

**CRUMB professional development workshop**  
***Distribution and Dissemination after New Media***

**DISCUSSION LIST FEB/MARCH 2012: EDITS FROM 20<sup>th</sup> to 29<sup>th</sup> February**

**ON: <networked performance; live; festival; streaming technology (USTREAM)>**

*FROM: Beryl Graham*

*Philadelphia Low Lives Festival* is a networked performance festival that "celebrates the transmission of ideas beyond geographical, cultural and political borders" - what kinds of geographical, cultural and political borders can these audiences work across exactly, what works, and what doesn't?

*FROM: Kelani Nichole*

One of the key components of the festival is the sense of connection the networked spaces have - and thus the attendees in those spaces also have - specifically as the festival moves in between performances.

The sense of 'live' performance is most present when someone has taken the distributed stage for their piece, but as the festival is made up of a series of very short performances that experience soon transforms into a real-time 'intermission' as the collective stage shifts to a new location, artists and presenters at that space inevitably fuss with technical setup, and the 'live' event's progression of time somewhat collapses - there is an opening up of a common 'space' that stretches across the globe.

*FROM: Simon Biggs*

We are commissioning a number of artworks, including live networked projects, for an exhibition titled 'Remediating the Social'. This is part of the Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP) project. In this context we are exploring ideas of liveness but also processes of social formation in networked environments.

*FROM: Helen Valery Jamieson*

In my work i explore how relationships between performer(s) & audience are evolving in the online environment, & how we can use the whole gamut of digital media (not just streaming) to create engaging live events - using distributive media but for more than distribution, for creation and the site of performance as well.

*FROM: Annie Abrahams*

I am interested in questions concerning machine mediated collaboration, in communication in an environment without body presence, in how this changes our behaviour and I use performance to help me think about it.

In *Theme Song - After Acconci*, by taking Acconci's protocol and adding just a layer on the image with my telephone numbers I tried to stress the difference in communication possibilities between 1964 and 2011.

*FROM: Caroline Langill*

[Ref.to *Low Lives Festival*] So there is the live distribution, but also dissemination of documentation. But there is another means of distribution of performance that is seldom discussed and that is the oral narrative produced by individual audience members present at the 'live' event. I take my cue here from aboriginal epistemology and oral histories and witnessing, told through storytelling.

*FROM: Tatiana Bazzichelli*

I have been working at transmediale festival curating and developing a new project named "reSource for transmedial culture".

The concept of the reSource implies the simultaneous work on three intertwined fields of intervention: it aims to generate a platform of networking and exchange for local and translocal actors; it aims to develop a site specific research on artistic and activist communities working critically with media and art; and to curate events during the festival and through the year in the field of art and technology, hacktivism and politics. Its modality of execution first of all implies a reflection on the issues of dissemination, participation and "live contributions"

**ON: <curating; live network projects; new media and gallery space; curatorial strategies of distribution; selection processes>**

*FROM: Marialaura Ghidini*

Simon, it would be great to hear more about your project; for example, what are the challenges, or concerns, you are facing in relation to commissioning and displaying "live networked projects" in gallery spaces? And maybe, how do you see this in relation to the above points? Can these technologies that are now often considered 'old', or perhaps they are just mass-media, potentially be used in a different way to generate innovative approaches to distribution, and thus process of production - which seems is what you are doing with the new commissions side of it?

*FROM: Simon Biggs*

There will be issues with having the event at two sites which, whilst not far apart will create a split experience, with some works in neither place due to their site specificity. One or more works will be situated to make connections between the spaces, across the city. How it incorporate electronic data in the catalogue. This is quite an ambitious project that engages audiences at all sorts of levels, where technology is operating in multiple ways to engage, diffuse, document and enable.

*FROM: Tatiana Bazzichelli*

Reflection on participation and decentralization in the field of media art curating is central right now, especially because in such context we are progressively facing increased precarious conditions and financial cuts - while working in hybrid territories between research, art and cultural production which are often really hard to define outside our "niche". The point is how to extend our work beyond such a "niche", making the "living stage" our everyday life /therefore involving also communities outside the so called art environment. Maybe is the concept of "living stage" that we should question as well...I think here is also the difference between a movement like Fluxus and a punk concert :)

*FROM: Robert Sakrowski*

My interests center around the questions: how to exhibit, how to archive net-based art and how netart is changing the art institutions ...  
We should also think about tools they adapt curating to the new time.

*FROM: Johannes Birringer*

As for curating, Where do the choosers and selectors and commissioners and sourcers go when they source? [With reference o Guggenheim's *YouTube Play* and the impossibility to select from thousands and thousands of submissions to them]  
I think Tatiana mentioned the importance of looking at the policies and politics of curating (and decentralization).....

*FROM: Simon Biggs*

For *Remediating the Social* we relied heavily on a series of open calls for work. These were widely distributed, mainly through lists, social media and other online means. Given the theme of the event this seemed the most appropriate strategy.

*FROM: Annie Abrahams*

"We live in a time when young artists look at each other's Facebook pages more than each other's art. The affect of Facebook may be why so few artists online actually make much art- because they aren't being rewarded for anything so much as the \*performance\* of their own personal brand online." \*Club Kids: The Social Life of Artists on Facebook \* by Brad Troemel, Artie Vierkant, Ben Vickers, Brad Troemel & Artie Vierkant.

*FROM: Simon Biggs*

What's odd here is that when it comes to social media Facebook is about as mainstream as you can get. It's the last place you would expect people to be developing such rarified communities. That these "artists" are content to regard their social performativity in the network as sufficient to represent a practice is neither here nor there - many artists have been satisfied with that during the past two decades as network culture has developed. It's the mass-mediale nature of Facebook that is the odd ingredient...

**ON: <new media; networked tools, new vs old technology>**

*FROM: Kelani Nichole*

I believe there is something important about the 'newness' of streaming/technology in both of these examples that makes this work extremely effective at this point in time, but also feel certain this will continue to evolve as incorporation of this collapsing of space and time becomes more ubiquitous in the context of fine art.

*FROM: Johannes Birringer*

I would say, there is nothing new, Kelani, about these communications and broadcast techniques, they are actually ancient (since the 70s and 80s or so, not to mention the televisual history of broadcasting), and about "effectiveness," -- I think we'd have to argue over that one.

*FROM: Helen Valery Jamieson*

It's true that streaming technology is not new; what is new(ish) is evolving practices of real time interaction, participation & collaboration via the internet

*FROM: Simon Biggs*

[Ref.to 'Remediating the Social'] Is it old or new technology? Depends on your definition, but I'd suggest it is new technology, in that mobile systems incorporating tempero-spatial and dynamic sensors, integrated with internet connectivity, are relatively new to the mass market.

*FROM: Annie Abrahams*

What is different is that nowadays, video chatting is part of almost everyone's online life and so there is more than a technical incentive to research this medium. When in 2006 I organised my first web-performance with panoplie.org we decided not to archive the performance itself (the participating artists could do that on their own if they wished) but instead to keep archives of the chats during the performances - these chats being a second layer of performance that witnessed at least as much of what had been happening as the performance video.

*FROM: Tatiana Bazzichelli*

My previous "inspirations" come from early experiments of networking (from mail art to Fluxus, from hacker art to free software production), where the concepts of participation and networked dissemination were considered the core of the "process", and the social interconnections functional to produce a "product" (either an artwork of a piece of software) more important than the product itself.

But of course such networked-based methodology implies also a critical reflection on forms of dissemination, distributions and visibility as well - especially in the era post web 2.0 in which interpersonal relationships tend to be objectify and monetized.

*FROM: Robert Sakrowski*

Is there a difference between traditional broadcasts and new ones. What is it? The feedback channel.

The new net based broadcasts have a strong multimedia quality - with a blend of film, sound, text, graphic, animation and interactivity (video response, live chat, text comment [including links]). If we understand a web link as a cut in film, then we could say that we are building up a our own stream/broadcast with multiple page visits in a browsing session . We don't follow one authors perspective/narration, we follow/create more a flow or a stream of collective consciousness

**ON: <production vs documentation; streaming technology; online archives and databases>**

*FROM: Annie Abrahams*

At the same time you can find lot of videos of my performances online, why not? Some are proof or witnesses; some have the status of stand-alone videos others of remixes or even cinema. They are as real as the performance moments were, but they are different.

In my performances the performers control their own image, and so, a performance can also be staged as a live production of a video. Sometimes I wonder if this might be the only thing that distinguishes it from reality TV.

*FROM: Caroline Langill*

I wonder if the resonance of an event is in direct proportion to the ability to sustain a conversation by whatever means necessary or available?

*FROM: Helen Valery Jamieson*

In platforms such as Panoplie & UpStage, the chat is definitely a significant element of the performance & often i find that the chat log & a few screengrabs make more interesting documentation than a screen recording. the chat can be a very lively space that complements & enhances the performance. often it's the key to the audience believing that what is happening really is live, & it gives an important voice & role to the audience

*FROM: Caroline Langill*

As an art student at OCA in Toronto in the 1980s I attended the first performance of Norman White and Laura Kikauka's *Them Fuckin' Robots*. Anyone who knows of this work is aware that documentation of it was limited to low-res video, but the stories in the minds of the audience in attendance were not. They are rich in detail, and capture the excitement of witnessing something historical that no image can represent

(Edits by Marialaura Ghidini)

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*Distribution and Dissemination after New Media* theme is co-hosted by Marialaura Ghidini and Beryl Graham and the invited guest respondents are:

**Tatiana Bazzichelli** is a researcher, networker and curator based in Berlin, working in the field of hacktivism and net culture. She is part of the transmediale festival team in Berlin (reSource for transmedial culture) and PhD in Information and Media Studies (Aarhus University); <http://networkingart.eu/>

**Simon Biggs** works creatively across media systems, with a focus on interactivity, digital poetics and interdisciplinary methods. He is Professor of Interdisciplinary Arts at the University of Edinburgh; <http://www.littlepig.org.uk/>

**Johannes Birringer** is a choreographer & artistic director of AlienNation Co ([www.aliennationcompany.com](http://www.aliennationcompany.com)). He also founded the Interaktionslabor (<http://interaktionslabor.de>) & co-directs the DAP-Lab, Brunel University <http://www.brunel.ac.uk/dap>, where he is Professor of Performance Technologies. Among his recent recent books is "Performance, Technology and Science" (2009)

**Martin John Callanan** is an artist researching an individual's place within systems; <http://greyisgood.eu>

**Helen Varley Jamieson** is a writer, theatre-maker and cyberformance artist whose work explores the internet as a site for live participatory performance; <http://www.creative-catalyst.com>

**Caroline Langill** is an Associate Dean of the Faculty of Art at OCAD University where she teaches courses in curatorial practice and new media art history

**Kelani Nichole** is a Freelance Digital Strategist and Independent Curator working at the intersection of ART + TECHNOLOGY, based in Philadelphia & Brooklyn; <http://kelaninichole.com>

**Laura Sillars** is Artistic Director of Site Gallery (Sheffield), <http://www.sitegallery.org/>

**Gary Thomas** is Director of Animate Projects, curating and producing experimental animation projects for online and live spaces, <http://www.animateprojects.org>

**Pauline van Mourik Broekman** is the founding co-editor of Mute, for which she continues to work as contributing editor and publisher, <http://www.metamute.org/>