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LOOP '07 PANELS

LOOP, que es defineix com THE PLACE FOR VIDEOART LOVERS, és una plataforma oberta entorn del videoart que pretén liderar a nivell internacional i des de Barcelona, el que succeeix al voltant de l'art en format vídeo, estructurant-se en base a tres grans branques: un festival, una fira i unes taules rodones.

Com a element que acompanya amb una base teòrica i de debat a totes les altres activitats d'aquesta cita anual, LOOP PANELS porta a Barcelona durant els dies de la fira, alguns dels més destacats professionals mundials que en aquest moment treballen al voltant del videoart en institucions capdavanteres del món de l'art, del MoMA de Nova York al Reina Sofía de Madrid, del Centre Pompidou de París a la Tate de Londres, passant pel ZKM de Karlsruhe i incorporant-hi col·leccionistes i comissaris.

Com a novetat, aquest any s'editarà, posteriorment, una publicació que deixarà constància de totes aquelles reflexions que s'han abordat, amb la idea d'anar articulant documents al voltant del videoart que siguin fars de referència d'aquest llenguatge artístic que entre tots anem construïnt.

LOOP, que se define como THE PLACE FOR VIDEOART LOVERS, es una plataforma abierta entorno al (alrededor del)videoarte que pretende liderar, a nivel internacional y desde Barcelona, lo que sucede alrededor del arte en formato video, estructurándose en base a tres grandes pilares: un festival, una feria y unas mesas redondas.

Como elemento que acompaña con una base teórica y de debate a todas las demás actividades de esta cita anual, LOOP PANELS trae a Barcelona durante los días de la feria, a algunos de los más destacados profesionales mundiales que en este momento trabajan alrededor del videoarte en instituciones punteras del mundo del arte, del MoMA de Nueva York al Reina Sofía de Madrid, del Centro Pompidou de París a la Tate de Londres, pasando por el ZKM de Karlsruhe e incorporando coleccionistas y comisarios.

Como novedad, este año se editará, posteriormente, una publicación que quiere dejar constancia de todas las reflexiones que se han abordado, con la idea de ir articulando documentos sobre el videoarte que sean faros de referencia de este lenguaje artístico que entre todos vamos construyendo.

LOOP, defined as THE PLACE FOR VIDEO ART LOVERS, is an open platform that aspires to lead, on an International level, from Barcelona, what happens around art on video format. LOOP'S structure is based on three large pillars, a Festival, a Fair and Panels.

As an element with a theoretical base and debate that accompanies all the other activities of this yearly meeting, during the days of the fair, Loop Panels brings to Barcelona, some of the most distinguished International professionals that work with Video Art in important institutions of the art world; from the MOMA in New York to the Reina Sofia in Madrid, the Centre Pompidou in Paris to the Tate in London, passing through ZKM in Karlsruhe and incorporating collectors and curators.

As a novelty, this year a publication will be edited, recording all the reflections approached, with the idea of articulating (with time) documents on video art. It will become a reference material of this artistic language that among all of us is being constructed.

MEDIA ART /MEDIA MATTERS

Barbara London
Curator

MOMA, New York

The complex nature of time-based media works of art requires the accumulation of information about the work in order to properly display and care for it. For the institution as well as the private collector, the process begins at the time of acquisition. The information falls into two main categories, conceptual and technical. The sources of this information will often be varied and reflect different kinds of knowledge. A full understanding of what comprises the work of art, conceptually and technically, is essential to the continued viability and authentic presentation of the work. This is an ongoing enterprise that will continue after the acquisition of the work.

Barbara London discusses how curators, conservators, registrars and media technical managers from New Art Trust, MoMA, SFMOMA, Tate have formed a consortium to establish best practice guidelines for care of time-based media works of art (for example, video, slide, film, audio and computer-based installations). Effective approaches to the stewardship of electronic art rely on the blending of traditional museum practice with new modes of operating that derive from and respond to the complex nature of these installations.

In many cases artists are very specific about the way in which the work should be installed and the technology used to show it. The installation of these works requires new skills and new areas of collaboration within museums. Whereas internationally agreed standards exist for the handling, installation and care of traditional works of art, there are no such standards at present for time-based media works. The Media Matters project of the New Art Trust, MoMA, SFMOMA, and Tate aims to raise awareness of the requirements of these works and to provide a practical response to the need for international agreement among museums.

Biography
Curator Barbara London founded The Museum of Modern Art's video exhibition program and has guided it over a long pioneering career. She has helped assemble the Museum's premiere media collection. Her recent activity includes the *Automatic Update* exhibition, *River of Crime*, a community on-line project with the Residents, *Stillness: Michael Snow and Sam Taylor-Wood, Anime!!, Music and Media*, with Laurie

Anderson/Greil Marcus, Michel Gondry/Ed Halter, and Brian Eno/Todd Haynes; Gary Hill's installation *HanD HearD; TimeStream*, a web commission by Tony Oursler; and a series of Web projects undertaken in China, Russia, and Japan. She has written and lectured widely.

VIDEO ART CONSERVATION

Friday 1 June, 12:30 PM

Pip Laurenson
Head of Time-based Media Conservation for the Tate Collection.
TATE MODERN, London

This presentation will consider the development of best practice for the care and management of works of art which incorporate video as their primary medium with reference to Tate's Collection and the collaborative project *Media Matters*.

Curators, conservators, registrars and media technical managers from New Art Trust, Tate, SFMOMA and MoMA will launch the second phase of Media Matters in spring 2006. Initiated in 2003, Media Matters is a multi-phase project designed to establish best practice guidelines for care of time-based media works of art (e.g., video, film, audio installations). Often only fully realized in their installed state, time-based media works are complex systems which pose new challenges for their custodians. Effective approaches to the stewardship of time-based media art rely on the blending of traditional museum practice with new modes of operating that derive from and respond to the complex nature of these installations. This project seeks to provide practical tools that serve these shifts in practice.

Phase II of this project focuses on best practice guidelines for acquisition. Because time-based media work requires a pro-active approach to care and management, the moment of acquisition is critical if we are to gather the information that will ensure their display and care into the future.

The deliverables for phase two of the project include:
• a clear description of the key stages and elements that make up the acquisition process
• templates for documentation recommended at the time of acquisition including: object summary descriptions, condition documentation, installation instructions and copyright and acquisition agreements.

- guidelines relating to good practice in how time-based media works are acquired.
- a description of the information a museum or collector needs in order to own a work and an exploration of the role of galleries, artists, museums and collectors in compiling and providing the necessary information.
- guidelines of good practice for custodians, collections managers and conservators throughout the acquisition process

The results will be available via the web. In addition to the very concrete deliverables described above, the project is designed to consider process and the measurable benefits of effective collaboration and to provide participants with consensus building skills to affect the deliverables within and beyond their institutions. While phase one established a collaborative way of working across departments and institutions, phase two aims to broaden this to include galleries and private collectors.   Upon completion of this second phase, a peer review and evaluation process will be conducted to inform future phases.

Phase 1 of the project focused on the loan of time-based media works and the results can be found at http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/

This presentation will indicate some recent developments in the conservation of video and also offer a preview of phase II of *Media Matters*.

Biography
Pip Laurenson completed a BA in Philosophy at Kings College London before training as an objects conservator at the City and Guilds of London Art School. She has worked at Tate since 1992 and is currently the Head of Time-based Media Conservation. In addition to her work at Tate, she is a member of the steering group for Media Matters and a member of the advisory committee for IMAP (Independent Media Arts Preservation). Pip is an accredited member of Instituted for Conservation in the UK.

Current role
Pip Laurenson is currently the Head of Time-based Media Conservation at Tate. Tate's Collection of works which include a film, video, audio, slide, computer or performance based element is largely made up of installations rather than single channel pieces and date from the 1970's to the present day. Time-based Media Conservation at Tate is made up of a team of three conservators and one conservation technician. In addition to developing and implementing strategies for the care of time-based media works in the Collection, Time-based Media Conservation is also responsible for the preparation of works for display at all four of Tate's museums, working with the curators on the practical side of bringing new acquisitions into the Collection, and the preparation and care of loans of time-based media works of art to museums across the world.

Time-based Media Conservation is currently involved in two research projects; *Inside-installations: the preservation and presentation of installation art* www.inside-installations.org/.
And Media Matters a collaborative project for the care and management of time-based media works of art with MoMA, NY; SFMOMA; Tate and The New Art Trust. www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/

Christopher Eamon
Director & Curator
NEW ART TRUST, KRAMLICH COLLECTION, San Francisco

A Theory of Thirds

Risk of information loss due to technological obsolescence is the greatest concern of all collectors of media and media installation art. This lecture speaks to the issue of technological obsolescence as it is governed by the larger industrial concerns of the broadcast and entertainment industries, which are not within the purview of artists or collecting institutions. The strategies of migration both for storage media and playback equipment along with the idea of equipment stockpiling will be considered in relation to the varying rates of change carried out by commercial, non-art entities.

Biography

As Curator of the Pamela and Richard Kramlich Collection over the past decade, Eamon has helped to build the collection and curator exhibitions to contextualize its holdings. Most recently, Eamon co-curated an exhibition for the Hamburger Bahnhof Museum of Contemporary Art in Berlin entitled "Beyond Cinema: the Art of Projection, 1965-2007". In 2002, along with Klaus Biesenbach and Barbara London he curated "Video Acts: Single Channel Works from the Collections of Pamela and Richard Kramlich and New Art Trust," which traveled to ICA London in 2003. As Director of New Art Trust, he has organized and participated in a number of symposia on media art preservation including "Techarcheology: Preserving Media Installation Art" at the San Francisco Museum of Modern Art in January 2000, and the Media Matters project hosted by the Tate.co.uk's major research projects website. As assistant Curator of film and Video art at the Whitney Museum of American Art, he curated an exhibition of video installations by Julie Becker and Christian Marclay. His newly released book *Anthony McCall: the Solid Light Films*

Lori Zippay
Executive Director
ELECTRONIC ARTS
INTERMIX, New York

Media art presents a unique and evolving set of preservation conditions and challenges. For over four decades, artists have created electronic works–ranging from single-channel video to multi-media installations and art made from digital source code–that demand new practices and vocabularies for conservators and archivists. The variable ecology of media art, with its reproducible forms, changing technologies and mutable contexts, is one of its most dynamic attributes. Artists have long been drawn to the conceptual, formal and cultural implications of video's reproducibility and variability—the very qualities that make video art more ephemeral and more complex to preserve.

Founded in 1971, Electronic Arts Intermix (EAI) is a nonprofit arts organization that is a major resource for video art. EAI's core program is the distribution of a collection of over 3,500 video artworks, many of which date back to the early years of the medium. EAI is committed to our role as stewards of this major historical video archive. Our Preservation Program, launched in 1985, is a pioneering initiative for the conservation and cataloging of single-channel video art. We also have made rare materials from our ephemeral archives available through the project *A Kinetic History: The EAI Archives Online*. Over the past twenty years we have restored many important early video works that would not otherwise be accessible, including works by Vito Acconci, Bruce Nauman, Joan Jonas and Carolee Schneemann. We are currently undertaking a major project for the digitization of the collection.

In 2007 EAI launched the *Online Resource Guide for Exhibiting, Collecting & Preserving Media Art*. This project was driven by the increasingly complex climate in which moving image artworks are being exhibited, collected and preserved. The project addresses key preservation issues and brings together information on current practices and critical dialogue relating to single-channel video, computer-based art and media installation. The guide includes materials such as best practices, case studies, equipment and technical guidelines, a media format guide and glossary, as well as interviews with artists, curators, collectors, educators, technicians, conservators and archivists.

EAI's preservation projects engage with media artworks that range from single-channel videotapes from the 1960s and 1970s to interactive works made with digital technologies.

Biography
Lori Zippay is the Executive Director of Electronic Arts Intermix (EAI) in

New York, a nonprofit arts organization that is a leading international resource for video art and new media. She has curated, lectured, written and taught extensively on media art, and has been active in video art exhibition, distribution and preservation for over twenty years.
In 2006 she was Visiting Critic at Yale University School of Art. She is editor and co-author of the *EAI Online Catalogue* (1997-2007), *the Online Resource Guide to Exhibiting, Collecting & Preserving Media Art* (2007), *A Kinetic History: The EAI Archives Online* (2006), and *Artists' Video: An International Guide* (Cross River Press, 1992), and has contributed to numerous publications and catalogues. She has organized numerous exhibitions and programs of media art at international venues, including the Museum of Fine Arts, Lausanne, Switzerland (2006) and Jeu de Paume, Paris (2005), among many others, and was co-curator of the retrospective *First Decade: Video from the EAI Archives* at The Museum of Modern Art, New York (2002). She has lectured widely at museums and universities internationally, and has served on advisory panels, festival juries, and as a consultant on numerous media arts projects.

As the longtime Executive Director of EAI, she has developed EAI's collection of 3,500 new and historical video works by emerging and established artists. She has initiated numerous projects and programs at EAI, including the organization's pioneering Video Preservation Program; the EAI Online Catalogue, a comprehensive Web resource on the collection and media art history; and EAI's public events, which have recently featured artists such as Lawrence Weiner, Dan Graham, and Joan Jonas. She is currently developing a major project for the digitization of the EAI video collection.

Christoph Blase
Director
ZKM, Karlsruhe

The ZKM | Laboratory for Antique Video Systems, founded in 2004, is the only such research facility in Europe. Here methods are developed to restore decades old videotape and rare tape cassette formats which are largely no longer playable. With equipment consisting of more than 300 devices, the laboratory is in the position to convert almost 50 various video formats from the mid-1960s to the 1980s into high-quality digital form and so secure them for the long-term.

The goal of the laboratory is the scientific restoration, preservation and archival storage of the ZKM's singular holdings with the help of equipment from private and public sources: a digital Noah's Arch that saves media art from vanishing.

Works of video art that in many cases have not been showable for more than 30 years, or only in bad copies, can now be seen again in their original quality. The same is true of rare video documentation of art events from the 1960s and 70s.

The lecture will give an impression of the various difficulties in this fascination challenge to preserve the audiovisual heritage of the art world. Beside of this there will be shown some remarkable examples of early videotapes.

Biography
Christoph Blase, born 1956, worked long time as an art critic and curator, since 2004 head of the ZKM | Laboratory for Antique Video Systems in Karlsruhe

PRESENTATION OF VIDEO ART
IN PUBLIC AND PRIVATE SPACES

Saturday 2 June, 12:30 PM

Ilaria Bonacossa
Curator
SANDRETTO
FOUNDATION, Turin

The Collezione Sandretto Re Rebaudengo has acquired in the past twelve years a significant collection of videos, films and video installations of more than fifty international and Italian artists whose work has significantly transformed the panorama of contemporary artistic production.

Bani Abidi, Doug Aitken, Darren Almond, Sadie Benning, Simone Berti, Lina Bertucci, Richard Billingham, Jennifer Bornstein, Angela Bulloch, Cardiff Janet, Tacita Dean, Sebastian Diaz Morales, Koo Donghee, Goldiechiari, Douglas Gordon, Cerith Wyn Evans, Ceal Floyer, Mona Hatoum, Kevin Hanley, Gary Hill, Thomas Hirschhorn, Marine Hugonnier, Amar Kanwar, Tomoki Kakitani, William Kentridge, Peter Land, Yong-Baek Lee, Maria Marshall, Steve Mc Queen, Marhew McCaslin, Olaf Metzel, Marzia Migliora, Shirin Neshat, Tony Ousler, Philippe Parreno, Diego Perrone, Paul Pfeiffer, Daniele Puppi, Michael Sailstofer, Anri Sala, Hans Schabus, Cathrine Sullivan, Fiona Tan, Song Tao, Sam Taylor-Wood, Simon Tegala, Grazia Toderi, Rosemarie Trockel, Patrick Tuttofuoco, Clemens von Wedermeyer, Gillian Wearing, Jordan Wolfson.

The collection has never focused specifically on video art but in the continuous effort to represent the most poignant aspects of contemporary society, as well as sustaining the work of artists whose production questions the status quo, videos have become one of the most relevant media employed by artists in general not just by those who work exclusively with moving images. The numerous videos acquired privately for the collection of Patrizia Sandretto Re Rebaudengo but given on permanent loan to Fondazione Sandretto Re Rebaudengo, a multifunctional space in the center of the city that presents five or six exhibition projects a year, has been and is continuously displayed in the public spaces both in shows organized by the foundation itself as well as lent in Italy and abroad. In the most cases the work is privately acquired by Patrizia Sandretto Re Rebaudengo after it is presented in exhibitions on site as a way both of sustaining the Fondazione's activities and recording the history of its exhibitions; other times the work is commissioned by the Fondazione and financially sustained by Patrizia Sandretto Re Rebaudengo, independently to the program of exhibitions. The possibility of lending part of her video collection to the Fondazione, has pushed Patrizia Sandretto Re Rebaudengo to acquire increasingly monumental video installations, composed of various rooms or synchronized multiple projections, that are well exhibited in the new exhibition space (3500m2) in Torino, while at the beginning most videos that entered the collection were one channel videos that could be shown in monitors and that did not request a complex installation structure. In the fall of 2007 during the art fair in Torino the Fondazione will present a selection of videos from the collection, focusing on some of the new acquisitions.

Biography
Ilaria Bonacossa (Milano 1973) is Curator at Fondazione Sandretto Re Rebaudengo, Torino, where besides curating exhibitions and co-ordinating the publications of the Fondazione she advises Patrizia Sandretto Re Rebaudengo on her private collection. In October 2007 she will coordinate the presentation of the Videos in the Collezione Sandretto Re Rebaudengo and in 2008 she will curate a group show Environmental Contradictions. In 2005 on the occasion of the 10 year anniversary of the Fondazione she curated a catalogue of the collection Bidibidobidiboo (Skira, Milano) At the Fondazione she has curated in 2006 the exhibition and catalogue, together with Francesco Manacorda, Subcontingent, The Indian Subcontinent in Contemporary Art (Electa, Milano) and in 2004-05 D-Segni a series of 5 monographic exhibitions of emerging international artists working with drawing and its publication. She writes for Contemporary Magazine, London and in 2006 she was the author of a monographic volume on Marlene Dumas for the series Supercontemporanea, Electa Mondadori. She is a member of the Technical Committee for Acquisitions of Frac Provence-Alpes-Côte d'Azur in Marseille. From 2007 she is Co-Director of ARTIST PENSION TRUST London.

Berta Sichel
Director of the Department of Media
MUSEO NACIONAL CENTRO
DE ARTE REINA SOFIA, Madrid

First generation: Art and Image in movement (1963-1986) is a project with a double intention: the first, to make public the historical core of the Museo Reina Sofia collection related to video (on a lot of occasions together with photography and drawing) marking the initial moment of this collection.

The second, constructing through the work acquired a history of video creation that until now did not count.

In charge of the organisation of this part of the collection and curator of this exhibition, Berta Sichel, director of the department of Media, "is convinced that an institution that starts their collection of video and film in 2005 and 2006 is obliged to recover the history of media, but to reconstruct or include the entire 40 years of video graphic productions is an impossible task for any museum". According to Sichel, " The Museum has the intention to continue buying works from this period, especially from artists from Eastern Europe and Canada: and start to acquire others from the last 20 years".

This first part of the collection is the result of 18 months of investigation by the department of Media in collaboration with Mónica Carballas, of the exhibitions department. During this period, contact was made with artists and galleries in Europe, United States and Latin America to select 22 video installations, 8 projections and more than 70 works in mono channel, all included in the collection, although the exhibition also includes works on loan from museums and artists, that, as the early works of Nam June Paik, are not available on the market at this moment. Thanks to this research, the Museum nowadays owns fundamental works as: PM Magazine (1982) by Dara Birnbaum, exhibited in the Documenta 7; Herakles-Herkules King Kong (1977) by Ulrike Rosenbach, in Documenta 6; Manhattan is an Island (1974) by Ira Schneider; or Primary Speaking (1981-83/1990) by Gary Hill, among others.

This way, both the collection and the exhibition, have been conceived as a critical evolution from the initial moment in which the moving image becomes an artistic practice, surge more or less simultaneously in different countries, as Germany, United States and Brazil.

The chronological frame in which the collection and the exhibition move, 1963-1986, correspond to two fundamental dates that marked the beginning and the change in concept of video as an artistic media.

In 1963, the American Art Public was confronted for the first time with a space installation created with television screens; Televisiohn DÉ-Coll/age, by Wolf Vostell in the Smolin gallery, New York; and in Germany, Nam June Paik had his first exhibition: 11-20 March in the Parnass Gallery , Wuppertal. Both artists are considered as the pioneers of Video Art, as they were the first to unite the methodology of theatre and music

with the temporary structure of video in the context of visual art.

In the middle of the eighties, a great number of artists belonging to the first generation of video reached International recognition. At the same time, artists started to use a much wider range of media and used an extensive web of hybrids that opened a new chapter in Art History and the image in movement. In difference with the artists of the first generation, the contemporary have come to see in video one more possibility component that they can use and unite with photography, film, and computer animation, among others.

Around 1990, the traditional notion of Video Art had died and artists found a great diversity in new and fascinating ways of using video, definitely changing the contemporary art scene.

Biography

International art curator and consultant, researcher, art and cultural writer, lecturer, instructor.

Area: contemporary art, specialized in Media Arts (working in the field since 1983); extensive knowledge of trends in art and art issues and sensitivity to diverse audiences.

Experienced in all phases of exhibition activities, including: developing and implementing short- and long-term curatorial projects; planning and developing exhibitions; supervising installations; fundraising, grant writing; catalogues and/or related publications and educational programs.

Editor and writer for art publications; advisor to foundations, cultural institutions, private and public collections on art acquisitions and exhibitions.

Current Position (since March 2000)
Director of the Department of Audiovisuals
Chief-Curator Film and Video
Museo Nacional Centro de Arte Reina Sofía, Madrid.

Christine van Assche
Curator and Director
of New Media
CENTRE POMPIDOU, Paris

When we visit art schools and faculties of Fine Arts at the Universities, we notice that more and more students are interested in medias that are contemporary: video and digital. Since then more and more works of this type are produced and diffused by festivals and galleries.

So we can only verify that more and more public museums and more and more private collectors are interested in works realised by artists in the new media of today: video and digital. First generation artists as Vito

Acconci, Dan Gram, Bruce Nauman have become "stars" of contemporary art in general. And we are not talking about prices of certain Works.

This way we can ask the question if the public museums can adapt to this type of production Works and in which way (space, reserves, specialised personal, specialised courses..). Here we will be talking about the case of the Centre George Pompidou that has a collection since 1976.

The question is how private collectors organise the presentation of works in their interiors, how to conserve and restore this new media, how to know their rights. We could quote some famous cases but we world like to rely upon the collectors present to talk about these issues..

Biography
Head curator of the Collection Nouveaux Médias du Centre Pompidou since 1980:
Acquisition, production, collection, conservation, organizing exhibitions in France and abroad, text writer and responsible for the catalogues, organisation of critics debates, participation in jury and panels.

Rochelle Steiner
Director
PUBLIC
ART FUND, New York

For 30 years, the Public Art Fund has been New York's leading presenter of artists' projects, new commissions, installations and exhibitions in public spaces. By bringing innovative and contemporary artwork outside the traditional context of museums and galleries, the Public Art Fund provides a unique platform for an unparalleled public encounter with the art of our time.

Public Art Fund invites artists to make temporary art works in New York that are interventions into the city's public spaces. These works have taken many forms: sculpture (Anish Kapoor's *Sky Mirror* at Rockefeller Center), architectural intervention (Sarah Morris's *Robert Towne* at Lever House), performance (Francis Alys's *Modern Procession*, in collaboration with the Museum of Modern Art) and media work (including Pierre Huyghe's *The Journey that Wasn't* , filmed in Central Park and presented at the 2006 Whitney Biennial).

Public Art Fund has worked with over 500 artists during its three decades and has produced and exhibited innovative works of art through-

out New York. A number of these works have been media-based works. The groundbreaking program, *Messages to the Public*, was presented from 1982 – 1990 on the Spectacolor board in Times Square, and it was here that Jenny Holzer displayed her first LED text piece. This series encouraged artists to experiment with technology.

Public Art Fund has also produced video and media-based works with Pipilotti Rist (Times Square), Tony Oursler (Madison Square Park), Julian Opie (City Hall Park), Paul Pfeiffer (World Trade Center), William Kentridge (Central Park and Prospect Park). Jane and Louise Wilson have also been commissioned to produce a film, which is currently being shot at Governors Island and will show in a public venue in New York.

At LOOP, I will discuss the innovative film, video, and media-based works commissioned and presented by the Public Art Fund in New York, as well as the potential for developing this type of public work in other cities through collaborations.

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Biography
Rochelle Steiner is Director of the Public Art Fund, a non-profit organization based in New York. For nearly 30 years, the Public Art Fund has been New York's leading presenter of artists' projects, new commissions, installations and exhibitions in public spaces.

Rochelle Steiner became Director of the Public Art Fund in 2006, and has realized new commissions with Anish Kapoor, Sarah Morris, Sarah Sze, Nancy Rubins, and Martin Creed. Previously she was Chief Curator at the Serpentine Gallery in London (2001-2006), where she curated major exhibitions with Rirkrit Tiravanija, Gabriel Orozco, Cindy Sherman, John Currin, Glenn Brown, Ilya and Emilia Kabakov, and Kutlug Ataman, among many others. Before moving to London she held curatorial positions at the Saint Louis Art Museum and Walker Art Center. She has a PH.D. degree from University of Rochester in Visual and Cultural Studies and has written essays and articles in a number of catalogues and international magazines.

SOFTWARE
FOR VIDEO ART

Saturday 2 June, 15:30 PM

Ivo Wessel
Collector

Berlin

Video Art – how to deal with it if you're just an art lover?
For collectors, the charm of video art consists of two aspects. Quite similar to the function of a library, its potential of perception within an archive allows the user to serve himself anytime. And there are books that you "need" even without ever possibly read them. On the other hand, one can dispose – adequate equipment presumed – quite similar than with other kind of artwork as well: One can "rehang" down to one's whim.

Knowing both worlds as software developer and art collector, I'm completely aware of the inadequacy and inaccessibility of presenting video art you often find in exhibitions. The problem concerns both – museums and institutions as well as galleries and private collections: In the first case, one must complain of the total lack of interactivity or manipulation by the visitors who generally don't even have the possibility to change the volume for their needs: not to mention to restart the video, move forward or backward, or to see more video details e.g. its duration, its title or at least the artist's name. The inconvenience of handling DVDs in galleries is surprising, considering the fact that zapping the medium is fundamental especially when there is further interest in works by the same artist.

In order to get something similar to a catalogue, portfolio or pictures of an artwork, I have developed a Windows software which allows to manage several video works centrally located on a single PC or notebook. Connected to a projector, and equipped with a touch screen (if you like to hide its standard keyboard and mouse interface), one gets a comfortable video archive that is easy to handle and fast as lightning.

In addition to the regular play function, there is a possibility to play videos in an accidental order or by time option. Similar to an iPod or a MP3 player the VideoArtBar software makes it possible to define playlists, so that the user – the collector, gallery owner or visitor of an institution or museum – can compose and present a video program composed of a number of works of which the duration, replay, volume etc. of each video can be regulated.

The VideoArtBar software – The Video Art Player for Video Art Lovers – at a glance:

"Import" features:
• Import new video DVDs once and within a few seconds.
• Add some information (artist, title, category etc.).
• VideoArtBar loads the video on the hard disk into a sortable list with still image, duration, description and other information.

"Play" features:
• Play your videos in a sizeable window or in full screen mode.
• Multiple monitors, projectors and touch screens are supported. Works also fine on regular single screen PCs or notebooks.
• Play videos endless, several times, for a certain time, randomly. Specify start and end position and more.
• Run through a video in seconds by using scroll bars or the mouse wheel – the "skip interval" can be chosen.
• A preview image, two HTML files for the artist and the video work, several sort functions and filters let you select the desired video very quickly.

"Playlist" features:
• Add videos to playlists and specify for every video individually volume, start and end position, duration or the time when a video is shown.
• The current video can easily be repeated or skipped or is chosen randomly – the latter is perfect for a "non interactive use".
• Its default setup can be changed, as well as its current position for fast and comfortable screening.

Exhibition mode:
• Different user modes are supported (i.e. gallery owner, visitor etc.): The VideoArtBar software can easily be used with a touch screen and a projector in an exhibition scenario as well as in a private collection.
• Visitors can select their favorite videos with appropriate settings on an individual basis – within seconds and without software know-how.
• There is a special "Exhibition mode" that disables moving and closing of the application, changing data etc. and is optimized for a "no keyboard environment" with touch screen or wheel mouse equipment (the wheel can be used for faster skipping through the video).
• Users can rate videos (once a minute to minimize misuse). Also every play is registered. There are "Top Ranking" and "Top Visits" sorted lists – though those scores can be set invisible.
… and besides of preserve your delicate DVDs you will get rid of the annoying process of unpacking DVD cases and opening and closing drive doors and waiting for menus to appear – instead you'll get all your video works always at your fingertips!

Biography
Ivo Wessel (born 1965 in Paderborn/Germany) lives as a software developer and author of computer books in Berlin. His main job-related focus is on implementing ergonomically designed user interfaces. He studied computer science in Braunschweig and moved 2000 to Berlin,

allured by the young and vivid art scene. Since his school days he is obsessively interested in literature and contemporary art and collects both for 20 year. His computer books are truffled with epilogues from his favorite authors and images from his favorite artists. He has curated several exhibitions of "his" artists and writers Via Lewandowsky, Eckhard Henscheid, Max Goldt and Ror Wolf and published accompanying catalogues. As a member of the Marcel Proust Gesellschaft he is responsible for the publication serial "Sur la lecture". In the last time he – beside concrete and conceptional art – is especially interested in video art. Some of his favorite artists are Via Lewandowsky, Bjørn Melhus, Sven Johne, Karin Sander, Ottmar Hörl, Anton Stankowski, Susanne Fleischhacker, Lienhard von Monkiewitsch.

NOTES

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