EYEBEAM SUMMER SCHOOL
Curatorial Masterclass

Organized by Eyebeam research partner Sarah Cook, from CRUMB

Day 1: Tuesday, July 7, 3–5pm:
What open source is and what it means for art

Guests: Scott Burnham (Creative Director, Montreal Biennial 2009); Dominic Smith (Co-Founder, Polytechnic, UK).

Eyebeam respondent: Fred Beneson (Research Associate, Eyebeam; Product Manager, Creative Commons).

Description: How do practices prevalent in the open source community match up against curatorial paradigms in the visual arts? What is the difference between curatorial openness, working in the public domain or releasing work under a public license? How can we learn about curating and commissioning via platforms that engage audiences or encourage participation? Defining useful metaphors and discarding hyperbolic buzzwords will be encouraged.

Key References:

CRUMB (New-Media-Curating) discussion list:
- June 2008. June Theme: *Open Source, Residencies and the Lab Model*
- April 2008. *Open Source, Open Systems: April 2008 Theme of the Month*

Archives available online: https://www.jiscmail.ac.uk/new-media-curating
Search the archives by date or by topic thread *(June Theme: Open Source, Residencies and the Lab Model* or *Open Source, Open Systems: April 2008 Theme of the Month*)

2009 Montreal Biennial. Scott Burnham's press conference is available to watch online:
http://bit.ly/dNa3R

Eric Steven Raymond, "The Social Context of Open-Source Software" in The Cathedral and the Bazaar. Thrysus Enterprises, 2000.
Available online: http://bit.ly/raymond-article

Clay Shirky, "Afterword: Open source outside the domain of software" in Joseph Feller, Brian Fitzgerald, Scott A. Hissam and Karim R. Lakhani (eds.) *Perspectives on Free and Open Source Software*, Cambridge: MIT Press, 2007.
Available online: http://bit.ly/shirky-article

Guest Bios:

Scott Burnham; Creative Director, Montreal Biennial 2009
Scott Burnham is a creative strategist, director, researcher and writer specializing in design and open source innovation, often in urban contexts. He created and curated the *Urban Play* project for Droog Design in Amsterdam, and has directed projects ranging from Will Alsop's *SuperCity* to *The China Show* while Creative Director for the Urbis Centre for Urban Culture in Manchester, UK. He has collaborated with Stefan Sagmeister, Peter Saville, Weiden + Kennedy, and the city of Barcelona among many others throughout Europe, North America and China. He maintains an international portfolio of writing, consulting and lecturing assignments, most recently addressing the World Urban Congress in Riga.

Dominic Smith; Co-Rounder, Polytechnic, UK
Dominic Smith originally studied sculpture and electronic installation, and worked at Tyne and Wear Museums in the UK for five years in curatorial, outreach, and new media development roles. He is one of the founders of The Polytechnic, an artist's group that re-purposes technology and explores open source methods of project development. The work of The Polytechnic has been included in exhibitions and festivals at the Govett-Brewster Art Gallery in New Zealand, at the ICA in London; the Tyneside Cinema in Newcastle and in Liverpool. Dominic is currently undertaking a practice-based PhD with CRUMB at the University of Sunderland. His doctoral research examines the relationship between open source production methods, and art/curating methods. http://www.ptechnic.org

Fred Beneson; Research Associate, Eyebeam; Product Manager, Creative Commons
While studying philosophy and computer science, Fred co-founded the Free Culture @ NYU chapter of Students for Free Culture—an international student movement focused on copyright reform, technology advocacy, and digital activism—and currently serves on the board of the organization. In 2005, Fred staged the first of its kind Digital Rights Management (DRM) protests, and continued working with his chapter to organize several conferences, art exhibitions and lectures focused on free culture. In April 2008, Fred launched his thesis for his masters at NYU's Interactive Telecommunications Program (ITP) titled: *Cause Caller*—a web service designed to help citizens organize virtual phone banks using VoIP-based telephony and a semantic media wiki. He currently works as Creative Commons Outreach Manager to advocate adoption of Creative Commons licenses by startups, museums, artists and musicians. He is based out of New York City and spends his spare time with the Rubik's cube, bicycles, the semantic web, and cameras.

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Day 2: Thur., July 9, 3–5PM
Publication and Documentation

Guest: Lize Mogel; Artist/Curator, co-editor of The Atlas of Radical Cartography.

Eyebeam respondent: Rebecca Cittadini; Communications and Marketing Manager, Eyebeam.

Description: As part of Fair Use Day, we will consider some of the practical and legal issues concerning reproduction, particularly as it applies to issues of curating participatory and time-based art forms or art which takes place in the public domain. Can publishing be a documentation strategy for creating and curating ephemeral work, or work that is based on conversations or actions? What happens when the art and its documentation are the same thing, as in the case of maps? Release strategies used by curators working with emergent new media forms will be rigorously compared.

Key References:

Kathryn Lambert, "Publishing your work", in *Digital Artists Handbook*, Lancaster: folly, 2007 – ongoing. Available online: http://www.digitalartistshandbook.org

Henry Lydiate, "Appropriation of Media" in *ArtLaw: Copyright Now*, London: Artquest, 2004. Available online: http://www.artquest.org.uk/artlaw/copyright-now/appropriation-of-media.htm

Nicolas Malevé, "Licensing: copyright, legal issues, authorship, media work licensing, Creative Commons", in *Digital Artists Handbook*, Lancaster: folly, 2007 – ongoing. Available online: http://www.digitalartistshandbook.org

Sergio Muñoz Sarmiento, *Art&Law*, New York: Clancco.com, 1997 – ongoing. Available online: http://www.clancco.com/artlaw/

Thomas Thiel, "Curator as filter/User as Curator", In Geert Lovink and Sabine Niederer (eds.), *Video Vortex Reader: Responses to YouTube*, Amsterdam: Institute of Network Cultures, 2008. PDF available to download:
http://networkcultures.org/wpmu/portal/publications/inc-readers/videovortex

Guest Bios:

Lize Mogel – Artist/Curator
Lize Mogel is an interdisciplinary artist who works with the interstices between art and cultural geography. She inserts and distributes and cartographic projects into public space, including in Los Angeles (*Public Green*, 2001) and the Wood River Valley, Idaho (*Migration Routes*, 2007)*,* and via publications. She is co-editor of the book/map collection *An Atlas of Radical Cartography* and co-curator of the exhibition *An Atlas*, which is touring nationally. She also co-curated *Genius Loci*, an exhibition of conceptual mappings of Los Angeles (Sci-Arc, LA, California Museum of Photography, Riverside, 2002). She has also worked with groups including the Center for Land Use Interpretation and the Journal of Aesthetics and Protest. Exhibitions include the Gwangju Bienniale (South Korea,) common room (NYC), Gallery 400 (Chicago), Casco (Netherlands), and *Experimental Geography* (ICI, touring). She has received grants from the Jerome Foundation, the LEF Foundation, the Los Angeles Department of Cultural Affairs, and the Graham Foundation for her work.
www.publicgreen.com / www.an-atlas.com

Rebecca Cittadini – Communications and Marketing Manager, Eyebeam
Rebecca Cittadini joined Eyebeam in July, 2007, and is responsible for planning, developing and implementing of all of Eyebeam's marketing strategies, internet and web management, design and communication, both external and internal. Bringing experience working for various non-profit organizations, artist-run centers, and public galleries in Australia and Canada, while also continuing to freelance as a designer, she has a BA in Fine Art from the Victorian College of the Arts (Melbourne University), and had almost completed a BA in Multimedia at the Royal Melbourne Institute of Technology when she was employed to work full-time for a marketing firm.

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Day 3: Tues., July 14, 3–5PM
Networking and Collaboration

Guests: Patrick Lichty (Artist/Curator) and Amanda McDonald Crowley (Executive Director, Eyebeam).

Eyebeam respondent: Jeff Crouse (Senior Fellow, Eyebeam).

Description: New media tools seem to make remote working and networking easier, but do they facilitate curating? How is the time-frame of collaboration—between artists and curators or producers, or between the art and its audience—different when adopting open source methodologies (such as iterative or modular methods, sometimes called bootstrapping)? Discussions of the different shapes of collaboration and the tried and tested rules of good collaboration will be ascertained.

Key References:

Phil Chandler, "Working with others" in *Digital Artists Handbook*, Lancaster: folly, 2007 – ongoing. Available online: http://www.digitalartistshandbook.org

Sarah Cook, "Context Specific Curating on the Web (CSCW)" in Tom Corby (ed.) *Network Art: Practices and Positions*, London: Swets & Zeitlinger /Routledge, 2005.

Henry Lydiate, "Collaborative Works" in *ArtLaw: Copyright Now*, London: Artquest, 2004. Available online: http://www.artquest.org.uk/artlaw/copyright-now/collaborative-works.htm

Iman Moradi, "Social networking" in *Digital Artists Handbook*, Lancaster: folly, 2007 – ongoing. Available online: http://www.digitalartistshandbook.org

Trebor Scholz, "Curating New Media Art (blog post)" in Collectivate.net, 2006 (April 11). Available online: http://www.collectivate.net/journalisms/2006/4/11/curating-new-media-art.html. See also the archives and current discussion on Trebor Scholz's on-going mailing list for the Institute for Distributed Creativity: http://mailman.thing.net/cgi-bin/mailman/listinfo/idc

Simon Yuill, "Collaborative development: theory, method and tools" in *Digital Artists Handbook*, Lancaster: folly, 2007 – ongoing. Available online: http://www.digitalartistshandbook.org

Guest Bios:

Patrick Lichty; Artist/Curator
Patrick Lichty is a conceptual-based artist, writer, curator, and activist. He has been exhibiting internationally since 1990, and is best known for his 3D animations with the activist group, The Yes Men, and as part of SECOND FRONT—Second Life's first performance art group. His work, both solo and with his performance art group Second Front, has been featured in Flash Art, Eikon Milan, and ArtNews. Other venues in which Lichty has been involved with solo and collaborative works include the Whitney and Turin Biennials, Maribor Triennial, Performa Performance Biennial, Ars Electronica, and the International Symposium on the Electronic Arts (ISEA). Patrick is also Editor in-Chief of *Intelligent Agent* Magazine in New York and is currently a member of the faculty of the Interactive Art & Media Department of Columbia College, Chicago. http://www.voyd.com

Amanda McDonald Crowley; Executive Director, Eyebeam
Amanda McDonald Crowley is a cultural worker, curator and facilitator who specializes in creating new media and contemporary art events and programs that encourage cross-disciplinary practice, collaboration and exchange. She moved to New York in October 2005, relocating from her native Australia where she had been based while working nationally and throughout Europe and Asia. She served as the Executive Producer of the 2004 International Symposium of Electronic Art (ISEA2004), developing the event from concept to major conferences, exhibitions, performances, concerts and site-specific installations on a ferry in the Baltic Sea and locations in Estonia and Finland. She was Associate Director for Adelaide Festival 2002 where she was also Chair of the working group that curated the exhibition and symposium *conVerge: where art and science meet*. From 1995 – 2000 McDonald Crowley was Director of the Australian Network for Art and Technology (ANAT), an organization with a national brief to foster links between the arts, sciences and new technology. She has done residencies in Berlin, Germany (1994/5), Banff Center for the Arts (2002), and at Sarai in Delhi, India (2002/3). She regularly speaks at international conferences and festivals, and lurks around on media, technology and culture related email lists.

Jeff Crouse; Senior Fellow, Eyebeam
Jeff Crouse creates software and installations that are equal parts humor, absurdity and technology. Jeff's previous work includes *YouThreebe*, a YouTube triptych creator; *Invisible Threads*, a virtual jeans factory in Second Life; and *James Chimpton*, a robotic monkey that interviewed the artists of the 2008 Whitney Biennial. He is currently developing *BoozBot*, a bar tending robot/puppet; and *DeleteCity*, a Wordpress plug-in that finds and republishes content that has been taken down from sites such as Flickr and YouTube. His work has been shown at Sundance Film Festival, Futuresonic festival in Manchester, UK, DC FilmFest, and Come Out and Play Festival in Amsterdam. Jeff received his MS from the Digital Media program at Georgia Tech in 2006 and then joined Eyebeam as a Production Fellow in 2007. Outside of Eyebeam, Jeff is an adjunct professor at the IMA program at Hunter College and a freelance programmer. http://www.jeffcrouse.info/

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Day 4: Thurs., July 16, 3–5PM
Curating in the Public Domain

Guest: Steve Dietz (Curator, Director ZeroOne, San Jose, and Northern Lights).

Eyebeam respondent: Taeyoon Choi (Artist, Eyebeam Alum).

Description: Curating is often a private activity with a very public outcome, but recent hype about the term in relation to "filtering" online content (from videos and photos to tweets and urls) have made "curating" something people now think of as a very public process. What can we learn from public art models of curatorial practice? How do we cater for passerby audiences? What are the lessons to be learned from open submission projects online and offline? The ideal conditions for creating a platform for participation will be dreamt up.

Key References:

Steve Dietz, "Fair Assembly" in Peter Weibel and Bruno Latour (Eds) *Making Things Public*, Karlsruhe: ZKM, 2005. Available online:
http://www.yproductions.com/projects/archives/fair_assembly.html

Steve Dietz (Ed.), symposium *Experimenting with Art in Public Places*. Oct., 10–11, 2008, Minneapolis: Northern Lights. See:
http://northern.lights.mn/events/experimentingwithartsymposium/

Michelle Kasprzak, "Open Source Curating" (blog post) in *Curating.info*, Oct., 20, 2007. Available online: http://www.curating.info/archives/50-Open-Source-Curating.html#extended

CRUMB (New-Media-Curating) discussion list, July/August, 2006. "Permanence and Public Art." Archives available online: https://www.jiscmail.ac.uk/new-media-curating, search the archives by date or by topic thread: "July/August 06 Theme: Permanence and Public Art."

Guest Bio: Steve Dietz

Steve Dietz is the founding Artistic Director of the biennial 01SJ Global Festival of Art on the Edge, and the founder and Executive Director of Northern Lights, an interactive media-oriented, arts agency. He is the former Curator of New Media at the Walker Art Center in Minneapolis, Minnesota, where he founded the New Media Initiatives department in 1996, the online art Gallery 9 and digital art study collection. He founded one of the earliest, museum-based independent new media programs at the Smithsonian American Art Museum in 1992.

Dietz has curated and co-curated numerous exhibitions including *Beyond Interface* (1998), *Art Entertainment Network* (2000), *The Art Formerly Known As New Media* (2005), and *Superlight* (2008). He is co-curating with Christiane Paul *FEEDFORWARD: Angel of History* at LABoral Art and Industrial Creation Centre in Gijon, Spain, October 2009; and the 3rd 01SJ Biennial on the theme of *Build Your Own World* will take place in San Jose, CA, September 16–19, 2010.

Dietz has written extensively and speaks widely about the art formerly known as new media.

Respondent Bio: Taeyoon Choi

Taeyoon Choi is a Seoul-based artist working with performance and digital media. Choi's works intervene into urban media spaces humorously, in order to deliver critical commentary on contemporary digital culture. Choi is involved in interdisciplinary collaboration with various networks and collectives including: FunOut Urban Game Inc, DOTPLAY Mobile Hacking Workshop, and Upgrade! Seoul. Choi earned a B.F.A at the School of the Art Institute of Chicago, and completed a M.S. at the Korea Advanced Institute of Science and Technology.

For the 2008 Eyebeam Commission, Choi created Charlie: *Camerautomata*, a duck-shaped robot built from the hacked electronic components of a digital camera and photo printer, which consumes and defecates images in public spaces at its own will.

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Day 5: Tues., July 21, 3–5PM
Evaluation and Audience Engagement

Guests: Anne Barlow (Executive Director, Art in General), Hans Bernhard (Artist, Ubermorgen.com)

Eyebeam respondent: Stephen Duncombe (Research Associate, Eyebeam).

Description: The last session of the curatorial masterclass series will ask, who is participating in open curatorial projects? Why? How do we know what they're getting out of it? What can be learned from the revisions/lifelines used in open source software generation and how can that way of thinking be applied to consideration of the "lifeline" of a curatorial project? What are other evaluation strategies that can be applied to curating, such as comment boxes or feedback forms? Obvious and proposed benchmarks of success will be interrogated.

Key References:

Arts Council England, reports and publications on Audience Development and Participation (2002 – present). All available to download as PDFs:
http://www.artscouncil.org.uk/publications/publications_for_subject.php?sid=4
Including: *Arts Audiences: Insight* (2008); *Marketing and Touring: A Practical Guide to Marketing An Event On Tour* (2004); *Crossing Boundaries: the role of cross-art form and media venues* (2008).

Conferences:
- *ENGAGE: Interaction, Art and Audience Experience*, 26–28 November, 2006, University of Technology, Sydney.
- *New Media, New Audience?* Arts Council Ireland, Dublin Castle, 25 November, 2008. See: http://artscouncilnewmediaconference.com/wordpress/
- *Completing the Circle: Incorporating Evaluation Methods in Creative Work*, LCEA09 Symposium, Computer Arts Society and the Design Research Society, London, 19 January, 2009. See: http://www.cea.mdx.ac.uk/?location_id=59&item=31#About
- Tate Research Encounters: *Britishness and Visual Culture: Resolutely Analogue*: *Art Museums in Digital Culture*, Tate Britain, London, Monday, 2 March – Friday 6, March, 2009. Proceedings will be forthcoming in 2009. Editor: Andrew Dewdney with assistance from Morten Norybe Halvorsen. See: http://www.tate.org.uk/britain/eventseducation/talks/17861.htm

Guest Bios:

Anne Barlow; Curator/Director
Anne Barlow is the Executive Director of Art in General. Prior to her current position, Anne Barlow was for seven years the Curator of Education and Media Programs at the New Museum of Contemporary Art, where she organized artists' presentations, performances, and critical debates relating to contemporary art and new media. Her projects included New Museum exhibitions *Killer Instinct* (co-curated with Rachel Greene); *Videodrome II*; *Trust Me*; and installations by Lansing/Dreiden, Angie Eng, and lab[au]. Independent projects included *Copy It, Steal It, Share It*, (in collaboration with Michele Thursz), Borusan Art Gallery, Istanbul. Formerly Curator of Contemporary Art and Design at Glasgow Museums, Anne Barlow has organized numerous artists' residencies, exhibitions, and new media projects, and selected work for public collections and commissions in the U.K. Since 1990, she has participated in television and radio programs on contemporary art, and published with organizations including the Tate Gallery Liverpool, Henry Moore Foundation, and the Edith Russ House for Media Art, Oldenburg, Germany. Anne Barlow has lectured at institutions including the Tate Gallery, Pratt Institute, NYU, and CalArts.

Hans Bernhard; Artist
Hans Bernhard [CH/USA], is an artist, born 1973, who lives and works in Vienna and St. Moritz. He is the founder of etoy, the etoy.CORPORATION & UBERMORGEN.COM. Known aliases include: hans_extrem, etoy.HANS, etoy.BRAINHARD, David Arson, Dr. Andreas Bichlbauer, h_e, net_CALLBOY, Luzius A. Bernhard, Andy Bichlbaum, and Bart Kessner. Bernhard holds an M.F.A. in visual media from the University of Applied Arts in Vienna, Austria. His work has been seen in a number of solo exhibitions (The Premises Gallery Johannesburg, Kunsthaus Graz, Kunsthalle St. Gallen, Blasthaus Gallery San Francisco, c3 Budapest) and group exhibitions (Konsthall Malmoe, NTT ICC Tokyo, Lentos Museum of Modern Art, SFMOMA, Kunsthaus Graz, Ars Electronica, KOP Taiwan, EXPO.02 Switzerland, Aldrich Contemporary Art, Museu d`Art Contemporani de Barcelona, Secession, and Museum of Contemporary Art, Tokyo). Ubermorgen.com have received numerous awards for their projects including The Golden Nica, Prix Ars Electronica 1996, Award of Distinction, Prix Ars Electronica 2005, honorary mention, Prix Ars Electronica 2003 and 2005.

Stephen Duncombe; Research Associate, Eyebeam
Stephen Duncombe, along with Steve Lambert, both consider themselves engaged citizens and agree that using art and culture to transform the world is a good idea. But they are both haunted by the same question: How do we gauge the success of our projects? Hell, how do we even think about success when our goal is utopia? Duncombe holds a PhD in sociology from the Graduate Center of the City University of New York and teaches the history and politics of media and culture at the Gallatin School of New York University where he is an associate professor. He is the author of *Dream: Reimagining progressive politics in an age of fantasy* (The New Press, 2006). http://www.dreampolitik.com