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Networked_Performance

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Turbulence Commission: We Ping Good Things To Life

Posted: 22 February -2012, 4:57pm EST by jo



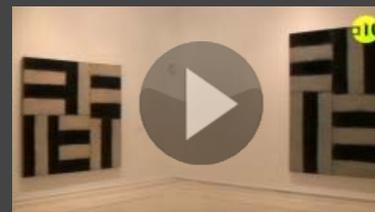
Turbulence Commission: We Ping Good Things To Life: An Interactive Networked Installation In 5 Acts by Ephraim & Sadie Hatfield:

We Ping Good Things To Life is an ever evolving and expanding interactive networked installation that brings together elements of Toy Theater, Vaudeville performance, Surrealism, and consumer culture. Users can activate dozens of store-bought, found, and donated objects to create a unique performance, alone or with others, via the live streaming video feed.

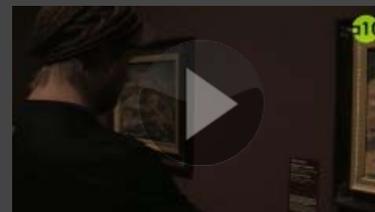
Inspired by the work of friend and artist Jarvis Rockwell, *Act 1: Remember When We Used to Have Fun?* explores the hidden lives of toys.

New acts exploring assemblage, puppetry, and animatronics through themes of patriotism, cabaret, and the circus sideshow will be introduced every three weeks through June 4, 2012. The dates for additional new acts are: March 12, April 2, April 24, and May 14. The project will be archived through a series of video highlights of the many performances.

We Ping Good Things To Life is a 2011 commission of [New Radio](#) and [Performing Arts, Inc.](#) for its Turbulence



Sean Scully



William Blake



Kitaj

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website. It was made possible with funding from the Jerome Foundation.

BIOGRAPHY

This reclusive couple has been producing art together since the mid-2000s. Their exact origins, an "ever evolving tale of half-lies and outright contradictions," can only be guessed at. Some have suggested that Ephraim & Sadie Hatfield have forged their identities in order to remain anonymous. To this they say, "Balderdash! If we wanted to live in obscurity do you think we'd have a website?" For additional information about the Hatfields see their website. You can also follow them on Facebook at [facebook.com] .

For more Turbulence.org commissions, visit [turbulence.org]

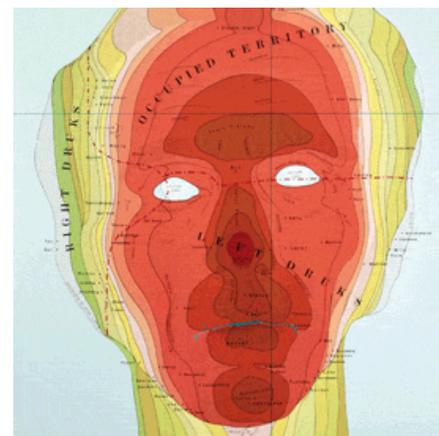
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Composición con círculos
José Cabezuolo

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Alan Sondheim, Dance Vids

Posted: 18 February -2012, 4:41am EST by jo

	<p>Alan Sondheim "Dance Vids" Alan Sondheim is an American poet, critic, musician, artist, and theorist of cyberspace. Curated by Doron Golan and Michael Szpakowski</p>	

Otros canales



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Audience as Subject, Part 2 [San Francisco]

Posted: 18 February -2012, 1:02pm EST by jo



Audience as Subject, Part 2: Extra Large :: February 18 ? May 27, 2012 :: Yerba Buena Center for the Arts, 701 Mission Street, San Francisco CA.

Audience as Subject is a two-part exhibition that considers the audience broadly as a living organism of participating viewers of live events. It includes artworks that illuminate audiences as collective bodies as well as the individuals who comprise them. It asks: What is the civic potential implied by different publics? Why focus on the audience of live events rather than the performer, actor, or stage? What can be gleaned about our humanity from artists? representations of audience behavior? What is satisfying (and frustrating) about being in a crowd during a live event? French philosopher Alain Badiou asks: ?Why would a crowd which does not revolt against flagrant injustice actually constitute itself as a collective subject through the grace of a theatrical summoning?? While these works acknowledge the role of media for disseminating images of live events, as well as the widening impact of virtual experiences of these events, this exhibition hopes to reconsider corporeal experience as a primal site of social collectivity, exchange, and potential.

Part 2: Extra Large focuses on three general categories of live events ? rock concerts, sports, and political rallies? all of which are sites for large gatherings of people, who in the moment of their collectivity share a common experience as a member of a public. Various publics are depicted through their styles of congregation and behavior, with individuals performing roles such as enthusiast or protester, within a unique and singular crowd. Repeatedly in these images, audience members are interacting directly with each other ? psychically and emotionally ? as well as engaging spectatorially with the object of their gaze ? a band, a soccer match, a political speaker.

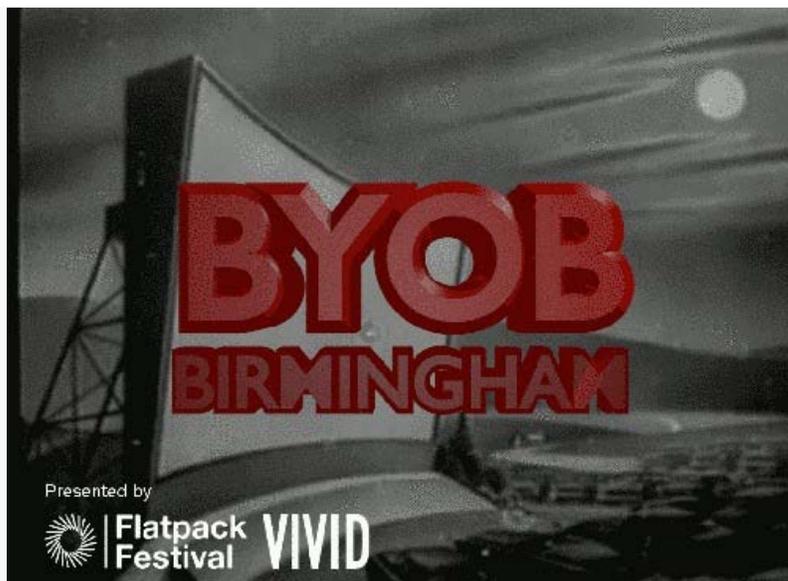
For artists Wang Qingsong, Melanie Smith, Rabih Mroué, Andrea Bowers, and Alexey Kallima, the public forums of the conference, street, and stadium frame the actions of the audience in political terms. For photographers Ryan McGinley and Elaine Constantine, the rock concert is a space where normal identities are replaced with exhilarated behaviors by revelers absorbed in the power of music. Andreas Gursky?s hyper-panoramic view of an outdoor crowd retains access to details about individual fans swept up into a collective gesture of adoration. The devotees of the New Wave band Depeche Mode, interviewed in Jeremy Deller and Nick Abrahams?s video, provide something of a back story to the scenes of fandom on view elsewhere. Stephen Dean, Gonzalo Lebrija, and Paul Pfeiffer?s sports fans conform to the rituals of spectatorship for particular sports ? soccer, boxing, or basketball. All these ways of expressing dreams and desires suggest the potential power of the populace-at-large to positively affect political structures and/or coalesce to enjoy together the pleasures of being immersed in the synthetic energy of the crowd.

Audience as Subject is curated by Betti-Sue Hertz, YBCA Director of Visual Arts. *Part 1: Medium* took place October 30, 2010 to February 6, 2011 and focused on medium-sized audiences and audiences as social citizens and participant viewers of cultural events at theaters, cinemas, TV studios, and plazas. It included works by Gabriel Acevedo Velarde, caraballo-farman, Stefan Constantinescu, Danica Daki?, Adrian Paci, Shizu Saldamando, and Ulla von Brandenburg.

Image above: Elaine Constantine, "Sweaty," from the "Mosh" series, 1997. Courtesy the artist and Santucci & Co, London.

 [Bring Your Own Beamer \[Birmingham\]](#)

Posted: 18-February-2012, 2:13pm EST by jo



Bring Your Own Beamer :: March 16, 2012; 7:00 - 10:00 pm :: VIVID, 140 Heath Mill Lane, Birmingham, West Midlands B9 4AR :: Open Call — Deadline: February 24.

Bring Your Own Beamer (BYOB) is an international series of one-night exhibitions inviting artists, armed with films and projectors, to convene and explore the art of projection in an immersive environment of moving light, sound and performance.

VIVID and Flatpack Festival presents Bring Your Own Beamer Birmingham, curated by Antonio Roberts and Pete Ashton. Don't miss this unique opportunity to beam your work into the nooks and crannies of VIVID's Garage space.

WE NEED YOU!

Do you have a projector? And an original video work (by that we mean a film you made/ have permission to screen)? If so, BYOB Birmingham needs you! You're invited to submit films to be considered for inclusion at Birmingham's first BYOB event on Friday 16 March 2012.

Participants will be required to provide their own laptop or DVD player, and a projector (it can be analogue or digital). Participants are responsible for their own equipment at all times.

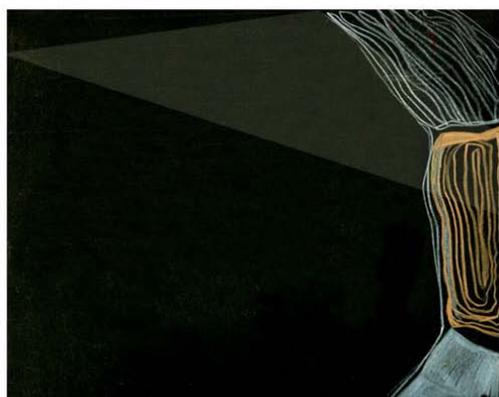
If you'd like to submit a film for consideration, please complete the online application form, located [here](#).

Application deadline is Friday 24 February at 23:59.

Please send any enquiries to [byobbirmingham \[at\] gmail.com](mailto:byobbirmingham@gmail.com)

Live Stage: EXB: City as Studio II [Delhi]

Posted: 18 February -2012, 7:24pm EST by jo

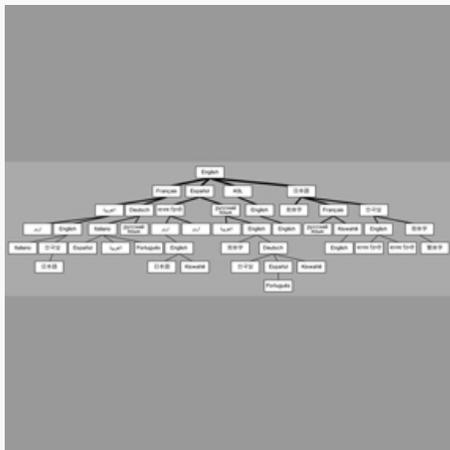


EXB: City as Studio II — An evening of art, thought, writing, media works, participatory performances, exploration, trespass and the sending and multiplication of different kinds of signals :: February 25, 2012; 7:00 pm :: Sarai-CSDS, 29, Rajpur Road, Civil Lines, Delhi-110054.

Featuring: Agat Sharma, Anirban Gupta-Nigam, Asim Waqif, Bhagwati Prasad, Dyuti Mittal, Gitanjali Dang, Gowhar Yaqoob, Pratik Sagar, Rashmi Munikempanna, Sujit Mallick, Tanya Goel, Thomas Crowley, Ujjwal Utkarsh, Vishwajyoti Ghosh, Jyoti Dhar, Kavya Murthy, Inder Salim, Raqs Media Collective, Solomon Benjamin, Vivek Narayanan.

📄 Translating E-Literature [Saint-Denis]

Posted: 18 February -2012, 8:41pm EST by jo



[Image: *Les Belles Infidèles* by Ethan Ham, et al] International Conference: Translating E-Literature :: June 12-14, 2012 :: Université Paris 8 Vincennes-Saint-Denis, France :: Call for Papers - Deadline: March 15.

Translating E-Literature is organized by *OTNI: Objets textuels non identifiés* (UTO: Unidentified Textual Objects), a research project into the evolution of textuality in the digital age. It is supported by the *Electronic Literature Organization*.

E-literature is an emphatically global phenomenon. Its authors are of many different nationalities. Sometimes they write in a form of global English. The reception of E-literature nevertheless raises issues which are far from being exclusively discursive in nature. It also involves criteria that are visual (screen display, graphics, color?), dynamic (screen animations) or kinetic (reader/ players? actions and movements). These dimensions extend far beyond the competences traditionally required of readers of literary works on paper. They are often highly culture-specific. A new semiotics, a new rhetoric and a new poetics are needed if the analysis of these aspects of E-literature is to progress properly. It is impossible to translate works of E-literature without paying detailed attention to them. Thus, translation does not simply provide materials for research into E-literature. It is a research activity in itself ? a form of theoretical practice.

The conference will explore a wide range of questions concerning the translation of works of E-literature. It welcomes proposals relating to:

- globalized English and vernacular languages;
- transposing screen displays from one culture to another;
- the cultural specificity of dynamical figures;
- technology and gesture in local cultures;
- digital technology as a medium of translation and/or transformation;
- ?

The conference is open to proposals formulated in terms of poetics, rhetoric or semiotics but also to issues raised by cultural studies and science and technology studies; to theoretical discourse as well as experimentation in and analysis of actual translations; to studies of works in which translation between languages or transpositions effected by technology constitute a literary strategy?

Translation workshops will form part of the conference. Participants are invited to suggest innovative formats to enable these.

The conference will stage a multilingual program of E-literature.

The conference proceedings will be published online. They will include textual contributions and videos of the translation workshops. Experimental translations of E-literature will also be featured.

Researchers and practitioners alike are requested to send a 500-word abstract and a short bibliographical resume, before March 15, to the following address: [translatingelit \[at\] aol.fr](mailto:translatingelit[at]aol.fr)

📄 La Re.Play: An Exhibition of Mobile Media Art [Los Angeles]

Posted: 17 February -2012, 11:22pm EST by jo



La Re.Play: An Exhibition of Mobile Media Art.: February 22-26, 2012 :: Los Angeles, California.

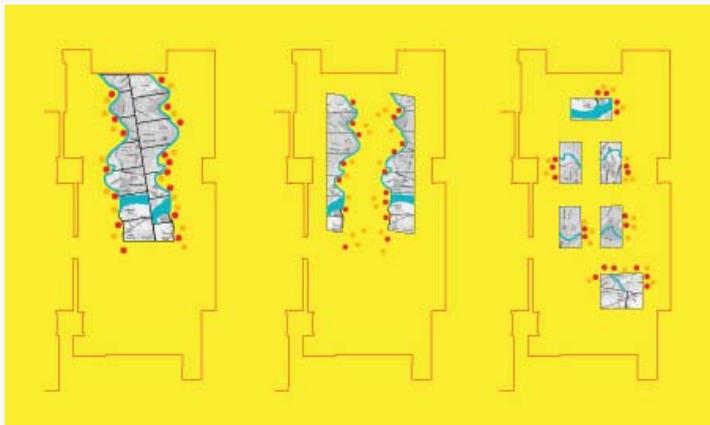
Mobilizing Los Angeles as a place to play and a place in play, LA Re.Play presents leading international artists working with mobile and geolocated media. The exhibit accompanies the double session presentation on *Mobile Art: The Aesthetics of Mobile Network Culture in Placemaking*, co-organized by Hana Iverson and Mimi Sheller for the College Arts Association 2012 conference, as well as an off-conference roundtable *City/Space and Creative Measure*, moderated by Jeremy Hight at the Art Center. Playing upon the dynamic relations between physical place, digital space, and mobile access via smartphone, we explore art that incorporates cell phones, GPS and other mobile technology, revealing the complex social, political, technological and physiological effects of new mixed reality interactions.

Including: Electronic Disturbance Theater/b.a.n.g. Lab, Chris Robbins & Katherine Lambert, Colleen Macklin, ecoarttech (Leila Nadir & Cary Peppermint), Esther Polak & Cary Peppermint, Jenny Marketou, Jeremy Hight, ManifestAR, Martha Lady & Bruce Hinds, Paula Levine, Teri Rueb.

Curated by: Hana Iverson, Mimi Sheller, and Jeremy Hight.

Mixplace Studio at Slought Foundation

Posted: 17-February-2012, 11:30pm EST by Jo



Slought Foundation is currently in the planning phase for Mixplace Studio, an urban pedagogical research initiative that will transform our organization in the years ahead. It is being developed together with *People's Emergency Center* (PEC), the *Cartographic Modeling Lab* (CML) at PennDesign, and *Estudio Teddy Cruz* (ETC).

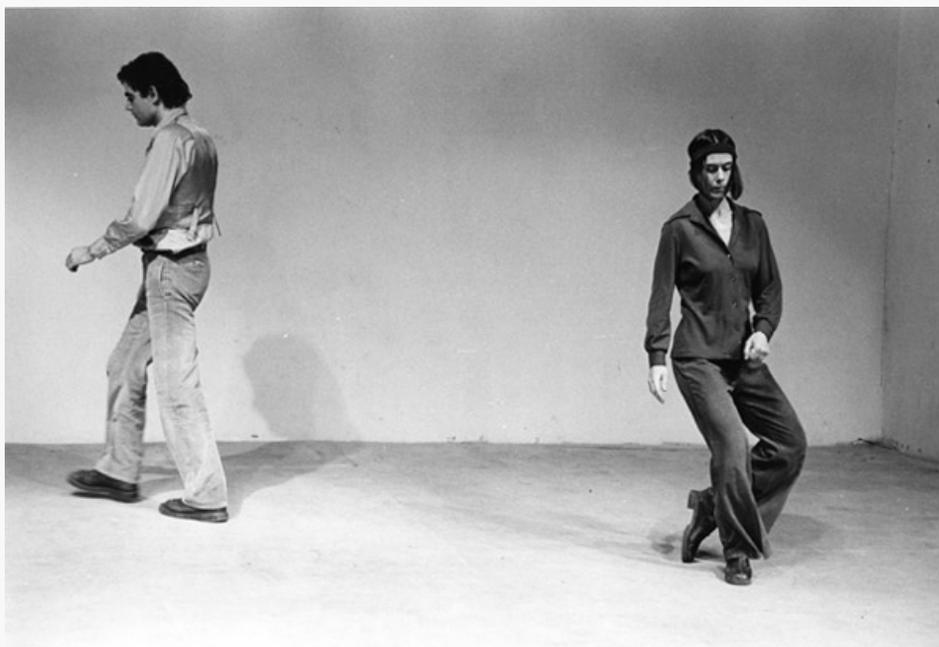
The underlying premise of Mixplace is that we understand today's youth to be our future civic leaders and public scholars with the potential to re-imagine and transform neighborhoods within the city of Philadelphia, and the world beyond. Mixplace Studio at Slought is the project's first undertaking, offering young scholars the necessary skills to create multi-media tools. Images, texts, maps and models will enhance and activate their intuition about the physical, social and political environments in which they live. The studio will value collaborative knowledge, and encourage young people, artists, architects, social service organizations, universities and cultural institutions to interact. The tools they create will be part of an ongoing display in Slought's new studio space, in order to enable further civic conversation and imagination.

Stay tuned for more information as the project develops! The transformation of Slought's front gallery, pictured above, will begin in Summer 2012. In the meantime, we encourage you to [download this poster](#), which is designed as a planning tool. It will help us brainstorm projects for Slought's studio environment that incubate informal economies and social relationships between communities. Use it to develop your ideas as well through sketches, words and images!

Mixplace Studio has been supported by a planning grant from The Pew Center for Arts & Heritage through the Philadelphia Exhibitions Initiative.

 Live Stage: Yvonne Rainer [Beacon, NY]

Posted: 17-February-2012, 11:45pm EST by jo



Performance Series at Dia:Beacon — [Yvonne Rainer](#) :: February 25-26, 2012; 12:00 pm and 2:00 pm + May 13; 1:00 pm and 3:00 pm :: Dia:Beacon, 3 Beekman Street, Beacon, NY.

Dia Art Foundation is pleased to present dance works by renowned avant-garde choreographer and filmmaker Yvonne Rainer. This retrospective will celebrate the depth of Rainer's contributions to dance and will feature her earliest works of choreography from the 1960s ? including both iconic and lesser-known pieces ? and three compositions created within the last twelve years.

As co-founding member of *Judson Dance Theater*, Yvonne Rainer produced groundbreaking works that echoed ideas of time, space, and seriality that were being explored in the field of visual art at the time. Throughout the 1960s, Rainer and the other Judson choreographers ? including *Trisha Brown*, *Lucinda Childs*, and *Steve Paxton*, among others ? developed a new vocabulary for dance that built upon nonexpressive techniques and chance procedures, while also incorporating task-oriented movements that brought attention to the physicality of the body.

Yvonne Rainer demonstrates Dia's ongoing commitment to presenting experimental performance and dance at Dia:Beacon through new commissions and retrospectives of historical works. Previous presentations include Robert Whitman's *Prune Flat and Light Touch* (2003); Joan Jonas's *The Shape, the Scent, the Feel of Things* (2005?6); Merce Cunningham Dance Company (2007?9); Trisha Brown Dance Company (2009?10); and most recently Robert Whitman's *Passport and MoonRain* (both 2011).

PROGRAM SCHEDULE

Saturday and Sunday, February 25 and 26, 2012

12 pm and 2 pm
 Three Satie Spoons (1961)
 Three Seascapes (1962)
 Spiraling Down (2008)

Sunday, May 13, 2012

1 pm and 3 pm
 We Shall Run (1963)
 Trio A (1966)
 Chair/Pillow (1969)
 Assisted Living: Good Sports 2 (2011)

FUNDING

This program is made possible by Yoko Ono and Dia's Commissioning Committee: Jill and Peter Kraus, Leslie and Mac McQuown, Genny and Selmo Nissenbaum, and Liz Gerring Radke and Kirk August Radke.

YVONNE RAINER

Yvonne Rainer was born in San Francisco in 1934. She trained as a dancer in New York at the Martha Graham Dance School and the Merce Cunningham Dance Company and began to choreograph in 1960. She was a founding member of Judson Dance Theater, a movement that began in 1962 and proved to be a vital force in redefining dance for the following decades. Starting in 1968, Rainer began to integrate short films into her live performances and, by 1975, had made a complete transition to filmmaking. She has since completed seven experimental feature films, and, in 1997, retrospectives of Rainer's films were held at the San Francisco Museum of Modern Art and the Film Society of Lincoln Center in New York City.

In 2000, Rainer returned to dance after a 30-year hiatus with a commission by the Baryshnikov Dance Foundation

for the White Oak Dance Project titled, *After Many a Summer Dies the Swan* (2000). Most recently, she choreographed *AG Indexical*, with a Little Help from H.M. (2006), a reinterpretation of George Balanchine's *Agon*; *RoS Indexical* (2007), after Vaslav Nijinsky's *Rite of Spring*; and *Spiraling Down* (2008), a meditation on soccer, aging, and war. In 2010, Yvonne Rainer: *Dance and Film*, the first major European survey of Rainer's work was presented at the Tramway in Glasgow, Scotland. Rainer is the recipient of numerous awards, including two Guggenheim Fellowships (1969, 1988), three Rockefeller Fellowships (1988, 1990, and 1996), a MacArthur Fellowship (1990?95), and a Wexner Prize (1995). She currently lives and works in California and New York.

A premiere collection of Yvonne Rainer's poetry, *Poems*, is newly released by [Badlands Unlimited](#) (2011).

DIA ART FOUNDATION

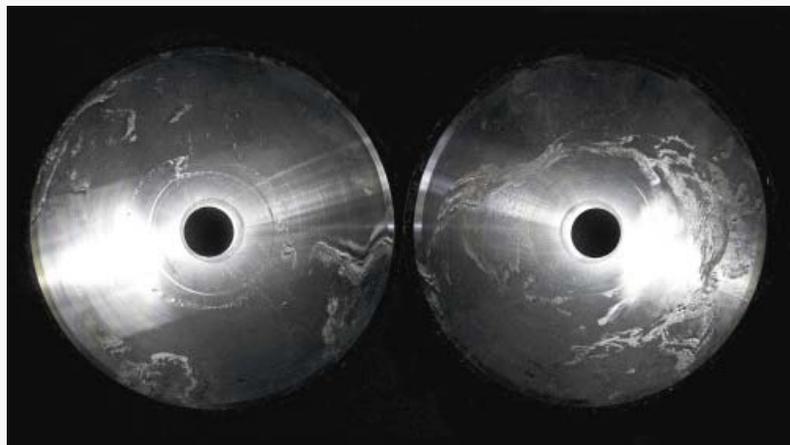
A nonprofit institution founded in 1974, Dia Art Foundation is renowned for initiating, supporting, presenting, and preserving art projects. Dia:Beacon, Riggio Galleries, opened in May 2003 in Beacon, New York, on the banks of the Hudson River as the home for Dia's distinguished collection of art from the 1960s to the present. The museum, which occupies a former Nabisco printing factory, features major installations of works by a focused group of some of the most significant artists of the last half century, as well as special exhibitions, new commissions, and diverse public and education programs. Dia:Chelsea is located on West 22nd Street in the heart of New York City's gallery district which it helped to pioneer. Currently open for artist lectures and readings, Dia is developing plans to expand its presence in Chelsea.

Dia also maintains long-term, site-specific projects. These include Walter De Maria's *The New York Earth Room* (1977) and *The Broken Kilometer* (1979), Max Neuhaus's *Times Square* (1977), Joseph Beuys's *7000 Eichen* (7000 Oaks) (1988), and Dan Flavin's *untitled* (1996), in Manhattan; *The Dan Flavin Art Institute*, in Bridgehampton, New York; De Maria's *Vertical Earth Kilometer* (1977), in Kassel, Germany; Robert Smithson's *Spiral Jetty* (1970), in the Great Salt Lake, Utah; and De Maria's *The Lightning Field* (1977), in Quemado, New Mexico.

Image above: Yvonne Rainer, "Trio A," 1966. Performed as part of "This is the story of a woman who?," Theater for the New City, New York, 1973. Performers: John Erdman and Yvonne Rainer. Photo: © Babette Mangolte (All Rights of Reproduction Reserved). Courtesy of Broadway 1602, New York.

Art of Failure [Brooklyn]

Posted: 18 February 2012, 2:14am EST by jo



[*Earth_To_Disk* (aka *Flat Earth Society*), 2008-2011] Art of Failure :: until March 16, 2012 :: [Devotion Gallery](#), 54 Maujer Street, Brooklyn, NY.

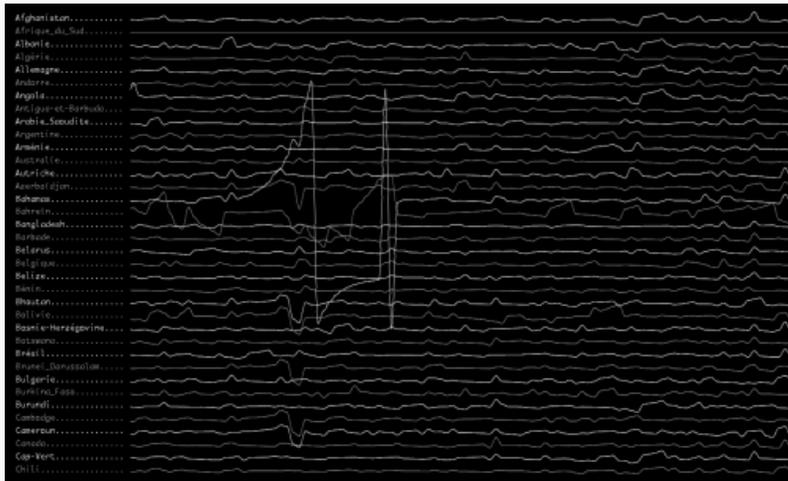
Imperfections identify a medium as it is with glass becoming visible by accumulated dusts and scratches. The Art of Failure collective, *Nicolas Maigret* and *Nicolas Montgermont*, experiment within the capacity of contemporary technologies to generate specific sounds and visual languages. In their realizations, the internal characteristics of media are revealed through errors, dysfunctions, borderlines or failure threshold, which they develop into sensory and immersive audio visual experiences.

This exhibition brings together works produced by the Art of Failure collective dealing with issues of perceptible representations of digital data. The pieces on view explore the connections between our concrete space and the immaterial spaces of information. The series of LAPS projects takes a close look at the internal vibrations of the worldwide communication network in the manner of a seismic analysis. It enables the audience to perceive the digital and intangible space peculiar to the Internet network. The *Flat Earth Society* series surfs at the heart of global cartographic data and offers an acoustic experience of terrestrial reliefs.

Works in the Exhibition:

Earth_To_Disk (aka *Flat Earth Society*) *Earth elevation data analogically transposed on a 12 inch record* (produced with Flo Kaufmann): *Earth_To_Disk* proposes a transposition of the earth elevation at the scale of a microgroove record. A standard turntable can read this relief. Each side of this 33rpm record is a transfer of an hemisphere starting with the equator at the extremity and ending with one pole at the center. While playing, the chain of the elevation data crossed by the needle is directly transposed into audible sound vibrations. By every rotation of the disk, we can recognize patterns corresponding to the relief of the crossed continents. The engraving of this elevation's information on the surface of the disk generates in consequence a subtle image of the earth. This image may remind us the representations that are proposed to us since the stellar exploration. This object can also remind the Flat Earth as described by Thales. This representation is also in use by the Flat Earth Society, a group of people that still believe and defend the fact that the earth is flat.

Infinite Stream Loop - Archives [2010...] *Generative composition for Internet*: Infinite Stream Loop is a continuous stream that travels around the web. Originally, a silent stream has been injected into the web the 1st of July 2010, it performs a permanent back and forth between France and Japan following different path defined by the network's internal rules. Since this date, the sound content of the stream keeps developing and remodeling according to the errors of transmission produced at every nodes passed through the network. This process draws up a temporal portrait of the digital space, a kind of sound agglomerate that offers a sonic perception of the unstable and untangible network's space.



Internet_Encephalography [2011-2012] *Global network activity measurement*: Digital data are emitted from the exhibition space towards 193 computers located in every UN member state. Variations in the travel time towards the 193 states are represented as diagrams. They draw what could be an encephalography of the Internet. Through this set of located probes, the 193 electrograms informs on the internal dynamics and the overall state of the network. Also comparable to echo location or sonar methods, this process draws up a geography of nations in the digital network.

Douglas Kahn [reviewed the work](#) last year.

Artist Bios:

Nicolas Maigret has been developing an experimental practice of sound and electronic images (performances, installations, programming, radio) since 2001. After studies in Intermedia arts where he followed a theoretical education about the avant-gardes, he joins the laboratory Locus-Sonus in Nice dedicated to audio art researches. He has been teaching new media during workshops and at the Fine arts school of Bordeaux. He is presently involved in an artist run space named Plateforme in Paris, and develops digital and sound art researches in duo with Nicolas Montgermont under the name of Art Of Failure.

Nicolas Montgermont studies the relations between art, sciences and medium using the computer as a workshop. After a formation in signal processing, he studies sciences applied to music at the IRCAM center. His creating work is the search of a numerical aesthetics, using and developing personal tools to explore the specific possibilities of the computer. With the chdh collective, he develops a work of audiovisual performance that is shown in many festivals in Europe and is continued by the release of a dvd, vivarium in 2008. Since 2007, he also works with the Art of Failure collective mainly in the sound art field. In parallel, he teaches the usage of the computer for creation at the Louis Lumière school, at the university of Tunis and in workshops.

SYSTEM_INTROSPECTION [raw take @leCube] from Nicolas Maigret on Vimeo.

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