

1: Christiane Paul (curator) - Wikipedia

"New Media in the White Cube and Beyond perceptively addresses the challenges inherent in the digital arts. The book will be a great asset to the study and practice of presenting media art for many years to come." Barbara London, curator, Museum of Modern Art, New York.

Niklas Maak I would like to resist the physiological patronising of viewers where curators force visitors into a certain perception. With due respect to all the great decisions Udo Kittelmann made, I do think that the colour rhetorics he recently came up with in the new display of the collection in the basement of the Nationalgalerie are verging on kitsch. When following his chronologically arranged history of German art between and , the walls turn a dark brownish grey in The viewer enters a gloomy world and the awareness of the continuities dwindles. Charlotte Klonk Yes, but there are good and bad modes of sensory interpretation, just as there are good and bad intellectual contextualisations in exhibitions. Charlotte Klonk Well, as soon as what is being aimed for becomes obvious to the viewer. What remains too subliminal, for example, are the colour nuances in the new display of the collection in the Nationalgalerie. Thus, there is a subliminal creation of different atmospheres. Even if viewers notice what is happening, they still do not know why. It is a label. Whenever I see a dysfunctional industrial building of the nineteenth century is painted white I know "from now on there will be art here. These white signals are always forerunners of gentrification and urban development. Then again, many artists produce pieces which are extremely architectural. Whether it is Rirkrit Tiravanija who invents an entire village with houses built by artists, whether it is Tobias Rehberger whose Cafeteria in Venice not only decorated a room but also created an architectonic world, or whether it is you, Thomas, with your project for a Chinese house in Zurich. In all these examples, art produces its own arena of experience and emancipates itself from the notion of the exhibition as an introduction of a piece of art into a room. Maybe it is no coincidence that the architecture and art biennales in Venice are becoming in an absurd way increasingly similar. Thomas Demand We were invited to a competition to restructure what is currently a rather shabby square under a motorway bridge in a newly developing district in the middle of Zurich, and to brighten it up with art. The Escher Wyss Square is currently mainly characterised by prostitution, drug use and vandalism, at least at night. During the day it is a bus and tram stop used by thousands of workers. The city wanted architects and artists to reinterpret the urban space. My suggestions, which I developed together with the architects Caruso St John, initially consisted of two buildings that generate their own social space: I thought about the latest globally known case of a house in Chongqing which literally ended up standing on a tower when the excavation pit was dug around it. This story made for various chains of associations in a new context, eg memories of the tradition of the Chinese pavilion in European baroque which, as with the Chinese house in Chongqing, we know about only through hearsay. This is no different from Titian, just to give a simple example. When looking at his portrait of Karl V, you do not see an older ruler, but a Titian painting, and it is almost irrelevant whether the emperor really looked that way or not. The row provoked by our project revolved around the Chinese house. But the Nagelhaus was no Chinese house. It would have been built in Switzerland, it was a German-English idea and it is only indirectly linked to China. You have seen only a picture of it. It could be argued that what you do "building fiction with a relation to a picture anybody can see on TV, on Chinese TV " is a kind of exhibition in itself: This kind of exhibition means creating a space in which certain interactions become possible. Thomas Demand Yes, we wanted to reinterpret the space and give it a social function. Every day thousands of commuters would have had to live with it. Our idea was also to incorporate a purely practical use: As far as we know, our competitors decided on solutions which followed conventional models that we know from the museum: That is possible as well, but a public space is subject to completely different requirements. It should also be added that this project demonstrated a co-operation that does not happen too often. Niklas Maak Charlotte, you wrote a book which begins with pictures and stories illustrating that people also go to a museum to flirt, to have picnics and to meet other people. Thomas, you planned a sculpture, a rebuilt after-image in which people could have had meals around the clock, something that is still very unusual in Zurich. Both cases deal with fundamentally different experiences and social rituals

facilitated by art spaces. For the general public, it still seems to be difficult to accept that art can be usable. To eat in an artwork appears not to be possible without questioning the legitimacy of the piece of art itself. The fact that a restaurant could have been built a lot cheaper was one of the things Thomas was reproached for in Zurich. It was impossible to explain to those people that it was a piece of art, and that the rules applying to it are different from those applying to a cheap snack bar. Richard Landry Thomas Demand I would like to point out that the idea of the restaurant was there first. Then came the question of what kind of restaurant it should be, what it should look like and what should be represented in its context. I do believe in an architecture parlante which cannot be reduced down to Disney. For the right-wing populist opposition which won in the end, the required disabled toilet was a point of attack. That way, art had lost right from the start. I believe we fulfil different needs. Charlotte Klonk But actually this is quite a big compliment. The Nagelhaus has forced the public to deal with it and with one another precisely because it is a piece of art and not just a restaurant, even if the mood was swung by right-wing populism in the end. At least there is something like a civic movement which considers the public space its own and therefore demands a voice and a veto in the matter. How can we achieve this in the museum? Niklas Maak I think that the word museum triggers a specific cultural behaviour – devout, silent. Whoever wants to allow for a different experience of space and art has to, as Thomas has done, build their own building, or invent other spaces such as the Berlin Forgotten Bar. This was opened by artists with the idea of having a different show every day. It represents an anti-museum and goes beyond the notion of what an exhibition is: This is a different understanding of displaying, and the Forgotten Bar was the first project to follow it through so consistently. One is the function of the museum. It basically consists of publicly recognised quotation marks in which objects or activities can be understood as examples and therefore might lose direct relevance while, at the same time, becoming metaphorically charged. The other issue is that the Forgotten Bar reveals a certain mistrust in other possible activities within a museum. Consuming food or drink is obviously quite important, but this does not mean that creating a space in which food and drink will keep people long enough to indulge in the pieces of art is necessarily an alternative. Visiting a museum naturally has the tendency to become tiresome quite quickly. But this in itself is the challenge: Charlotte Klonk Yes, exactly. Why should art function only within the context of bars or restaurants? Niklas Maak All public spaces are almost always shaped by passive consumer behaviour. We go somewhere and buy something. But the question that remains is: Thomas Demand Tate Modern managed to add contemporary art to these passive types of recreational activities. Tim Callaghan Niklas Maak As soon as the museum is understood within the context of its etymological origin, we come closer to another concept. In classical Athens, the museum was no solitary building, but a quarter with many buildings to honour the muses, the ideal counter-image of the actual city, in which rules different from those of commerce applied. The world of commerce handel was here opposed by a world of acting handeln. Maybe we have to go back to thinking of the museum in these terms. This is what your research, Charlotte, leads to, and what your art projects, Thomas, allude to. Maybe we need to move away from the notion of the museum as a temple of sacral, passive, exclusively contemplative viewing of art, which, of course, should continue to exist, and towards a counter-city as a public space, an open stage on which certain encounters and experiences can take place. A social experience of community which is not dictated by consumer behaviour.

2: New Media in the White Cube and Beyond (è±†ç“£)

New Media in the White Cube and Beyond has 23 ratings and 1 review. Mark B. said: Wonderful read on the topic. Though, if you're at all familiar with the.

3: White Box Testing | Rhizome

New Media in the White Cube and Beyond Curatorial Models for Digital Art. by Christiane Paul (Editor) Title Details. ISBN: ISBN: RightsLink >.

4: New Media in the White Cube and Beyond: Curatorial Models for Digital Art by Christiane Paul

New Media in the White Cube and Beyond: Curatorial Models for Digital Art is a scholarly compendium of 12 essays focusing on the challenging nature of presenting new media art to and for the public.

5: The white cube and beyond | Tate

New Media in the White Cube and Beyond: Curatorial Models for Digital Art by Christiane Paul This provocative, cutting-edge anthology addresses the challenges of curating, presenting, and preserving new-media art—artworks that use digital technologies as media and emphasize process over object.

6: New Media in the White Cube and Beyond : Curatorial Models for Digital Art

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8: [PDF] Inside The White Cube Download eBook for Free

New media art, writes Paul, 'seems to call for a "ubiquitous museum" or "museum without walls", a parallel, distributed, living information space that is open to artistic interference - a space for exchange, collaborative creation, and presentation that is transparent and flexible' (53).

9: New Media in the White Cube and Beyond - Call For Curators Call For Curators

This provocative, cutting-edge anthology addresses the challenges of curating, presenting, and preserving new-media art--artworks that use digital technologies as media and emphasize process over object.

Isaac Asimovs New Library of the Universe (Isaac Asimovs New Library of the Universe) The Oblation Hour From the Garden to the Table Economics and consumer behavior by angus deaton Quinlans illustrated directory of film comedy actors Cartoon introduction to microeconomics Abnormal psychology and life a dimensional approach The real jazz fake book hal leonard Nonprofit leadership team The teacher of teachers Comparative study of politics The Intrigue of Ethics Reliability assessment using stochastic finite element analysis Charlemagne: from the hammer to the cross. A historians final mission. Social work as community development Principia bibliographica? : balancing principles, practice, and pragmatics in a changing digital environm Delphi 2 developers solutions An oasis of delight The Fanatics Guide to Dads (The Fanatics Guide to) Michael pollan food rules book More! Level 3 Teachers Book Flowers can even bloom in schools Add a editable field to By Peter D. Kramer, M.D. Big Lessons from Little-Known Letters The fires of Vesuvius Work: focusing your energy Reference Manual for Magnetic Resonance Safety 2003 edition Its the global economy, stupid My life in the army The Science and Sensations of Vocal Tone Acquired habits of Napoleon Supporting early learning Obstetrics for nurses. Vasant desai project management Making up for lost time: contemporary Jewish writing in Poland Monika Adamczyk-Garbowska The meaning of the market: comparing Austrian and institutional economics Philippe Dulbecco and Veronique Interacting with Babylon 5 The book of common prayer according to the use of the Church of England