

# UNCERTAIN SPACES

## VIRTUAL CONFIGURATIONS IN CONTEMPORARY ART AND MUSEUMS

INTERNATIONAL CONFERENCE

**31** OCT - **1** NOV 2014

CALOUSTE GULBENKIAN FOUNDATION  
AUDITORIUM 3, LISBON

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Organisation:

Gulbenkian Next Future Programme in cooperation with Instituto Superior Técnico, Universidade de Lisboa and Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, within the framework of the unplace project.

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# **UNCERTAIN SPACES**

## **VIRTUAL CONFIGURATIONS IN CONTEMPORARY ART AND MUSEUMS**

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# **INTRODUCTION**

## **UNCERTAIN SPACES VIRTUAL CONFIGURATIONS IN CONTEMPORARY ART AND MUSEUMS**

**Gathering the contributions of researchers, artists and curators, this conference aims to examine the different ways in which contemporary art and museums are reconfigured in virtual environments.**

Over recent decades, and especially since the generalisation of the Internet, artists have been actively exploring the potentialities of new media languages and communities, often blurring artistic categories. Movements like Digital Art or Internet Art clearly demonstrate how these technological means have shaped challenging new territories for contemporary art, not only in terms of creation, reception, and participation, but also regarding its preservation collection, curatorship, and exhibition.

Yet, to what extent is the permanence of the 'physical' determining the shape of virtual art works and environments? What are the differences between digital representations of an existing museum building and a purely virtual, Web-based exhibition space? How are we to study, classify, preserve and exhibit Internet art works and collections? How is the emergence of the 'intangible' affecting heritage, exhibition design, art practices and public participation? Is 'intangible museography' a new field of specialisation for scholars, museum professionals and independent curators?

The International Conference "Uncertain Spaces: Virtual Configurations in Contemporary Art and Museums", organized within the framework of the unplace project, aims to critically examine the different ways in which museums, artists, curators, conservators, and academics are dealing with these questions.

# **PROGRAMME**

# PROGRAMME

## FRIDAY 31<sup>ST</sup> OCTOBER 2014

8:30-9:30 - Participants' registration

### 9:30 - OPENING SESSION

#### 10:00 - KEYNOTE SPEAKER:

**Annet Dekker** – Curating in Progress. Moving between objects and networked processes

#### Debate

Chair: **Susana S. Martins**

11:00 - Coffee break

### 11:30 - SESSION 01: ONLINE COLLECTIONS, ARCHIVES AND DATABASES

**Andrew Brooks** – The Planetary Datalinks

**Teresa Nobre** – Owner rights vs. User rights: the role of museums and galleries in the copyright play

**Colectivo de Curadores** – ProjectoMAP - Map of Portuguese Artists

**Sören Meschede** - Curators' Network: digital tools for interconnecting peripheries

#### Debate

Chair: **Rita Macedo**

13:30 - Lunch break

### 15:00 - SESSION 02: VIRTUAL MUSEUMS AND EXHIBITIONS

**GUEST SPEAKER: Alexandra Bounia** – Beyond the 'virtual': intangible museographies and collaborative museum experiences

**Marialaura Ghidini** – Curating web platforms: the rise of the distributed exhibition, online and offline

**Ja-Mei Or** – Audience as Art: Redefining Taste, Consumption, and the Art Object within Individual Engagement with Internet Art Platforms

#### Debate

Chair: **Maria Vlachou**

16:30 - Coffee break

#### 17:00 - KEYNOTE SPEAKER:

**Giselle Beiguelman** – Corrupted Memories: aesthetics of ruins and digital museums

#### Debate

Chair: **Clara Caldeira**

## **SATURDAY 1<sup>ST</sup> NOVEMBER 2014**

### **10:00 - KEYNOTE SPEAKER:**

**Juan Martín Prada** – Curating Internet Art today

#### **Debate**

Chair: **Helena Barranha**

11:00 - Coffee break

### **11:30 - SESSION 03: DIGITAL AND INTERNET ART**

**GUEST SPEAKER: János Tari** – AVICOM and FIAMP.2014 - Promoting digital projects and virtual exhibitions worldwide

**Marie Meixnerová** – The situation of Net Art and Post-Internet Art in the Czech Republic and current strategies for its presentation in an international setting

**Catarina Carneiro de Sousa & Luís Eustáquio** – Art Practice in Collaborative Virtual Environments

**Rita Sá** – Individually Collaborative - A Case Study on Open Art and Technology - Driven Open Communities

#### **Debate**

Chair: **Carlos Pimenta**

13:30 - Lunch break

### **15:00 - SESSION 04: NETWORK CULTURES, POLITICS AND PARTICIPATION**

**Andrew Dewdney** – Resolutely Analogue: Museums, Media and Interface Value

**Roberto Terracciano** – On Geo-Poetic Systems: geo-hacking and virtual interventions inside and outside the museum space

**Luise Reitstätter & Florian Bettel** - Right to the City! Right to the Museum!

**Stefanie Kogler** – Digital Histories and Digital Archives of Latin American and Latino Art – New Constellations for Old Problems

#### **Debate**

Chair: **Alexandra Bounia**

17:00 - Coffee break

### **17:30 - CLOSING SESSION**

## **KEYNOTE SPEAKERS**

## **CURATING IN PROGRESS. MOVING BETWEEN OBJECTS AND NETWORKED PROCESSES**

**Annet Dekker**

The term 'process' is used to signify the creation or development process of a work, which may or may not lead to a specific outcome. In art history this is known as process art, a movement from the 1960s when artists emphasised the 'process' of making art by stressing concepts of change and transience. In computing, a process is an instance of a computer programme that is being executed. It contains the program code and its current activity. The process happens in between an input and an output. Put in simple terms, a process is a series of actions, changes, or functions that bring about some kind of result. Although there can be an end point, this is not always the case. Furthermore, processes are often unstable. During execution, noise can appear or develop, causing errors, uncertainty and misunderstanding. Processes are not independent either; they address themselves and are connected to other elements and dynamics. As such, the nature and power of processes can be grasped through their relations.

For the purposes of this presentation, my main focus is on the practical design and function of computational processes in art. This means that I will turn my attention to the creation and development of contemporary art to see how computational processes are used and in what ways such examples can influence social and cultural conduct. Examples range from integrating Facebook API's in gaming, addressing commercial e-book publishing companies like Amazon.com, and using Web2.0 commenting strategies. Whereas some of these artworks include computing processes, they are not restricted to them. Often these projects extend beyond the systems they examine and use. In particular, I will address the role and function of curators and art institutions to see in what ways they are dealing with artworks that are intrinsically process-based. I shall also question whether dealing with processes requires a different attitude and, if so, how the art world can adapt to the changing requirements of the mutable artworks that it presents and collects.

**Annet Dekker** is an independent researcher and curator. She is currently core tutor at Piet Zwart Institute, Rotterdam (Master Media Design and Communication, Networked Media and Lens-Based Media), and Researcher in Digital Preservation at TATE, London. Previously she worked as Web curator for SKOR (Foundation for Art and Public Domain, 2010–2012), was programme manager at Virtueel Platform (2008–2010), and head of exhibitions, education and artists-in-residence at the Netherlands Media Art Institute (1999–2008). From 2008-2014 she wrote her Ph.D. at the Centre for Cultural Studies, Goldsmiths University, London, under the supervision of Matthew Fuller. The thesis is entitled: *Enabling the Future, or How to Survive FOREVER. A study of networks, processes and ambiguity in net art and the need for an expanded practice of conservation.* For more information see: <http://aaaan.net>; <http://nl.linkedin.com/pub/annet-dekker/73/bbb/175> or <http://goldsmiths.academia.edu/annetdekker>  
[annet@aaaan.net](mailto:annet@aaaan.net)

## **CORRUPTED MEMORIES: AESTHETICS OF RUINS AND DIGITAL MUSEUMS**

**Giselle Beiguelman**

This lecture addresses some specific characteristics of contemporary media culture and their relations with artistic practices that discuss memory issues in the digital realm. I will focus on aesthetics of noise, code corruption and appropriation of disposable technologies. My aim is to interrogate the ways in which this kind of aesthetics dialogues with fragmented spaces, urban fractures and programmed obsolescence. Using my own art works and those of other artists, (such as Lucas Bambozzi, Benjamin Gaulon, os Gambiólogos, Brian Mackern, Rosa Menkman and Ernesto Oroza) as a basis, I suggest that glitch, recyclism and other similar movements/genres point to critical views of contemporary culture and memory. Instead of celebrating a progressive stable future, their peculiar “ruinology” allows us to deal with the social and emotional perception of loss without betting on an imminent process of disappearance and programmed obsolescence. As a result, the aesthetic of ruins of the 21st century constitutes a fertile ground for the proposing of new parameters for archiving and museum systems in the digital age.

**Giselle Beiguelman** is a media artist, curator and professor at the School of Architecture and Urbanism, University of Sao Paulo (FAU-USP), Brazil. Her work includes interventions in public spaces, networked projects and mobile art applications, exhibited internationally in renowned media art museums, research centres and contemporary art venues, including ZKM (Karlsruhe, Germany), Gallery @ Calit2 (UCSD, USA) and the Sao Paulo Biennial. Curator of Tecnofagias – the 3rd 3M Digital Art Show and of the on-line festivals HTTP\_Video and HTTP\_Pix, she is also author of many books and articles about contemporary nomadism and digital culture practices, such as *Possible Futures: Art, Museums and Digital Archives* (to be released in October 2014). For more information see: [www.desvirtual.com](http://www.desvirtual.com)  
[gbeiguelman@usp.br](mailto:gbeiguelman@usp.br)

## CURATING INTERNET ART TODAY

### Juan Martín Prada

Since the beginning of the 21st century, mass participation and inter-relation dynamics have proliferated, drawing a myriad of social networks, blogs and vast collective repositories of files, which are shared daily by millions of people. A large number of artists have undertaken a critical exploration of these new social dynamics and their enabling technologies, carrying out creative research and activities within these new reference contexts.

This paper will offer an analysis of some of the curatorial practices which focus on this “second era” in the relationship between art and the Internet. Starting from the aftermath of the “heroic period” of net.art, this paper will discuss some of the developments and problems of the most recent Internet Art associated with the emergence of the Web 2.0 social and creative dynamics. Some of the curatorial projects that will be referred to will give rise to a debate on several key concepts that will be outlined in view of their importance to current Internet Art practices: “hyper-connectivity”, “affective capitalism”, “extimity”, “data flux aesthetics”, “mob creativity”, etc.

**Juan Martín Prada** is a Professor at the Universidad de Cádiz, Spain. He is the author of numerous articles and essays about art, media, and contemporary culture, and of the following books: *La apropiación posmoderna. Arte, práctica apropiacionista y Teoría de la posmodernidad* (Fundamentos, 2001), *Prácticas artísticas e Internet en la época de las redes sociales* (AKAL, Madrid, 2012) and *Otro tiempo para el arte. Cuestiones y comentarios sobre el arte actual* (Sendemà, 2012). He has been a contributor to many printed and digital publications including journals such as *Exit Press*, *FibreCulture-the journal*, *La Vanguardia*, etc.

For more information see: [www.juanmartinprada.net](http://www.juanmartinprada.net)  
[juanmartinprada@2-red.net](mailto:juanmartinprada@2-red.net)

## CHAIRS

### **Susana S. Martins**

Susana S. Martins is a researcher both at the Institute of Art History (Museum Studies), Universidade Nova de Lisboa, Portugal, and at the Institute for Cultural Studies, Katholieke Universiteit Leuven, Belgium. Trained as an art historian, she holds a PhD in photography and cultural studies from the Katholieke Universiteit Leuven. She has been working primarily on the history and theory of photography, with a particular focus on fields as diverse as: travel books, tourism studies, contemporary art, exhibition and museum studies, film and national identities. She has authored several articles on these topics in international publications, and worked with different museums. Since 2008, Martins has also been teaching courses on photography, semiotics, Lusophone studies and visual arts. She is currently Investigator of the [unplace](#) project.

[susanasmartins.iha@fcsh.unl.pt](mailto:susanasmartins.iha@fcsh.unl.pt)

### **Clara Caldeira**

Clara Pinto Caldeira was born in Lisbon in 1977. She graduated in Communication Studies from the Universidade Nova de Lisboa and took an MA in the same field, with a dissertation on the Representation of Sexual Minorities in Televised News Bulletins (published in 2006 by Livros Horizonte). She has worked as a journalist on several television projects, taking part in the 'Câmara Clara' arts magazine programme, broadcast on the Portuguese public television channel RTP2 (2010-2012). She is currently studying for a PhD student in Cultural Studies and is a Junior Researcher at the Centre for Communication and Cultural Studies (CECC) at the Portuguese Catholic University. She is also working as the social media manager for the Gulbenkian Next Future Programme page on Facebook and blog.

[clara.caldeira@gmail.com](mailto:clara.caldeira@gmail.com)

### **Helena Barranha**

Helena Barranha graduated in Architecture (Universidade Técnica de Lisboa, 1995), holds a Master's Degree in Management of Cultural Heritage (Universidade do Algarve, 2001) and a PhD in Architecture, for which she submitted the thesis: *Architecture of contemporary art museums in Portugal. From urban intervention to the design of exhibition space* (Universidade do Porto, 2008). She is an Assistant Professor at Instituto Superior Técnico, Universidade de Lisboa (IST-UL) and researcher at the ICIST (IST-UL); she is also visiting Professor at the Faculty of Human and Social Sciences – Universidade Nova de Lisboa, where she teaches Museum Architecture and Museography on the Master's in Museology. She previously worked as a lecturer at the Universidade do Algarve (1999-2003), and was Director of the National Museum of Contemporary Art – Museu do Chiado, in Lisbon (2009-2012). Her professional and research activities focus on architectural heritage, contemporary art, museum architecture and virtual exhibitions, and she has published widely on these topics both in Portugal and abroad. She is currently Principal Investigator of the [unplace](#) project.

[helenabarranha@tecnico.ulisboa.pt](mailto:helenabarranha@tecnico.ulisboa.pt)

## **THEMATIC SESSION**

### **ONLINE COLLECTIONS, ARCHIVES AND DATABASES**

Over the last two decades, archives and databases have burgeoned on the Internet as one of the many consequences of the virtual turn of museums. While collections and related material are converted into “data”, many questions regarding the role of the museum and the processes of information mediation remain open.

## THE PLANETARY DATALINKS

### Andrew Brooks

How much of the phenomenal universe is being archived, in what mediums, and where?

No matter if illegal, ethical, or contextually relevant, digital collections by CCTV, PRISM, commercial data-mining, Google's Street View, Glass, Go-Pro and other such recording devices are stored away onto servers owned by whom? Running which operating systems under which encryptions? Accessible by whom, for how long, and through what means?

The video camera and our coded languages fragment the universe into constructs of perspectives, falsely assumed as real. There is no such thing as data; it has always been the subjective contextual transaction itself, i.e. *capta*.

Whereas buyers point cameras where to look; engineers tell them what to see, and the 'word' is merely another device among countless others which bridges imagination and reality.

Such technological diversity safeguards data while supplying us with an accountability net of sources. A redundancy of alternative forms is never wasted as the appropriative impulse of humanity consumes all media and information in the portrayal of the next message.

Conceding our inevitable biases, good record-keeping is both antithesis and prey to the human propensity to mis-remember and lie. Thus the utopian impulse of unbiased archiving seeks a totalising free flow and open access of information; in other words, a desire for convergent technological evolution insofar as nothing remains hidden.

Even if past that threshold, virtual spaces must be accessed under the watch of their curators and our patterns of manoeuvring through them will be monitored and mined; museographic engines themselves might be able to learn and adapt accordingly, if and when the world-as-archive is given precedence over privacy.

This paper seeks to explore how such disparate vaults of (meta)*capta* might survive the curation and mediation by its human agents into relevant constructs of device-assisted virtual, augmented, and linguistic quasi-realities.

**Andrew Brooks** is a Graduate of Mills College. He received his MFA in English and Creative Writing in 2014. He is a recipient of the Frank Lloyd Wright Scholarship and apprenticed at Arcosanti, AZ studying urban design in Paolo Soleri's last workshop before his retirement in 2011. His theoretical and artistic works have found their way from bronze sculptures and architectural models to artists' books and essays. Folklore is the main driving force in his work, through which he explores the ways human legacy and karma translate into and out of the (un)built environments permeating throughout the spaces of our desire.  
[avbrooks@gmail.com](mailto:avbrooks@gmail.com)

## **OWNER RIGHTS VS. USER RIGHTS: THE ROLE OF MUSEUMS AND GALLERIES IN THE COPYRIGHT PLAY**

**Teresa Nobre**

Museums and galleries share the common goal to preserve, organise and give access to copyright-protected works of art. Copyright laws throughout the world allow the use of copyrighted works of art for limited purposes without permission of the rights' owners. For example, a work of art may be partially or entirely quoted for educational purposes in all the member-states of the European Union. However, users are not always able to exercise their rights, because museums and galleries restrict the reproduction of the copyrighted works belonging to their collections. This is true even for works that have already entered the public domain, which users have the right to freely use, provided that they respect the moral rights of the author. Making collections available online, namely through copyright licenses and the public domains tools developed by Creative Commons, is therefore highly regarded by users worldwide.

In this session, we propose to analyse several case studies of the use of Creative Commons legal tools by museums and galleries, such as the National Portrait Gallery in London, the SMK – The National Gallery of Denmark or the Amsterdam Rijksmuseum. We will also look at the Wiki Loves Art photography contest, which has been held in several cities worldwide, in collaboration with local museums, with the objective of illustrating Wikipedia articles.

**Teresa Nobre** is an attorney-at-law based in Lisbon, Portugal. Creative Commons Portugal co-project lead and legal lead. She is currently involved in the Creative Commons project "Open Educational Resources Policy in Europe" and is about to publish a working paper on limitations and exceptions to copyright for educational activities in Europe. She holds a university degree in Law from the University of Lisbon, Faculty of Law, and a Master of Laws in Intellectual Property from the Munich Intellectual Property Law Centre (Max Planck Institute for Innovation and Competition, University of Augsburg, Technische Universität München, George Washington University Law School).  
[teresanobre-21057l@adv.oa.pt](mailto:teresanobre-21057l@adv.oa.pt)

## ProjectoMAP - MAP OF PORTUGUESE ARTISTS

### Colectivo de Curadores

ProjectoMap is an original project concerning research, study and publication on contemporary art in Portugal, created by the Colectivo de Curadores.

The online platform [www.projectomap.net](http://www.projectomap.net), launched in 2011, presents a constantly growing, dynamic and interactive map of the artists and their connections, offering an essential tool of information and research on contemporary Portuguese artistic production.

The curatorial methodology used by ProjectoMap, where each artist invites two other artists to enter the map, is inspired by the exhibition *Friends, Freunde, d'Fründ* showed at the *Kunsthallen* Bern (Switzerland) and Düsseldorf (Germany) in 1969. The four artists Daniel Spoerri, André Thomkins, Karl Gerstner and Dieter Roth in collaboration with the curators Harald Szeemann and Karl Ruhrberg, conceived a show which focused on their personal relationships, and called on their friends and friends of their friends to present their personal universes. In 2011, Colectivo de Curadores invited the artists Ana Pérez-Quiroga, João Paulo Serafim, Pedro Barateiro and Sara & André to provide two names of their own network of references and friendships, initiating the process of continuous nominations, which has resulted in the online platform [projectomap.net](http://projectomap.net). Each artist who takes part in ProjectoMap is represented by a biography, a short interview, and a selection of images of their work. In parallel, the online platform promotes the creation of an online archive of visits to artists studios, revealing original aspects of contemporary artistic practices.

The website currently presents a constellation of approximately 150 artists, including artists such as Alberto Carneiro, Alexandre Estrela, Ângela Ferreira, Helena Almeida, João Paulo Serafim, João Queiroz, Pedro Cabrita Reis and Rui Chafes. This extensive and heterogeneous network reflects the diversity of personal and professional connections among the Portuguese art scene.

The **Colectivo de Curadores** was founded in 2008 by Alda Galsterer, Felipa Almeida, Moritz Elbert and Verónica de Mello, a multidisciplinary team that chose Lisbon, Portugal, as the platform for their activities, after having had several international experiences. The Colectivo develops curatorial projects on research and communication in contemporary art, to create a unique information tool for studying the Portuguese art scene. ProjectoMAP also provides the bases for one-off exhibition projects such as “Universos Pessoais” (2013) and “Habitar a Colecção” (2014), curated by the Colectivo de Curadores in Lisbon.  
[projectomap@gmail.com](mailto:projectomap@gmail.com)

## **CURATORS' NETWORK: DIGITAL TOOLS FOR INTERCONNECTING PERIPHERIES**

### **Sören Meschede**

Curators' Network is an initiative by several European art institutions, that aims to overcome what we have baptised the "Island Phenomena": Artists and curators of a certain geographic area work closely together, but although their exhibitions and artworks would be highly interesting and competitive on an international level, they pass by the rest of the art world because the people involved remain in their local cluster and lack methods for international promotion.

Curators' Network fights this "Island Phenomena" by bringing into focus the activities that take place in all those regions that could be considered peripheral to the all-too-well-known centres of contemporary art. In those regions, the network organises real-life activities, where local cultural agents share their inside knowledge with invited international curators and cultural managers. This sharing of knowledge can occur, for example, during residencies, portfolio reviews, summer camps, seminars, etc. The impact of these real-life activities is multiplied by a database which contains detailed information on all participating cultural agents.

The database of Curators' Network could thus be considered a source of specialized knowledge on contemporary art clusters, which remain hidden and inaccessible. At the same time, it attempts to overcome a problem of all semantical, text-based internet research: artists and art initiatives that do not publish in one of the dominant languages of the art world are unlikely to be found by search engines. Moreover, especially when dealing with art works, it is difficult to rely on digital experience if this is not backed up by a previous real-life experience. A database which is "curated" by trustworthy cultural agents, who can vouch for the quality of its content, is a valuable way of overcoming the above-mentioned problems.

**Sören Meschede** is member of the independent, Madrid-based art association [hablarenarte \(www.hablarenarte.com\)](http://www.hablarenarte.com), where together with Javier Martin Jimenez, he organises projects such as "Curators' Network ([www.curators-network.eu](http://www.curators-network.eu))", [a3bandas \(www.a3bandas.org\)](http://www.a3bandas.org) "Palabras Habladas" and "A Ciegas," as well as the association's international residency programmes and curatorial projects (most recently ¿Finlandia? With the motive of ARCOmadrid 2014). He holds degrees in Philosophy and Law from the Georg-August Universität Göttingen (2004). Before joining the association, he worked as a journalist for German and Spanish media, including the Frankfurter Allgemeine Sonntagszeitung and Spiegel Online, and worked for the public authorities of the Region and the City of Madrid. He writes occasionally on art for magazines like Springerin.

## **THEMATIC SESSION**

### **VIRTUAL MUSEUMS AND EXHIBITIONS**

Focusing on museums and exhibitions, this session will address projects with a purely digital existence, not only in order to examine their specific features in the curatorial and museographic domains, but also to investigate how they have changed, or not, the understanding and the experience of a work of art.

## BEYOND THE 'VIRTUAL': INTANGIBLE MUSEOGRAPHIES AND COLLABORATIVE MUSEUM EXPERIENCES

### Alexandra Bounia (Guest Speaker)

This paper aims to contribute to the discourse on virtual museums by examining the *idea of the virtual*. We argue that the term 'virtual' can be used as an analytical device for understanding the museum as an institution. The 'virtual museum' is a reality that has always been present in the history of museums and collections, and should not be read either in the context of technological development or in the context of multiple interpretations and constructions of meaning alone. Such approaches ignore a rich philosophical tradition of ideas that inform the notion of the virtual and can take researchers a step further into understanding and studying museums.

In order to pursue our argument, this paper will develop in two parts: first, there will be a theoretical discussion that will define the virtual in philosophical terms and will argue that rather than being a technological appendix, virtuality constitutes an immanent part of objects, collections and museums, as well as a significant analytical tool. Then, we will discuss the implications of such an approach to 'intangible museographies' and the creation of collaborative museum experiences in contemporary museums and other cultural institutions.

**Alexandra Bounia** is an Associate Professor of Museology at the University of the Aegean, Greece, Department of Cultural Technology and Communication. She studied Archaeology and History of Art at the University of Athens and Museum Studies at the University of Leicester, UK. Her research interests are in the history, theory and management of collections and museums, the interpretation of material culture, and the use of audiovisual technologies as interpretive media. She has published in Greek and international journals, and participated in research projects in Greece and abroad. She co-edited with Susan M. Pearce the book *Collector's Voice: Ancient Voices* (Ashgate Press, 2001). She is also the author of the books *Collectors and Collections in the Ancient World: The Nature of Classical Collecting* (Ashgate Press, 2004) and "*Behind the Scenes of the Museum*": *Collections Management in Contemporary Museums* (published in Greek by Patakis Publication, in 2009). She is currently working on a book on *Museums and Identity: the case of Cyprus* (together with Theopisti Stylianou-Lambert), which will be published by Left Coast Press.  
[abounia@ct.aegean.gr](mailto:abounia@ct.aegean.gr)

## **CURATING WEB PLATFORMS: THE RISE OF THE DISTRIBUTED EXHIBITION, ONLINE AND OFFLINE**

**Marialaura Ghidini**

Focusing on the tensions between online and offline exhibition formats, this paper will explore how they overlap in the practices of independent curators who operate in the age of the Web as a mass communication tool. Over the past 20 years, as a result of the increasing commercialisation and simplification of the Web, we have witnessed a swift evolution of online exhibition models: from *ada'web*, the digital foundry co-founded by Benjamin Weil (1993) to *#0000FF*, a gallery space entirely hosted on Facebook and anonymously founded (2012), via projects such as the software art repository *Runme*, founded by Olga Goriunova (2003). Recently, the curation of online exhibitions has developed further, moving towards the incorporation of offline display formats.

This paper will present a series of case studies where appropriated and/or custom-built Web platforms have been employed by curators as exhibition venues in conjunction with offline display formats, from the gallery space to print publishing and radio. Their comparison will bring to light a series of exhibition models that operate as experimental platforms across Cyberspace and physical space. Such models will propose new curatorial working methods which have not yet been incorporated into much of the work of contemporary art museums; a situation that Boris Groys has described as follows: “the contemporary museum does not present universal art history, but rather its own history - as a chain of events staged by the museum itself”[1], referring to the fact that the 21st century museum still employs its website as a blog, as a space to expand on its documentation activities rather than as an exhibition venue.

This paper will take a step towards bridging the gap in the history of online curatorial work among institutions and independent practices, asking for a more systematic mapping of these practices.

[1] Groys, B., 2013. Entering the Flow: Museum between Archive and Gesamtkunstwerk. *e-fux journal*, (50). Available at: <http://www.e-fux.com/journal/entering-the-fow-museum-betweenarchive-and-gesamtkunstwerk/> [Accessed July 17, 2014].

**Marialaura Ghidini** is a PhD candidate with CRUMB at the University of Sunderland (UK); Curator and researcher based in London, UK. Marialaura is currently an AHRC-funded doctoral researcher with CRUMB (Curatorial Resource for Upstart Media Bliss) research unit at the University of Sunderland. Her research is in the field of curatorial studies and exhibition history in relation to digital culture and the spread of Web technology. Her specific interest is in online curatorial practices and exhibition models that have emerged in response to, and as a consequence of the evolution of the Web into a mass media communication tool. Her PhD thesis focuses on the theory and practice of exhibition models integrating online and offline modes of commission, display and distribution. Marialaura is the founding director of [or-bits.com](http://or-bits.com), a Web-based curatorial platform devoted to supporting practices and dialogues around artistic production, online display and distribution online.

# **AUDIENCE AS ART: REDEFINING TASTE, CONSUMPTION, AND THE ART OBJECT WITHIN INDIVIDUAL ENGAGEMENT WITH INTERNET ART PLATFORMS**

**Ja-Mei Or**

The cybernetic landscape of Web 2.0 has enabled art practice to subvert traditional monetary and art establishments. While contemporary art historiography now includes the analysis of Internet and Digital Art, there is a dearth of academic studies on the structures used to deliver this art content, and how these new structures are influencing art, the artist, and the art observer. Borrowing from the conceptual armouries of Pierre Bourdieu (*Distinction: A Social Critique of the Judgment of Taste*), Paul Atkinson (*Do-It-Yourself: Democracy and Design*), and Vilem Flusser (*Into the Universe of Technical Images*) to analyse four digital art platforms, this paper explores how the newly developing digital art experience is influenced by, and yet subverts, taste-making, personal identity formation, gestural and linguistic conventions, commodity fetishism, transnationalism, and the mythologies of artist-genius and art establishment. As time has become the primary form of social capital on the web, a dichotomy has developed in Internet art platforms: structural homogenization of aesthetics and function alongside an increasing drive to constantly produce new daily “art content.” What has resulted is (1) the development of a new cultural experience, akin to but separate from the established experience of physically visiting an art gallery or museum; (2) a digital habitus based on user connectivity, interaction, and self-identification through conspicuous consumption, linking publicised self-identities to fragments of various digital subcultures; and (3) a liminal construct of the online world between disposable culture and revolutionary feedback loop. By closely examining case studies, this paper argues that now the most significant element of art seems to have become, not the object itself and its inherent aesthetic qualities and substrate, but rather the negotiating of personal and collective identity through the process of engagement with the vehicles that deliver art to the online world.

**Ja-Mei Or** is a Master of Studies student in History of Design at University of Oxford. She received a Bachelor of Arts in Political Science from Yale University in 2009; her senior thesis centered on the use of social media and blogs in international anti-governmental protests. Her current research interests include the democratisation and subversion of art via the Internet, as well as the constructs of gender, social, and status hierarchies in modern and contemporary art and design. She has written essays for the New Mexico Museum of Art, Hyperficial.com, and (forthcoming) the Barter Days exhibition in Port Chester, New York.  
[or.jamei@gmail.com](mailto:or.jamei@gmail.com)

## **THEMATIC SESSION**

### **DIGITAL AND INTERNET ART**

In spite of the groundbreaking proposals of the 90s, the advent of social media and the current pervasiveness of the web, Internet Art persists as a rather peculiar and isolated field within Contemporary Art. Its practices and specificities, often imported from computer-related contexts, expand the artistic field in unprecedented ways, which are still under discussion and debate.

## **AVICOM AND FIAMP.2014 - PROMOTING DIGITAL PROJECTS AND VIRTUAL EXHIBITIONS WORLDWIDE**

### **János Tari (Guest Speaker)**

Established in 1991, AVICOM is the ICOM's International Committee for Audiovisual and New Image and Sound Technologies. AVICOM advises, informs and increases museum professionals' awareness of the possibilities that audiovisual methods and new technologies offer to museums. Within this framework, the committee organises the International Audiovisual Festival on Museums and Heritage (FAIMP) which promotes and disseminates multimedia products created by museums and cultural heritage institutions, also awarding prizes for the most original productions.

The last conference and festival held in September 2014, in Moscow, were hosted and co-organized by ICOM Russia, and ADIT (Association for Documentation and Information Technologies in Museums). Almost 60 productions and audiovisual programmes, websites, multimedia projects and interactive systems (films, DVD-Rom, terminals, portable applications) registered for the competition, and some of them were presented during the colloquium as well.

The General Assembly of AVICOM also took place during this event, and on September 20th, 17 trophies were given to the best museum productions. This presentation will include short extracts from these award-winning multimedia programmes, involving updated typology of new media and including my own project - "Teaching sensitive issues /UNESCO/ with the use of interactive media - Savers and saved during the Holocaust".

**János Tari** was born in Makó, on 16 September, 1957. He has a Degree in Hungarian Language, Literature and Ethnography from Eötvös Loránd University, and an MA degree in Sociology from Eötvös Loránd University. He also attended the Academy of Drama and Film, the National Film and Television School in Beaconsfield and the Eötvös Loránd University Folklore Department PhD Program.

He is the Head of Department of the Hungarian Ethnographic Museum Filmstudio and Archive and has directed and shot documentary films as a cameraman on different subjects. He has organised exhibitions on the history of ethnographic cinema and edited a multimedia and Internet ethnographic film catalogue of the Ethnographic Museum, and participated in the project to restore archive materials of ethnographic film. János Tari was Vice President of AVICOM from 1998 to 2004 and was elected as President of the Organization in 2013, and is also an Associate Professor at Gáspár KÁROLI University.

For more information see: [http://www.unesco.org/webworld/avicom/UserFiles/File/bureau\\_2010\\_2013/bio+cv\\_tari\\_20](http://www.unesco.org/webworld/avicom/UserFiles/File/bureau_2010_2013/bio+cv_tari_20)  
[janostari@gmail.com](mailto:janostari@gmail.com)

## THE SITUATION OF NET ART AND POST-INTERNET ART WITHIN THE CZECH REPUBLIC AND CURRENT STRATEGIES FOR ITS PRESENTATION IN AN INTERNATIONAL SETTING

**Marie Meixnerová**

The basis for my contribution is my long personal experience of exhibiting and presenting Internet and post-Internet Art in the Czech Republic. This experience is that of a researcher and theoretician, who focuses on the subject of exhibition, presentational and interpretative strategies for this kind of art, and follows the international scene and its history. It is also that of a curator, organising exhibitions and presentations of (post) Internet Art in on-line galleries (Screen Saver Gallery etc.) as well as physical gallery spaces, showcases, exhibitions at festivals of contemporary art etc. and even “screenings” within my lectures. It is also the experience of a gallery visitor and finally an internet artist participating in digital biennials and on-line and off-line (IRL) exhibitions organised by other curators and institutions. The exhibiting of “Internet” and “Post-Internet” Art is still quite complicated and “awkward” in the Czech Republic (not speaking about its preservation or – God forbid – collecting it!). It is complicated by the fact that often it is still not recognized as fully-fledged art, and we are lagging behind in the theoretical debate. This is not easy position for artists, nor for the galleries which at least exhibit them, since they are almost entirely lacking in any theoretical reflection or feedback. Only very recently did the situation start to change, with the beginning of a form of public debate and academics slowly starting to show their interest, and more exhibition projects (with at times questionable presentation of artworks) emerging. In 2012, the PAF – Festival of Film Animation and Contemporary Art held a massive programme section on Internet Art, including exhibitions and installations on-line as well as in physical space; Czech on-line galleries emerged, and for the duration of only one year, Prague had its first classical white-cube gallery focusing solely on Post-Internet Art.

In my contribution, I would like to critically describe this contemporary situation in a broader geographical, historical and socio-cultural context, and in comparison with the models in place in other countries (that is to say, in the context of solely virtual galleries like CERMÂ, tiny galleries in digital implants like the one owned by Anthony Antonellis, “Dual Sites”[1] or Facebook-based galleries). I shall illustrate my theoretical and historical thoughts with examples from my own practice, and conclusions I reached during the preparation of the anthology “Net Art in the virtual and physical space of its presentation”, which I am currently working on.

[1] As is this on-line/off-line gallery model called by artist and theoretician Brad Troemel. TROEMEL, Brad. “Free Art” (lecture). Recording available at: <https://vimeo.com/21538426>, last retrieved July 17th, 2014)

**Marie Meixnerová** (\*1986 Czech Republic) graduated in English Philology (2010), Film and Media studies and Communication studies (2014). She works as a critical and theoretical writer and curator, concerned primarily with Internet Art and strategies for its presentation. She is a guest lecturer on Internet Art at Palacký University, Olomouc and the Centre for Audiovisual Studies at the Academy Of Performing Arts In Prague, Czech Republic, etc. She is the Editor of the publication “Net Art in the virtual and physical space of its presentation” (to be released in December 2014; Pastiche Filmz, Olomouc 2014). She also edits the Experimental Cinema, Moving Image and Contemporary Art section of the film magazine *25fps*, and co-curates Screen Saver Gallery (on-line contemporary digital art gallery started in 2013) and PAF, (Festival of Film Animation and Modern Art in Olomouc, Czech Republic). She is an independent curator and researcher and has cooperated on various research projects concerning contemporary art and new media. As (*c*) *merry* she is also an active Internet artist, participating in various on-line exhibitions and in gallery space. In 2013 took part in an artistic residency at Chloë Flores Facebook Page, creating the “first Facebook Sculpture”.  
[esomary@gmail.com](mailto:esomary@gmail.com)

## ART PRACTICE IN COLLABORATIVE VIRTUAL ENVIRONMENTS

### Catarina Carneiro de Sousa & Luís Eustáquio

This article aims to describe the types of artworks one can find in Collaborative Virtual Environments (CVE). CVE are virtual, digital spaces where users can collaborate in the creation of diverse spaces and artefacts.

Most artworks in CVE resist being compartmentalised into a taxonomic classification given their unstable and fluid nature, often open and participatory. The playful dimension of the creative act also contributes to this, for although present in several types of artwork, it is predominant in CVE. This playful dimension extends to the enjoyment of these projects, where it can contribute to transform the aesthetic experience into a creative activity, as we shall demonstrate.

While demonstrating why the division of such practices in rigid and specific typologies is in essence a fruitless labour, we will provide a succinct description of the various art forms that can be found in CVE. One can start by dividing artistic expressions in two main groups: those happening in CVE and those derived from CVE. The former is further separated in spaces/objects, avatars and performance, while the latter is divided between virtual photography and *machinima*. It is important to point out, however, that it is common for art projects to span more than one of these categories since they often develop asynchronously and vary in both appearance and process, during the course of the project development, as we shall describe.

Although still far from mainstream experience, a growing number of artists are using CVE's to undertake artistic research and practice, as they offer unique conditions. However, emerging technologies such as affordable headset devices may usher in a new era in CVE, one of new possibilities for digital art.

**Catarina Carneiro de Sousa** is a Portuguese artist and researcher born in 1975 in Oporto, Portugal. She has been a professor in the Communication and Art Department, School of Education at the Polytechnic Institute of Viseu, since 2007. She has devoted her artistic activity to Collaborative Virtual Environments since 2008, working individually and collaboratively, having held several solo exhibitions and worked with artists from different fields and countries. She has been engaged in developing avatars and the conception of virtual environments. Together with Sameiro Oliveira Martins, she has constructed the Second Life Sim Delicatessen, that held projects like “de Maria, de Mariana, de Madalena” in 2010, “Petrified” in 2011 and is hosting the ongoing project “Meta\_Body”. She explores the metaphorical nature of art language and the problematisation of gender, but she is also interested in the possibility of a new kind of shared creativity provided by new media art.

[csousa@esev.ipv.pt](mailto:csousa@esev.ipv.pt)

**Luís Eustáquio** is a designer and researcher, born in 1974 in Oporto, where he lives and works. Currently working with digital interfaces and application development, his research and practice is oriented towards the integration of open and experimental hardware in experiences which are typically limited to digital media screens. De-constructing digital technology is seen as a natural consequence of a number of works undertaken over recent years, ranging from live video performance to installation and sound works for both meta-space and virtual environments.

[e@takio.net](mailto:e@takio.net)

## **INDIVIDUALLY COLLABORATIVE - A CASE STUDY ON OPEN ART AND TECHNOLOGY-DRIVEN OPEN COMMUNITIES**

**Rita Sá**

“Individually Collaborative” is the title of a stop-motion animation video developed at ATX Hackerspace (Austin, Texas) as the result of a research project on open art, developed within technology-driven open communities, such as hackerspaces.

The project was developed in such a way as to provide open access to a (previously defined) individual artistic process, by providing guidelines and instructions throughout its different phases. Also, all files were shared among the collaborators, using free software tools. This individual artistic process was therefore interpreted and adapted by the members who joined the project. Besides testing open access to artistic processes within technology-driven environments, this project aimed at researching and legitimising the added value of creative processes in technology-dominant communities, by fostering experimentalism and conceptualism.

Although this specific community advocates a special focus and dedication towards encouraging and promoting projects in the intersection of art and technology, this project finds that the assessment of creativity and art by the different members may, on the one hand, undermine the development of such projects, but on the other hand has the potential for further exploration.

**Rita Sá** graduated in Painting from the Faculty of Fine Arts, University of Lisbon. In 2009, she's took up postgraduate studies at the MFA Computer Art department of the School of Visual Arts (SVA), New York, where she studied under a joint scholarship from the Gulbenkian Foundation, Luso-American Foundation and MFACA department of SVA. Her animation work explores the integration of traditional media and practices with the incorporeality of digital environments and behaviours. Her projects include collaboration with Wordsong-Pessoa - prize-winner at the Portuguese Multimedia Awards in 2006; Instances of Commediation, exhibited at SIGGRAPH Asia 2009 Art Gallery, Yokohama; emo & tick, finalist project at the 2010 ZON awards; PIU - Promoting Urban Interaction, developed for the Future Places Festival 2012. Currently, Rita Sá is a Digital Media PhD candidate at the UT Austin | Portugal Program, researching the intersection of art and technology in open community environments such as hackerspaces and makerspaces.

## **THEMATIC SESSION**

### **NETWORK CULTURES, POLITICS AND PARTICIPATION**

Artistic and curatorial practices have been transformed, in particular, by the mutable features that characterize current Internet and networked cultures, proposing new forms of community and belonging, and also re-shaping the notions of power, influence and participation.

## RESOLUTELY ANALOGUE: MUSEUMS, MEDIA AND INTERFACE VALUE

**Andrew Dewdney**

This paper addresses two related questions posed by “Uncertain Spaces: Virtual Configurations in Contemporary Art and Museums”. To what extent is the permanence of the ‘physical’ determining the shape of virtual art works and environments and what might be understood and opened up by the idea of ‘intangible museography’?

There is a curious symmetry between the endeavours of new media art to legitimate itself within contemporary art contexts and the attempt by the analogue museum to relate to network communities. In their different ways, both are bound by their own historical discourses yet are struggling with the openness of Net culture. How can we understand the productive tensions as well as distinctions within this symbiotic relationship? The paper will present an analysis of a recent and timely Tate collaborative research project entitled, ‘Modelling Cultural Value within New Media Cultures of Networked Participation’. The research was a collaboration between Tate Research, the Royal College of Art and the Centre for Media and Culture Research at London South Bank University. The research produced a hypothetical modelling of the field and network of relations between digital technology, network culture and museums and tested it by gathering expert opinion and perspectives over the course of nine public panel sessions, involving over 30 contributors drawn from academia, curation, Net organisations and art practice (see: <http://www.tate.org.uk/whats-on/tate-britain/eventseries/cultural-value-and-digital-practice-policy-and-theory>).

The key findings provide an insight into what the ‘physical’ in cultural organisations might amount to and how organisational networks exert a powerful brake upon the possibilities of new cultural spaces and practices facilitated by network culture. The paper concludes arguing that one of the main problems of opening up new spaces and thinking is the resilience of the representational paradigm and its established forms. In contrast, the paper argues for a positive reformulation of our thinking along transdisciplinary and network lines.

**Andrew Dewdney** is a research professor, PhD supervisor and lecturer working within the Centre for Media and Culture Research, and has been a member of the Department of Arts & Media at London South Bank University since 2000. He is an editorial advisory member for the Routledge Journal *Photographies* and the Intellect Journal *Philosophy of Photography*. Professor Dewdney has been involved in cultural studies research fieldwork since 1978 and written extensively upon questions of research methodologies and the relationship of theory to practice. His current work brings together his expertise in new media together with that of museum studies in looking at the impact of networked culture upon forms of exhibition and display in galleries and museums as part of the AHRC - funded research project *Cultural Value and the Digital: Practice, Policy and Theory* with Tate Britain and the Royal College of Art. His co-authored book *Post-Critical Museology: Theory and Practice in the Art Museum* (2013), London, Routledge, outlines a method for thinking about the museum as a distributed network, derived from the Tate Encounters research project (2007-10).

## ON GEO-POETIC SYSTEMS: GEO-HACKING AND VIRTUAL INTERVENTIONS INSIDE AND OUTSIDE THE MUSEUM SPACE

**Roberto Terracciano**

Cyberpunk fiction has given computer-mediated communication an architectural imagery, drawing it as a three-dimensional space governed by rules of its own. By the 1990's, artist and activist groups gathered in electronic mailing lists in order to engage with political issues and actions crossing the Cold War political configurations. NetTime involvement against the shut-down of Radio B92 and the Zapatista virtual sit-ins staged by artists participating in The Thing are two examples of political and artistic use of cyberspace intervening offline. In the contemporary phase of cybernetic capitalism, the production of space has been infected with algorithmic logics, and code has become the privileged place for tactical media practitioners to trigger a "*recurrent and reversible human-machine system*" (Deleuze and Guattari). In my paper, I will discuss two collective projects that question the border of the State as well as that of the museum space. ManifestAR's augmented reality interventions use the digital layer to criticise the art market and to propose a new kind of (digital) public art; Electronic Disturbance Theater 2.0's geo-hacking inverts the use of the Global Positioning System, turning it into a Geo-Poetic System and a border disturbance tool. Drawing on Gilbert Simondon's trans-individual philosophy and Homi Bhabha's notion of blasphemy, I will show how these art projects actively take action, by troubling the perception and the production of digital/physical spatialities through coding and re-coding practices, paying special attention to the preservation of digital-physical artifacts and performance in a system of continuous data production.

**Roberto Terracciano** holds an MA in Anglophone Cultures with a dissertation on *Post-colonial blogging in Iraq during the Second Gulf War* at L'Orientale, University of Naples where he is now attending the doctoral program in Postcolonial and Cultural Studies. Drawing on border theory and new media theory, his research focuses on the cybernisation of borders between Mexico and the United States through a post-colonial and cultural approach to cinema, new media arts and performance: particular attention is paid to the artistic use of technologies such as Augmented Reality and to hacktivism as a means to elicit virtualities from matter. [roberto.ter@gmail.com](mailto:roberto.ter@gmail.com)

## RIGHT TO THE CITY! RIGHT TO THE MUSEUM!

### Luise Reitstätter & Florian Bettel

Drawing on Henri Lefèbvre's claim for urban participation, heterogeneous protest movements have emerged in recent years – from sex workers in Madrid, who refused to accept eviction from their neighbourhood, to artists in Hamburg, thwarting investors' plans by squatting in the "Gängeviertel". The Right to the City-claim resonates strongly with different art movements, which embrace the concept of urban performance: Allan Kaprow's *Happenings*, Günter Brus' *Vienna Walk*, and VALIE EXPORT's body configurations are just some landmark iconic examples. In recent years, we have witnessed a vital contribution to contemporary protest movements from artistic interventions. Erdem Gunduz' *Standing Man*, for example, became the icon for protesters in Istanbul's Gezi Park-uprising and an urban performance that thrived on the World Wide Web and in Social Media. In correlation with these urban protest movements, this paper's innovation lies in formulating the Right to the Museum – literally applying the common law that public institutions and their goods should not only serve the elite but everyone. Although this probably seems reasonable to everyone, the Right to the Museum (or, as in this specific case, the Right to the City Museum) has not been widely claimed – either by museum professionals or by museum visitors. The authors' assumption is that artistic intervention – in virtual and real space – may foster the negotiation of city museums and their audiences. Methodologically, the paper thus builds on a comprehensive inquiry into artistic practices at the intersection of city and museum, virtual and physical spaces in the context of artistic research and transdisciplinary museum studies. The paper critically examines if and to what extent the Right to the Museum is expressed in the projects presented – covering a spectrum from the early 1970's to current urban performance. The subsequent analysis centres on the question which aspects do foster the involvement of a wider audience and the empowerment of citizens in order to negotiate the possibility of (non-)visitors to become active (online-)players in *their* museum and *their* city.

**Luise Reitstätter** is a curator and cultural scientist focusing on the intersection of theory and practice in the fields of contemporary fine arts, dance/performance and architecture/urbanism. Having worked in the curatorial departments of prominent institutions like documenta 12, the Austrian pavilion, La Biennale di Venezia, or Generali Foundation, she builds on a vast experience in creating exhibitions and producing art projects. In her doctoral thesis, Luise Reitstätter posed theoretical questions of that knowledge, by undertaking empirical research into the exhibition space as a potential sphere of action. Methodologically, the study relies on interpretative social research styles (Grounded Theory/Ethnography) and qualitative methods (participant observation, artifact analysis, interview). Thus sociological traditions with parallels to artistic methods often inspire Reitstätter's work.

[luise.reitstaetter@sbg.ac.at](mailto:luise.reitstaetter@sbg.ac.at)

**Florian Bettel** is an artist, curator, and cultural researcher based in Vienna. His work focuses on the history of technology, dwelling culture, sepulchral culture, as well as artistic and curatorial activities. He studied at the Salzburg University of Applied Sciences and at the University of Applied Arts Vienna (Angewandte), and holds a doctorate in Sociology of Art and Culture. At the department of Support Art and Research at the Angewandte he is responsible for the documentation and open-access strategies of third party-funded projects. From May 2012 until June 2013 he has worked as Senior Scientist at the focus area of Science and Art, University of Salzburg in cooperation with the University Mozarteum Salzburg. Former occupations include: researcher in the project *Living Rooms: The Art of Mobilizing Belonging(s)* (Vienna Science and Technology Fund, 2010–2012), project collaborator at the Angewandte, and freelance artist and designer in Vienna and Berlin.

[florian.bettel@uni-ak.ac.at](mailto:florian.bettel@uni-ak.ac.at)

## DIGITAL HISTORIES AND DIGITAL ARCHIVES OF LATIN AMERICAN AND LATINO ART – NEW CONSTELLATIONS FOR OLD PROBLEMS

**Stefanie Kogler**

This paper will explore the role of digital archives in the formation of marginal art historical discourses within the wider context of academia and museums. I will outline the far-reaching initiative undertaken by the International Centre for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston, Texas (MFAH) to outsource and digitize archival material of 20th Century Latin American and Latino art.

Presenting data gathered during my research stay at the MFAH, I will give an overview of its history of exhibiting art from Latin America and Latino art, and highlight the distinctions made between the two fields in the USA. While Latin American art is included in an art historical narrative, Latino art is still largely ignored. Latin American art has been used as a diplomatic tool to foster positive relations between the USA and Latin American countries, while Latino art has struggled for recognition and representation in mainstream institutions.

Lately, the notion of a Pan-Latino consciousness provides a setting for Latin American and Latino art to be encompassed under one category, however, I want to challenge this by drawing from studies that place Pan-Latino consciousness within a specific context. Rather than forming a continuum connecting Latinos and Latin Americans, Pan-Latino consciousness has been used for political ends and to highlight the power of the ever-growing Latino population in the USA, supporting their demands for representation and recognition.

This paper will highlight the unequal attention paid to the art history of Latinos and Latin Americans, and looks critically at the digital tools used to regain recognition. I will discuss whether the ICAA's digital archive has the potential to create a level playing field within which Latino and Latin American art can claim equal representation within the Western narrative.

**Stefanie Kogler** is a PhD Candidate at the University of Essex, UK. Her ISLAA/Silberrad-funded project concerns the role of digital archives in the formation of art history canons, especially in the area of 20th century Latin American and Latino art in the USA. Stefanie Kogler has worked with the Essex Collection of Art from Latin America (ESCALA) at the University of Essex, and assisted with the exhibition *Gego: Line as Object* at the Henry Moore Institute, Leeds, during 2013/2014. She has led a digital archive project for Smiths Row, a contemporary art and craft gallery in Bury St. Edmunds, England, during 2013 and 2014. Since 2012, she has been awarded the Thomas Puttfarcken, Andrew Carnwath and Tim Laughton research prizes.  
[skogle@essex.ac.uk](mailto:skogle@essex.ac.uk)

## CHAIRS

### Rita Macedo

Rita Macedo is an Art Historian, Professor of Contemporary Art History and Documentation for the Preservation of Contemporary Art at Universidade Nova de Lisboa. She is the coordinator of the Art History area at the Department of Conservation and Restoration, Faculty of Science and Technology. She obtained her doctorate in 2008 with the thesis *Challenges of Contemporary Art to Conservation Restoration - Documenting Portuguese Art of the 60's/70's*. She graduated in History and has a Master's in Contemporary Art History, from Universidade Nova de Lisboa. She is a member of the research group on Museum Studies of IHA (Art History Institute) of Universidade Nova de Lisboa (Faculty of Social and Human Sciences). Her research interests have focused on the field of documentation and memory for the preservation of contemporary art. She has been developing research within multidisciplinary projects and has published widely in books, catalogues and journals.

[ritamacedo@fct.unl.pt](mailto:ritamacedo@fct.unl.pt)

### Maria Vlachou

Maria Vlachou is a Consultant in Cultural Management and Communications. She is the Executive Director of Acesso Cultura, an association promoting access (physical, social, intellectual) to cultural venues and cultural events. She is the author of the book and bilingual blog *Musing on Culture*. She was Communications Director of the São Luiz Municipal Theatre (2006-2012) and Head of Communications of the Pavilion of Knowledge – Ciência Viva (2001-2006), in Lisbon. *Alumna* of the Summer International Fellowship in Arts Management at the Kennedy Center in Washington (2011-2013); M.A. in Museum Studies (University College London, 1993-1994); B.A. in History and Archaeology (University of Ioannina, Greece, 1988 – 1992).

[mariavlachou.pt@gmail.com](mailto:mariavlachou.pt@gmail.com)

### Carlos Pimenta

Carlos Pimenta has a Degree in Communication Sciences (Communication, Art and Culture) and a Master's Degree in Communication Science (Culture, Art, and New Technologies) from Universidade Nova de Lisboa. He is a PhD candidate in Communication Sciences at Escola de Comunicação Arquitectura Artes e Tecnologias da Informação, Universidade Lusófona de Humanidades e Tecnologias. He has also completed an Arts Management Course (National Institute of Administration), and a Photography course from Ar.Co. Carlos Pimenta was Head of the Theatre Department (Ministry of Culture) from 1997 to 2001, a Consultant for the internationalisation of the arts at Instituto Camões from 2002 to 2008, and Portugal's Representative to the European Union in the areas of creative partnerships and artists' residencies. He is a Teacher at ECATI|ULHT and deputy director of the degree in Performing Arts and Technologies. Along with his artistic activity (theatre | performing arts), he has been engaged in recent years in the study and research on the relationship between art, culture and technology. In 2004, he was distinguished by the French Government as Chevalier de l'Ordre des Arts et des Lettres.

[carlosmpimenta@gmail.com](mailto:carlosmpimenta@gmail.com)

**Alexandra Bounia** (see p. 18)

## **CREDITS AND ACKNOWLEDGMENTS**

# CREDITS

## SCIENTIFIC COMMITTEE

António Pinto Ribeiro  
Gulbenkian Next Future Programme, Calouste  
Gulbenkian Foundation, Portugal

Helena Barranha  
Instituto Superior Técnico, Universidade de Lisboa,  
Portugal

Susana S. Martins  
Faculdade de Ciências Sociais e Humanas,  
Universidade Nova de Lisboa, Portugal

Alexandra Bounia  
University of the Aegean, Greece

Michael Connor  
RHIZOME, New York, USA

János Tari  
AVICOM - International Committee for Audiovisual  
and New Technologies of Image and Sound, ICOM –  
International Council of Museums, Paris, France

Joaquim Jorge  
INESC-ID, Instituto Superior Técnico, Universidade de  
Lisboa, Portugal

Juan Martín Prada  
Universidad de Cádiz, Spain

## EXECUTIVE TEAM

### Coordination

António Pinto Ribeiro  
Helena Barranha  
Susana S. Martins

### Research and documentation

Felisa Perez  
Raquel Pereira  
Rita Xavier Monteiro

## Texts

António Pinto Ribeiro, Helena Barranha,  
Susana S. Martins, Raquel Pereira, Rita  
Xavier Monteiro, Annet Dekker, Giselle  
Beiguelman, Juan Martín Prada, Clara  
Caldeira, Andrew Brooks, Teresa Nobre,  
Colectivo de Curadores, Sören Mechede,  
Alexandra Bounia, Marialaura Ghidini, Ja-Mei  
Or, János Tari, Marie Meixnerová, Catarina  
Carneiro de Sousa, Luís Eustáquio, Rita Sá,  
Andrew Dewdney, Roberto Terraciano, Luise  
Reitstätter, Florian Bettel, Stefanie Kogler

## Proofreading

Garry Mullender

## Communication and Production

Lúcia Marques  
Mónica Braz Teixeira  
Raquel Pereira  
Rita Xavier Monteiro  
Rosa Paula Matos  
Sara Pais  
Vítor Alves Brotas

## Support Team

Ana Catarina Antunes, Catarina Andrade,  
Catarina Guerra, João Domingos, Rita  
Negrão, Tiago Miranda

## Graphic Design

Daniel Baptista | [espaçoescrito](#)  
Catarina Metelo Coimbra (Design Assistant)

## Website Design

we are boq

## Picture Credits

Mark Beasley, *Peer to Peer Sunset*, 2013  
Courtesy of the artist

Further information at: [unplace.org/conference](https://unplace.org/conference)

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Clara Caldeira  
Catarina Metelo Coimbra  
Colectivo de Curadores  
Curators' Network  
Eduardo Inês  
ICOM Portugal  
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