

SATURDAY JANUARY 30, 2016

**OPEN
SCORE
ART &
TECH
2016**

**NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM**

RHIZOME

#OPENSORE16

INTRODUCTION

The New Museum and Rhizome are proud to inaugurate Open Score: Art and Technology, an annual symposium that explores how technology is transforming culture. Convening luminary artists, curators, researchers, and writers to discuss the state of art and technology, this first edition of Open Score considers how artists are responding to new conditions of surveillance and hypervisibility; how social media's mass creativity interfaces with branding and identity for individual artists; how the quality and texture of art criticism is evolving in a digital age; and what the future of internet art might be in light of a broader assimilation of digital technologies.

The conference's title is taken from Robert Rauschenberg's live performance *Open Score*, which he realized during one of Experiments in Art and Technology's most iconic events, "9 Evenings: Theatre and Engineering." Supported by the Robert Rauschenberg Foundation, the first edition of Open Score: Art and Technology marks the fiftieth anniversary of the groundbreaking initiative E.A.T.



WIRELESS NETWORK
newmuseumpublic

FIRST

NEW MUSEUM THEATER

- 2 PM **OPENING REMARKS**
Lisa Phillips, *Toby Devan Lewis Director*,
the New Museum
- 2:10 PM **INTRODUCTION TO FIRST SESSION**
Michael Connor, Artistic Director, Rhizome, and
Lauren Cornell, Curator and Associate Director,
Technology Initiatives, the New Museum
- 2:15 PM **GENERATION YOU**
The rise of web 2.0 in the mid-2000s promised to democratize culture by putting individual participation center stage. A decade later, we have a more thorough grasp of the specific kind of self-expression that social media offers. On the one hand, it is limiting and restrictive: the users get little, while the platform reaps the benefits of their labor. On the other, it retains the ability to challenge prevailing cultural hierarchies and to facilitate the performance of new kinds of subjectivity. This panel addresses a number of questions, including: How has social media influenced art production and remapped its boundaries and power structures? How do artists navigate pressures of commercialization? And, what is the status of authenticity amid pervasive self-branding and performance?

SPEAKERS

Jacob Ciocci, artist; Simon Denny, artist;
Cathy Park Hong, poet; and Juliana Huxtable, artist

MODERATOR

Andrew Durbin, poet and writer

SESSION

3:15 PM LIKING AND CRITIQUING

How are the quality and texture of art criticism evolving in the digital age? This panel addresses the following questions, among others: Is the expanded field of debate and art criticism—from the online platforms of magazines to viral Instagram posts—altering the boundaries of art? What problems accompany the greater immediacy that social media affords? How is this discourse shaped by platform design and its underlying mandates? How do magazines and journals operate within and speak to this new context? Which voices are encouraged to speak, and which, if any, are quieted?

SPEAKERS

Kimberly Drew, Founder, *Black Contemporary Art*, and author of @museummammy; Brian Droitcour, writer and Associate Editor, *Art in America*; Laura McLean-Ferris, writer and curator; and Jerry Saltz, Senior Art Critic, *New York* magazine

MODERATOR

Ed Halter, writer and Cofounder, Light Industry

SECOND

NEW MUSEUM THEATER

4 PM INTRODUCTION TO SECOND SESSION
Zachary Kaplan, Executive Director, Rhizome

4:15 PM ART IN AN OVERSEEN WORLD
Being seen by a boundless audience is now the norm—be it friends and followers or data-mining bots who are looking on. This panel explores the ways artists and activists are responding to our new conditions of visibility by considering tactics of withdrawal, obfuscation, and even assimilation (“normcore”), while others are questioning whether such tactics limit the potential to build empathy and solidarity. This discussion focuses on questions such as: What new works or activist tactics are emerging in this context? Are withdrawal and obfuscation “weapons of the weak” or potent means for transgressing and critiquing power? And, how do online communities—artistic, political, or subcultural—form amid a cultural space so quick to appropriate and commercialize difference?

SPEAKERS

Simone Browne, Associate Professor, Department of African and African Diaspora Studies, the University of Texas at Austin; Adrian Chen, writer and researcher; Rob Horning, writer, *Marginal Utility*, and Editor, the *New Inquiry*; and Emily Segal, Cofounder, K-HOLE

MODERATOR

Lauren Cornell, Curator and Associate Director, Technology Initiatives, the New Museum

SESSION

5:15 PM THE FUTURE OF INTERNET ART
Over the course of two decades, the nascent field of internet-based practice has exploded into the mainstream and become ubiquitous. The internet is no longer a new medium but a mass medium that permeates every aspect of culture and society internationally. In light of this, what is the future for the field of art engaged with the internet? Will it continue to offer artists the opportunity to connect with publics directly, without relying on art institutions? How will the history of internet art continue to inform its future, given the problems of creating digital social memory? How will the web’s increased competition from locked-down applications change digital cultural production and distribution? What has internet art’s embrace by mainstream contemporary art and popular culture done to its form and visibility? Will there be such a thing as internet art ten years from now, or will all art created before the internet, as the artist Oliver Laric has suggested, simply be “pre-internet art”?

SPEAKERS

Constant Dullaart, artist and winner of the 2015 Rhizome Prix Net Art; Shawné Michaelain Holloway, artist; Peter J. Russo, Director, *Triple Canopy*; and Colin Self, artist

MODERATOR

Michael Connor, Artistic Director, Rhizome

BIOGRAPHIES

SIMONE BROWNE

is Associate Professor in the Department of African and African Diaspora Studies at the University of Texas at Austin. She teaches on and researches surveillance studies, popular culture, digital media, and black diaspora studies. She completed her Master's degree and her PhD in Sociology and Equity Studies in Education at the University of Toronto. Her work has been published in *International Feminist Journal of Politics*, *Critical Sociology*, *Cultural Studies*, and *Citizenship Studies*. Her first book, *Dark Matters: On the Surveillance of Blackness* (Duke University Press, 2015), examines surveillance with a focus on transatlantic slavery, biometrics, airports, borders, and creative texts.

ADRIAN CHEN

is a staff writer at the *New Yorker*. His writing has also appeared in the *New York Times*, *New York* magazine, *Gawker*, and *Wired*, among other publications. He was a staff writer at *Gawker* from 2009 to 2013. Chen is the founder of IRL Club, a semiannual evening of talks by cool people from the internet, and an editor at the online publishing collective Useless Press.

JACOB CIOCCI

is an artist living and working in Brooklyn and Oberlin, OH. In his net art, paintings, musical performances, and videos, the cultural symbols of our time—from the popular to the obscure—confront one another and the viewer on an emotional, visceral, and sometimes comical level. His interaction with media is both celebratory and critical, and is the result of an art practice directly interlinked with American pop-cultural and technological vernaculars. Ciocci is a founding member of both the art collective Paper Rad and the performance group Extreme Animals; his work can be found online at jacobciocci.org.

MICHAEL CONNOR

is Artistic Director of Rhizome and Visiting Professor in the Department of Photography and Imaging at Tisch School of the Arts, New York University. He has written and lectured extensively about digital art and its history, and his recent projects include texts on Jeremy Blake (with Johanna Gosse, in *Abstract Video: The Moving Image in Contemporary Art*, University of California Press, 2015) and Olia Lialina (forthcoming from Haus der elektronischen Künste Basel). Connor also co-curated the exhibition “The Heart is a Lonely Hunter” with Suad Garayeva, which recently concluded its run at Yarat Contemporary Art Space in Baku, Azerbaijan.

LAUREN CORNELL

is Curator and Associate Director, Technology Initiatives, at the New Museum. Cornell co-curated the New Museum's 2015 Triennial: “Surround Audience” and coedited the anthology *Mass Effect: Art and the Internet in the Twenty-First Century* with Ed Halter (the New Museum and the MIT Press, 2015). From 2005 to 2012, she served as Executive Director of Rhizome and Adjunct Curator at the New Museum. In this dual role, she founded the annual conference Seven on Seven, curated exhibitions such as “Free” (2010–11), and organized dozens of original performances and events with artists including Fatima Al Qadiri, Nao Bustamante, Xavier Cha, Naeem Mohaiemen, Shana Moulton, and Trevor Paglen, among others. Since 2011, she has been on the faculty at the Center for Curatorial Studies, Bard College.

SIMON DENNY

is an artist based in Berlin and New York. He has had solo exhibitions at the Serpentine Galleries, London; MoMA P.S.1, New York; Portikus, Frankfurt; Kunstverein Munich; Museum Moderner Kunst Stiftung Ludwig Wien (mumok), Vienna; and

BIOGRAPHIES

the Aspen Art Museum. In 2015, he represented New Zealand at the Venice Biennale. Denny's work has been featured in group shows at major art museums and biennials, including the Institute of Contemporary Arts, London; Kunsthaus Bregenz, Switzerland; KW Center for Contemporary Art, Berlin; Fridericianum, Kassel; Centre Georges Pompidou, Paris; the Ullens Center for Contemporary Art, Beijing; the 2008 Sydney Biennial; the 2015 Lyon Biennial; and the 2013 Venice Biennale.

KIMBERLY DREW

(aka @museummammy) received her BA from Smith College in Art History and African-American Studies, with a concentration in Museum Studies. Drew first experienced the art world as an intern at the Studio Museum in Harlem. Her time at the Studio Museum inspired her to start the Tumblr blog *Black Contemporary Art*, which sparked her interest in social media. She has delivered lectures and participated in panel discussions at the Performa Biennial, New York; Art Basel; the Brooklyn Museum; the Bronx Museum; Creative Many, Detroit; and elsewhere. Drew is currently Associate Online Community Producer at the Metropolitan Museum of Art.

BRIAN DROITCOUR

is a writer and Associate Editor at *Art in America*.

CONSTANT DULLAART

is a Conceptual artist whose practice reflects on the broad cultural and social effects of communication and image processing technologies; his projects have included performatively distributing artificial social capital on social media and creating a staff-pick Kickstarter campaign for a hardware start-up called DullTech™. His work frequently juxtaposes or consolidates technically dichotomized presentation realms and includes websites, performances,

routers, installations, start-ups, manipulated found images, and even a phantom digital army of eighteenth-century mercenaries.

ANDREW DURBIN

is the author of *Mature Themes* (Nightboat Books, 2014) and the chapbook *MacArthur Park* (Kenning Editions, 2015). His work has appeared in *BOMB*, *Boston Review*, *Flash Art International*, *Poetry London*, *Text zur Kunst*, and elsewhere. A contributing editor of *Mousse* and coeditor of *Wonder*, Durbin lives in New York. His first novel, *Blonde Summer*, is forthcoming from Nightboat Books in 2017.

ED HALTER

is a founder and director of Light Industry, a venue for film and electronic art in Brooklyn. From 1995 to 2005, he programmed and oversaw the New York Underground Film Festival. Halter has written for *Artforum*, *Cinema Scope*, the *Believer*, and the *Village Voice*, among other publications, and has curated screenings and exhibitions at such venues as Artists Space, New York; MoMA P.S.1, New York; Tate Modern, London; and the Whitney Museum of American Art, New York. He teaches in the Film and Electronic Arts Department at Bard College. A new collection he edited with the late Barney Rosset, *From the Third Eye: The Evergreen Review Film Reader*, will be published by Seven Stories Press in spring 2016.

SHAWNÉ MICHAELAIN HOLLOWAY

is a dirty new media artist based in Paris via Chicago. Her work explores performativity within user experience and interface design. She creates performances in #realtime to be documented and remixed for film and audio, with a special focus on the gender politics and diverse sexualities of black women. Holloway's work has been featured in art

BIOGRAPHIES

spaces online and internationally IRL at venues including STORE Contemporary, Dresden; reFrag Festival, Paris; SIMULTAN Festival, Timisoara, Romania; and GLI.TC/H 2112, Chicago.

CATHY PARK HONG

has published three volumes of poetry, including *Engine Empire* (W.W. Norton & Company, 2012); *Dance Dance Revolution* (W.W. Norton & Company, 2007), which was chosen by Adrienne Rich as the recipient of the Barnard Women Poets Prize; and *Translating Mo'Um* (Hanging Loose Press, 2002). She is Poetry Editor of the *New Republic* and Associate Professor at Sarah Lawrence College. Hong is the recipient of a Guggenheim Fellowship and a National Endowment for the Arts Fellowship. Her poems have been published in *Poetry*, *A Public Space*, the *Paris Review*, *McSweeney's*, the *Baffler*, *Boston Review*, the *Nation*, and other journals.

ROB HORNING

is Executive Editor at the *New Inquiry*.

JULIANA HUXTABLE

is an artist based in New York. Her work has been featured in numerous presentations, including the performance *There Are Certain Facts that Cannot Be Disputed* at the Museum of Modern Art, New York (2014), on the occasion of Performa 15; "Looking Back: The Eighth White Columns Annual" at White Columns, New York (2014); "Take Ecstasy with Me" at the Whitney Museum of American Art, New York (2014); Frieze Projects, London (2014); and the 2015 Triennial: "Surround Audience" at the New Museum; among others.

LAURA MCLEAN-FERRIS

is a writer and curator based in New York. She is Adjunct Curator at the Swiss Institute and regularly contributes to *Artforum*, *ArtReview*, *Art Agenda*, *frieze*, *frieze d/e*, *Mousse*, and *Flash Art International*. She has written features on numerous artists, including Amelie von Wulffen, Dena Yago, Anne Imhof, and Martine Syms. Her recent exhibitions include "Geographies of Contamination" at David Roberts Art Foundation, London (2014); "Till the stars turn cold" at Glasgow Sculpture Studios (2015); "Columbidae" at Cell Project Space, London (2015); and "Our Lacustrine Cities" at Chapter NY (2015).

PETER J. RUSSO

is Director of *Triple Canopy*, where, since 2008, he has collaboratively edited digital projects by numerous visual and performing artists, including Erica Baum, Jibz Cameron, José León Cerrillo, Ellie Ga, Rachel Harrison, Frank Heath, Per-Oskar Leu, William Pope.L, Sara Greenberger Rafferty, Matt Sheridan Smith, and Nancy Spero (with Christopher Lyon), among many others. With *Triple Canopy*, he contributed *Pointing Machines* to the 2014 Whitney Biennial, an installation that considered contemporary and historical modes of reproduction. From 2009 until 2012, he organized Printed Matter's NY Art Book Fair at MoMA P.S.1. Russo is also a founding member of Common Practice New York, an advocacy group that fosters research and discussions about the role of small-scale arts organizations in New York City. Recently, he has contributed to publications on the work of William Pope.L and Kate Shepherd as well as Rhizome's forthcoming publication on the work of born-digital institutions.

BIOGRAPHIES

JERRY SALTZ

has been the senior art critic for *New York* magazine since 2007. Previously, he was the senior art critic for the *Village Voice*. He has been kicked off Instagram once and was temporarily barred from Facebook for posting medieval illuminated manuscripts that did *not* violate “Facebook community standards,” but which were found to be offensive by those in the art world. Saltz was ranked fifty-second in *Art Review*’s “Power 100” for several years in a row until the magazine warned him that his online activities were “perhaps diminishing his brand too much to be included in a list like this.” He is the only art critic to ever win a National Magazine Award for Criticism (ASME). Saltz is also a two-time finalist for the Pulitzer Prize for Criticism and has published two volumes of criticism.

EMILY SEGAL

is an artist and creative director based in New York. She cofounded the trend-forecasting group K-HOLE and is Editor-at-Large at *Flash Art International*.

COLIN SELF

is a New York–based artist who composes and choreographs music, performances, and environments for expanding consciousness that trouble binaries and boundaries of perception and communication. Working with communities across disciplines and practices, Self utilizes voice, bodies, and computers to interface with biological and technological software.

SUPPORT

Open Score: Art and Technology 2016 is made possible by the generous lead support of the Robert Rauschenberg Foundation.



Additional support for Rhizome’s public programs is provided by the Andy Warhol Foundation for the Visual Arts and the Robert D. Bielecki Foundation and by public funds from the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the City Council.



