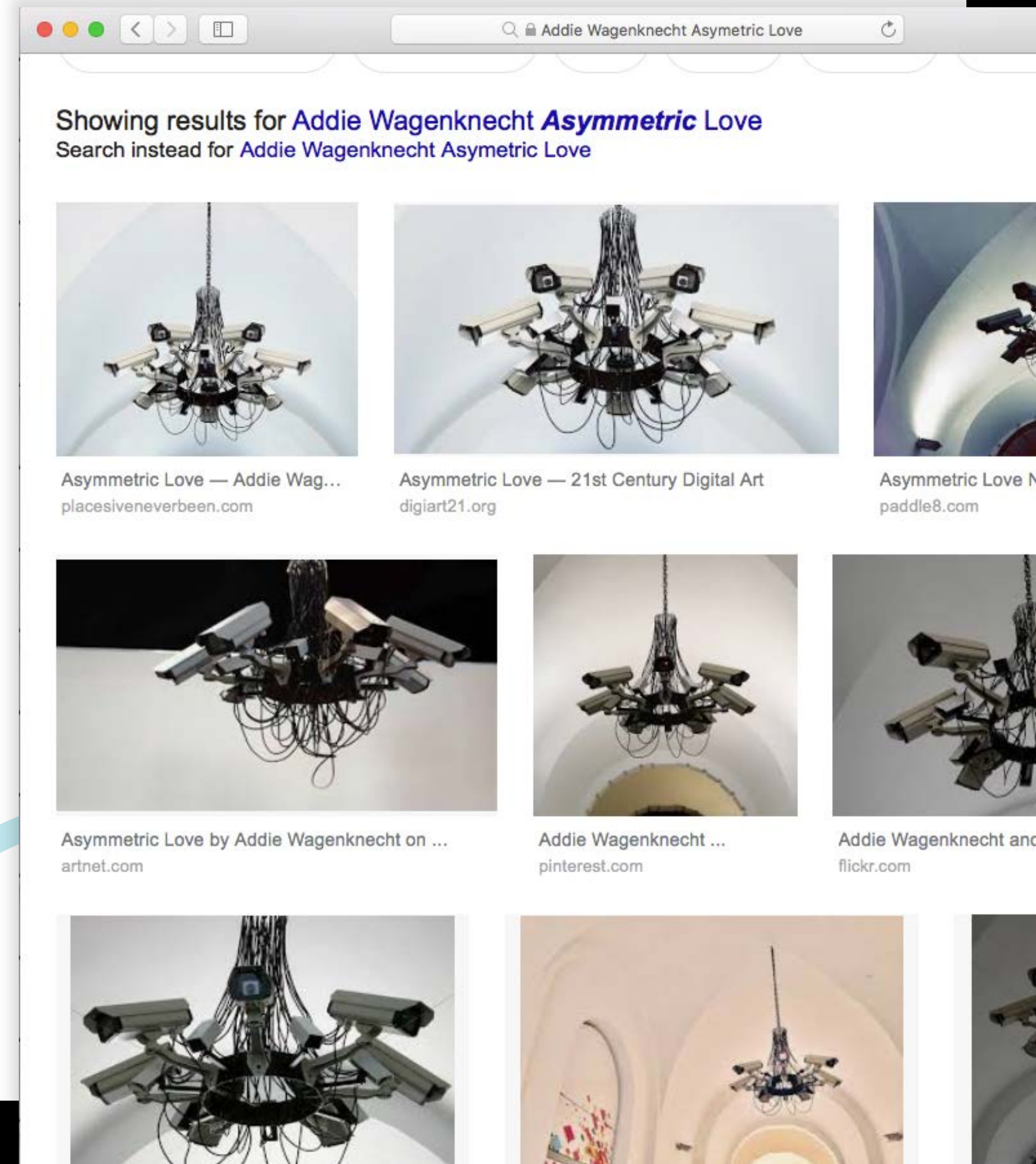


**Enabling responses** to the canon or to an exhibition layout can be achieved by adopting democratic models for feedback, such as the use of social media, playback monitors, questionnaires, and video-taped reactions. Viewer response offers insight into the curatorial design and its underlying assumptions, while expanding the context of the work. Although artist-curated exhibitions are common practice today, museums may consider more radical measures to implement institutional critique internally, engaging community-based working groups in critiquing collections and in procuring display, design, and curatorial advice—a practice spearheaded by the Van Abbemuseum in Eindhoven, since the directorship of Charles Esche in 2004.

**Non-curated exhibitions.** The museum may consider strategies of un-curation or non-curation that draw on random or, alternatively, algorithmic procedures to generate collection displays, thereby involving the museum in a deep examination and critique of both canon and curatorial bias.

**Documentation**, including opening up the archive to increased public access, may further disclose and disrupt the canon by revealing museums' economic interests and political and social imperatives. Hans Haacke's Solomon R Guggenheim Museum Board of Trustees is a primary example.

**Truth under fire.** The digital implicitly challenges our accepted notion of truth as a universal and unchanging. Rather than desperately clinging to what is perhaps an outmoded and static understanding of truth, the museum is tasked with exploring alternative epistemologies and world-views that consider truth as transformational, in a state of flux, instructive, or perhaps even relational. Our 'post-truth' paradigm calls for the museum to adapt itself to collaborative spaces where truth is critically and constructively challenged, examined, and subject to reconstruction.







### Bel

*Foster mother to twelve. Two children still in middle school, one a fire starter. School volunteer. Lay minister. Only slightly falling apart. Spends anxious midnight moments deciding whether or not to adopt number thirteen, a child who could change our modern understanding of physics.*



### Sei

*Spiritual guide to thousands.*

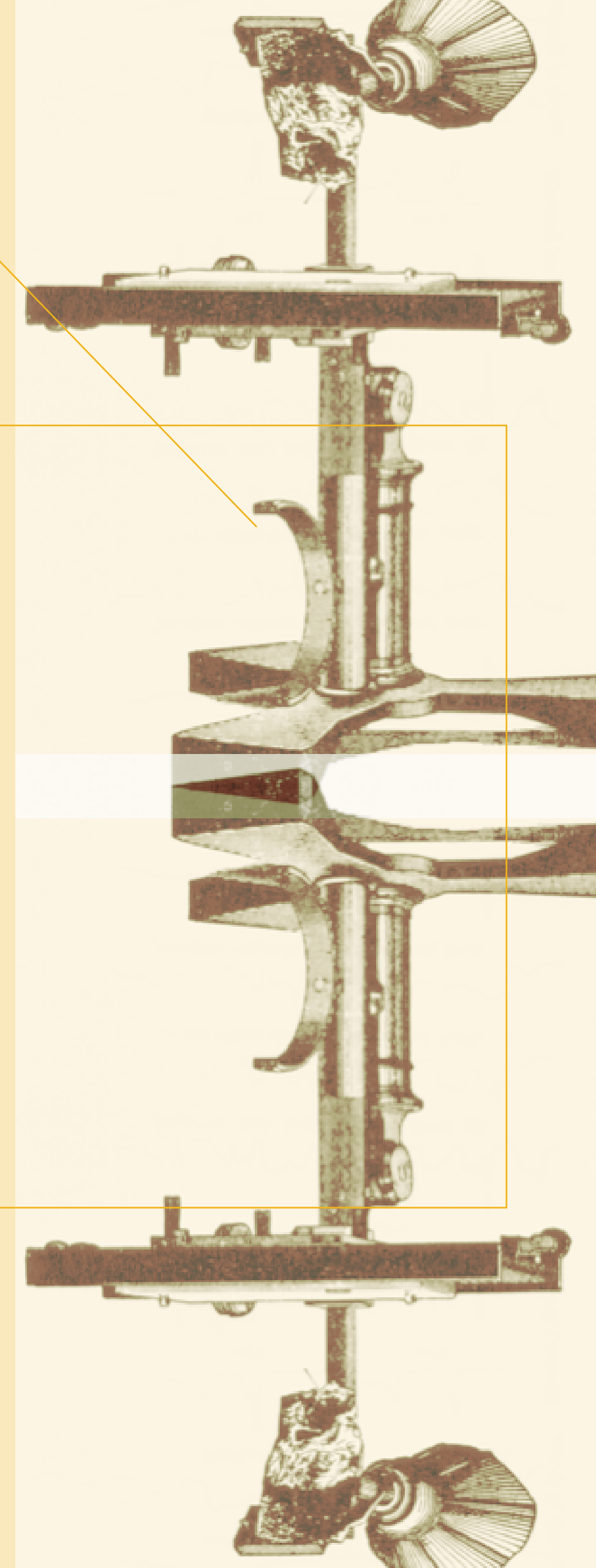
*How can technology improve  
inclusivity and accessibility  
in the gallery?*

*How are institutions using technology to  
advance the experience of the work?*



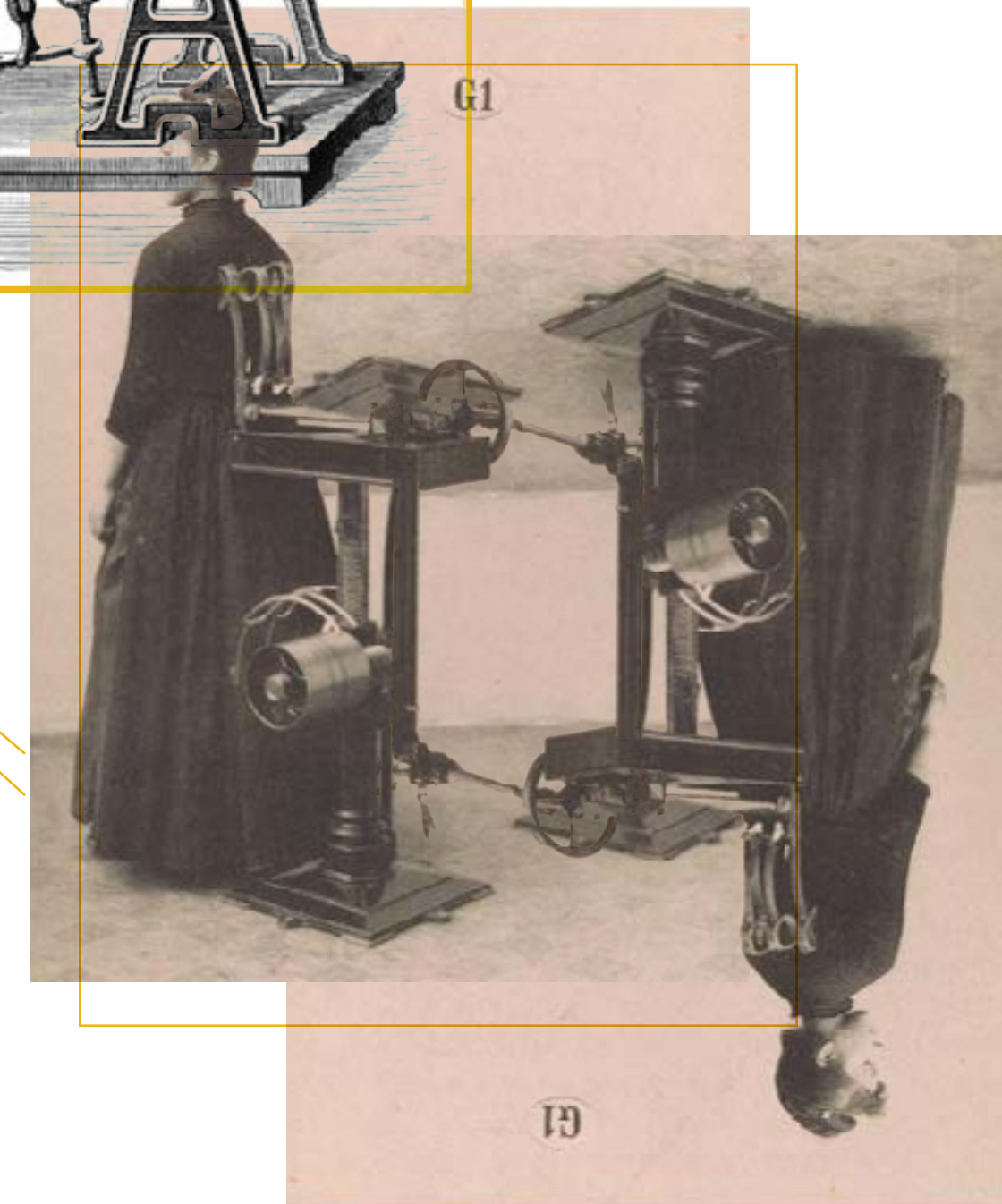
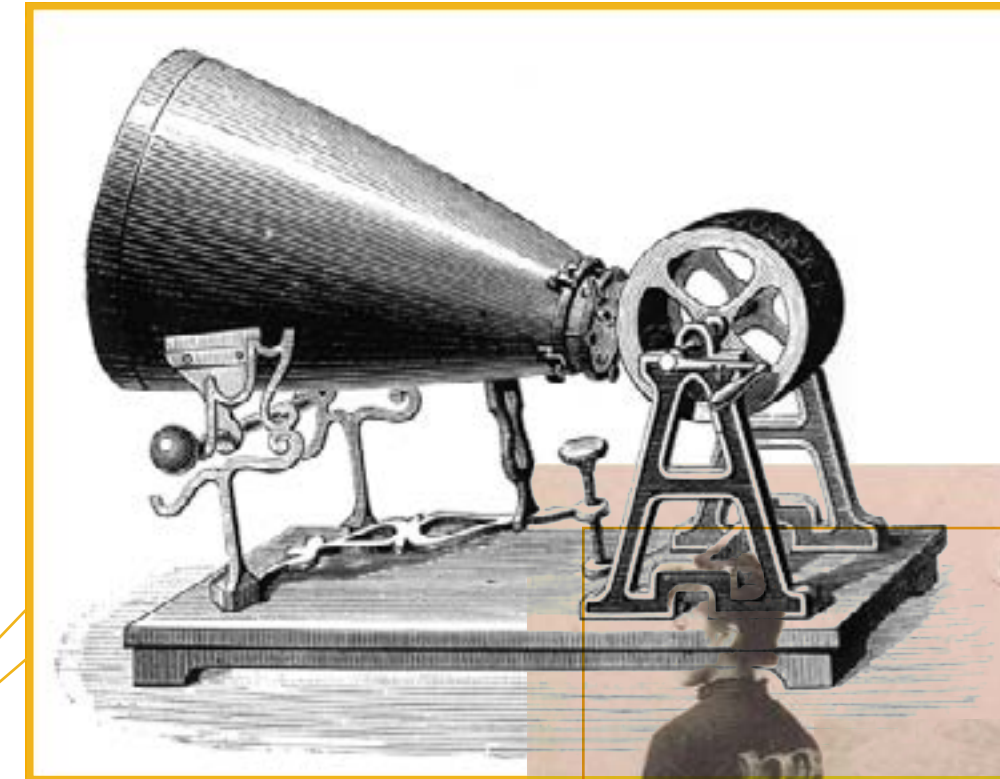
VibraFusionLab Collective (formerly VibraFusionLab) is internationally the first disabled artists-led lab and creative research project whose mandate is to support increased accessibility in contemporary art practices. Through the use of multi-sensory and tactile arts, the collective works to facilitate participatory art experiences with greater access for broader, more diverse audiences.

VibraFusionLab Collective (VFLC) promotes the creation of new accessible art forms, builds its own inclusive technologies that have the potential to expand art-making practices, and investigates new avenues of sensory accessibility for artists and audiences of all abilities. VFLC emphasizes the needs of deaf, blind, and disabled communities, creating more inclusive environments for audiences from those communities while forging connections with hearing and non-disabled audiences. In prioritizing a holistic reliance on sight, sound, smell and touch as valuable modes of knowing, understanding, and communicating, VFLC encourages the public to think critically about how we experience artwork individually and collectively.



VFLC actively challenges social perceptions of body abilities and limitations— deconstructing barriers associated with deafness and disability and providing equal opportunities for artists across a spectrum of ability. The collective assists artists in the production of integrated programming that is representative of multiple backgrounds, cultures, perspectives, and abilities. VFLC’s signature research implements “vibrotactility” technology as a creative medium with a capacity to combine visual, audio, and tactile elements into a highly emotional and sensorial art practice.

In their use of accessible technologies VibraFusionLab Collective bridges distinct methods of communication and language by interpreting, translating, or transforming one modality to another. The collective pioneers experimental multi-sensory approaches, which allow for the transitioning and re-interpreting of content and experience from one medium to another.





*How do we define digital literacy?*

*Who has access to expertise and technical skills?*

# REQUIRED READING

1. Cameron, Fiona and Sarah Kenderdine (2010). *Theorizing Digital Cultural Heritage: A Critical Discourse*. (Cambridge: The MIT Press).
2. Cook, Sarah, Beryl Graham, Verina Gfader & Axel Lapp (eds) (2010). *A Brief History of Curating New Media Art Conversations with Curators* (Berlin: The Green Box).
3. Crawford, Dr. Brett Ashley & Elizabeth Kane (2018). *The Augmented Museum: Essays on Opportunities and Uses of Augmented Reality in Museums*, (Pittsburgh, PA: Carnegie Mellon University: ETC Press).
4. Dziekan, Vince (2012). *Virtuality and the Art of Exhibition, Curatorial Design for the Multimedial museum* (Chicago: University of Chicago Press).
5. Giannini, Tula, Bowen, Jonathan (eds.) (2019) *Museums and Digital Culture New Perspectives and Research* (New York: Springer International Publishing).
6. Graham, Beryl (2016). *New Collecting: Exhibiting and Audiences after New Media Art* (Abingdon & New York: Routledge).
7. Graham, Beryl and Sarah Cook, foreword by Steve Dietz (2010). *Rethinking Curating: Art After New Media* (Cambridge: MIT Press).
8. Kidd, Jenny (2014). *Museums in the New Mediascape: Transmedia, Participation, Ethics*. Surrey (England: Ashgate Publishing Limited).
9. (2015) *No Internet, No Art* (Lunch Byte Anthologies).
10. Parry, Ross (ed.) (2010). *Museums in a Digital Age*, Leicester Readers in Museum Studies (Abingdon and New York: Routledge).
11. Parry, Ross (2007). *Recoding the Museum: Digital Heritage and the Technologies of Change* (New York: Routledge).
12. Paul, Christiane (ed.) (2008). *New Media in the White Cube and Beyond* (Berkeley: University of California Press).
13. *The Arts in a Digital World—Literature Review*, prepared for the Canada Council for the Arts (2017) <https://canadacouncil.ca/research/research-library/2017/02/the-arts-in-a-digitalworld-literature-review>

- 1 The essays in this volume ground theory in practice, considering how digital technology might be used to transform institutional cultures, methods, and relationships with audiences.
- 2 This book of interviews tracks the work of curators in the field of new media art in order to consider the massive changes and developments over a relatively short period of time.
- 3 This collection from contributors to the Arts Management and Technology Laboratory offers perspectives on how museums are adapting to AR and similar digital disruptions.
- 4 Designed around contextual studies of virtuality and the art of exhibition, this interdisciplinary volume applies practice-based research to a broad range of topics, including digital mediation, spatial practice, the multi-media museum, and curatorial design.
- 5 Offering a corpus of new evidence, the authors trace the digital evolution of the museum and that of their audiences, now fully immersed in digital life, from the Internet to home and work.
- 7 The authors, both of whom have extensive experience as curators, offer numerous examples of artworks and exhibitions to illustrate how the roles of curators and audiences can be redefined in light of new media art's characteristics.
- 8 This insightful book unpacks a number of contradictions that help to frame and articulate digital media work in the museum and questions what constitutes authentic participation.
- 9 By opening up the often narrowly-defined discursive field of "post-internet," artistic practices are examined thematically within the larger context of digital culture.
- 10 Divided into seven parts (on information, space, access, interpretation, objects, production and futures), the book presents a series of cross-sections through the body of digital heritage literature, each revealing how a different aspect of curatorship and museum provision has been informed, shaped or challenged by computing.
- 11 Drawing upon an impressive range of professional and theoretical sources, this book offers one of the first substantial histories of museum computing. Its ambitious narrative attempts to explain a series of essential tensions between curatorship and the digital realm.
- 12 Edited compilation including case studies.
- 13 The Canada Council for the Arts has developed a digital strategy that addresses a simple but essential question: How can the arts sector in Canada stay relevant by responding more effectively to the changes and upheavals caused by digital technologies?



# FURTHER READING

1. Krysa, Joasia (ed.)(2006). *Curating Immateriality [Data Browser no. 3]*(New York: Autonomedia).
2. Lichty, Patrick (2002). "Reconfiguring the Museum: Electronic Media and Emergent Curatorial Models," originally in *SWITCH Journal* (February 2002). <http://kapsula.ca/treats/Lichty-ReconfiguringTheMuseum.pdf>
3. Marx, Gary T. (2004). *Windows Into the Soul: Surveillance and Society in an Age of High Technology* (University Chicago Press).
4. McHugh, Gene (2011). *Post Internet: Notes on the Internet and Art* (Brescia, ITL: Link Editions).
5. Nichols, Bill (1988). "The Work of Culture in the Age of Cybernetic Systems". Noah Wardrip-Fruin and Nick Monfort (eds.), *The New Media Reader* (Cambridge, MA: MIT Press)(2003). 625-642.
6. Rivers Ryan, Tina (2016). "Nam June Paik, Electronic Superhighway: Continental U.S., Alaska, Hawaii" in *Smart History*: <https://smarthistory.org/nam-june-paik-electronic-superhighway-continental-u-s-alaska-hawaii/>
7. Sandals, Leah (2016). "8 Things Everyone Needs to Know About Art and Disability". *Canadian Art Online*: <https://canadianart.ca/features/7-things-everyone-needs-to-know-about-art-disability/>

- 1 An insightful collection of essays and interviews that outline a collective strategy towards new and innovative models for curating online art.
- 2 Pioneer net artist, curator and critic Patrick Lichty argues for new and radical methods of display within galleries in order to accomodate the changing demands of 'new' media.
- 3 Marx sums up his life's work in surveillance studies while providing entertaining and even joyful parables to illustrate his concepts.
- 4 The definitive text for understanding the cultural origins of post-Internet art and why it matters to a particular generation of artists.
- 5 An oldie, but a goodie! Nichols channeled the foresight and the ardour of Walter Benjamin in the late 1980s in order to analyze the shifting nature of culture itself as its own production became intertwined with electronic processes of control and knowledge representation.
- 6 A brief but highly informative look at Paik's influential practice.
- 7 Essential takeaways from a conversation with Eliza Chandler, Artistic Director of Tangled Art+Disability



**Bao**

*Is one of the last knowledge keepers in the village.*



**Ima**

*Tomorrow she will talk a woman on the bridge out of committing suicide.*



# PRODUCTION

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The Robert McLaughlin Gallery is a vibrant and engaging art gallery dedicated to sharing and protecting the stories of our communities through art, shared authority, education, and engagement. The Gallery is a meeting place for exploration and experimentation, a place where art, artists, and the community come together in conversation.



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