

## Workshop/Tutorial

**Title** Curating the New: Commissioning, Exhibiting, Collecting



*<Caption: Curator's Professional Development Course in London at the Victoria and Albert Museum, Print Room.>*

**Instructor** Beryl Graham, Professor of New Media Art at the University of Sunderland  
Georgia Smithson, AHRC-funded PhD researcher at the University of Sunderland

### Program Schedule

Date/Time: June 22(Sat.)/10:00-18:00

Venue: Lecture Room 1, ACC Archive&Research(B4)

### Target Audience

Those involved in new media, digital art: which might include curators, producers, art organisers, distributors, exhibitors, students, researchers, artists, designers and makers.

**Number of participants (min./max)** 4-20 people

### Prerequisite for participants

No prerequisite knowledge is strictly necessary, but an interest in new media art is desirable. Please bring notetaking materials, and if you have an electronic device that connects to the internet, then this will help you with the activities.

### Abstract

Curators, producers, art organisers, distributors, exhibitors and makers find themselves dealing with new kinds of culture, including new digital media, variable, live, or participatory art, design or critical making. This workshop aims to share knowledge across disciplines, to help workers rethink and update their skills for helping this work meet its audiences, into the future.

This workshop follows on from previous workshops, and professional updating courses, including:  
Professional development short course at the University of Sunderland:

<https://curatingprofessionalcourse.wordpress.com/>

Curating Art After New Media HK (ISEA 2016)

<https://videotage.wixsite.com/curatingart>

In keeping with the ISEA theme Penumbra: In-between this workshop aims to build upon knowledge from different types of art which might help curators, whether that might be live art, performance, process-based art or conceptual art.

### **Further information:**

Workshop organisers will kick off conversations around their specialist subject areas:

- Beryl Graham on participatory production or commissioning models in contemporary art curating, including critical making and open source methods. Beryl Graham is Professor of New Media Art at the University of Sunderland, and is co-founder of CRUMB resource for curators of new media art. She curated the international exhibition *Serious Games* for the Laing and Barbican art galleries in 1996. Her books include *Digital Media Art* (Heinemann 2003), *Rethinking Curating: Art After New Media* (MIT Press 2010 with Sarah Cook), and *New Collecting: Exhibiting and Audiences* (Ashgate 2014 ed.). She has written for periodicals including *Art Monthly*, *Leonardo*, and the *Journal of Curatorial Studies*. She has been an invited speaker at conferences including *Navigating Intelligence* (Banff Centre for the Arts), *Decoding the Digital* (Victoria and Albert Museum), and *Cultural Value and the Digital* (Tate Modern).
- Georgia Smithson on models for collecting and distributing, including low-budget and 'collection-ish' models. Georgia Smithson was recently employed to steer the application for Arts Council England Accreditation for National Glass Centre and subsequently the Northern Gallery for Contemporary Art. She is an AHRC-funded PhD researcher at the University of Sunderland, in partnership with Northern Gallery for Contemporary Art (NGCA). Her aim is to develop and enhance online awareness of the NGCA's profile in relation to new media art and collecting and hence improve global distribution opportunities.

Other international arts workers contributing to this workshop day:

- Bona Park is an exhibition coordinator of the 13<sup>th</sup> Gwangju Biennale. Her interest and research traverse twentieth century Korean art, with particular attention paid to intersection of art and new media in the rapid economic development period in postwar South Korea. Bona Park holds a Master's degree in Art Management from Seoul National University. She is also a former intern at Samsung Museum of Art\_Hoam (2018), and Korea Foundation intern at Victoria and Albert Museum (2017).  
<https://www.gwangjubiennale.org/>
- Olga Mink is the director of Baltan Laboratories, which initiates innovative research and development at the intersection of art, design, science and technology in The Netherlands. She is also research leader of the research track Design for Transformative Practices as part of Creative Economy at Fontys University of Applied Sciences. She co-edited 'Methods for Reclaiming Economy' together with Wiepko Oosterhuis published by Baltan Laboratories. She would discuss curating production in a lab setting, and how to document artistic interventions and design led practices in relation to society.  
<http://baltanlaboratories.org>.
- Nora O Murchú is a curator and designer, and a lecturer in Interaction Design at the University of Limerick in Ireland. She has held positions as a research associate for the Interaction Research Studio at Goldsmiths, and CRUMB at the University of Sunderland. She has curated exhibitions and events for institutions including Rua Red, Resonate Festival, Transfer Gallery and White Box Gallery. <http://www.noraomurchu.com/> Dr. O Murchú will discuss commissioning and exhibiting.

Exercises undertaken in small groups in the afternoon will focus discussion. These will include exercises on new formats for commissioning across and in between sectors or disciplines, new formats for production and audience reception.

### **Short Biography of the Organizers**

*Beryl Graham* is Professor of New Media Art at the University of Sunderland, and is co-founder of CRUMB resource for curators of new media art. She curated the international exhibition *Serious Games* for the Laing and Barbican art galleries in 1996. Her books include *Digital Media Art* (Heinemann 2003), *Rethinking Curating: Art After New Media* (MIT Press 2010 with Sarah Cook), and *New Collecting: Exhibiting and Audiences* (Ashgate 2014 ed.). She has written for periodicals including *Art Monthly*, *Leonardo*, and the *Journal of Curatorial Studies*. She has been an invited speaker at conferences including *Navigating Intelligence* (Banff Centre for the Arts), *Decoding the*

*Digital* (Victoria and Albert Museum), and *Cultural Value and the Digital* (Tate Modern).

Georgia Smithson's MA in Museum and Gallery focused on meeting standards of collections management (compliance with SPECTRUM 4) and providing wider access to collections using traditional methods as well as new media. She gained a thorough understanding that all organisations are diverse in their approach to collecting and management and there is no 'one size fits all' approach to how an organisation operates, but the purpose of the collection exists for the benefit of the public. She was recently employed to steer the application for Arts Council England Accreditation for National Glass Centre and subsequently the Northern Gallery for Contemporary Art where I enjoyed partnership working and collaboration, and working with dual organisations with different collections and parallel but distinct histories. She is an AHRC-funded PhD researcher at the University of Sunderland, in partnership with Northern Gallery for Contemporary Art (NGCA). Her aim is to develop and enhance online awareness of the NGCA's profile in relation to new media art and collecting and hence improve global distribution opportunities.