

**CHALLENGES  
FOR A UBIQUITOUS  
IDENTITY**  
23 - 30 / 04 / 2004

INTERNACIONAL  
FESTIVAL OF  
NEW TECHNOLOGIES  
ART+COMMUNICATION  
CIBERART-BILBAO

THE MUSEUM OF UBIQUITOUS ART The public as curators



There can be no interactive Art  
without interactive Museum

Manthos Santorineos

1999      2000      2001      2002      2003      2004



1999      2000      2001      2002      2003      2004



Redefining basic concepts in Art

1999

2000

2001

2002

2003

2004



Redefining basic concepts in Art

new advances in technology...

1999

2000

2001

2002

2003

2004



## Redefining basic concepts in Art

new advances in technology...

dead end of Western culture...

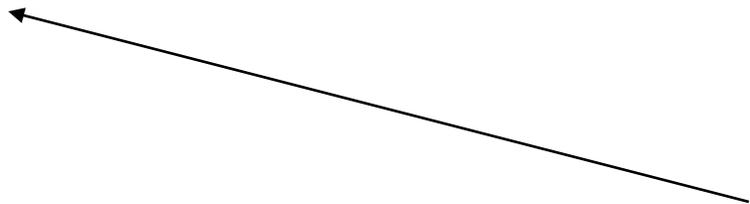
1999      2000      2001      2002      2003      2004



## Redefining basic concepts in Art

new advances in technology...  
dead end of Western culture...

VIDEO FESTIVALS



GALLERIES

1999      2000      2001      2002      2003      2004



## Redefining basic concepts in Art

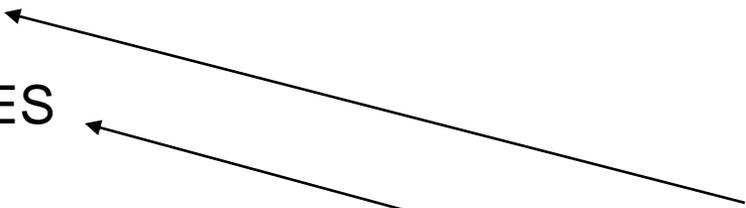
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MUSEUMS

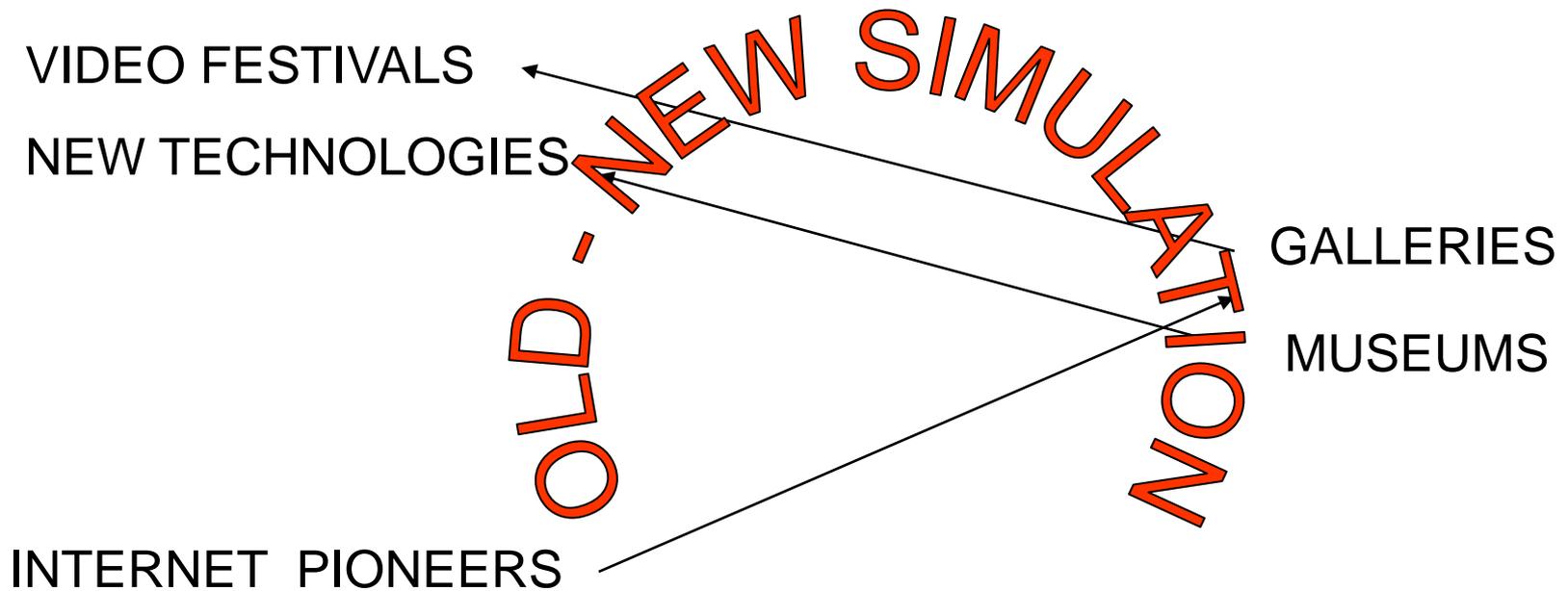


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## Redefining basic concepts in Art

new advances in technology...  
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Redefining basic concepts in Art

**PUBLIC  
INTERVENTION**

new advances in technology...  
dead end of Western culture...

VIDEO FESTIVALS

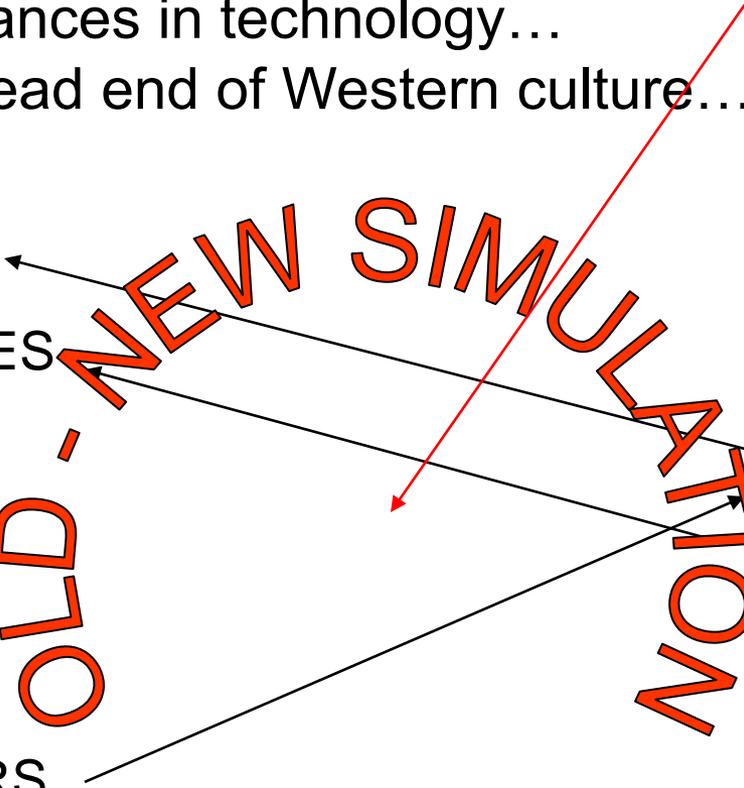
NEW TECHNOLOGIES

**OLD - NEW SIMULATION**

GALLERIES

MUSEUMS

INTERNET PIONEERS



# PUBLIC INTERVATION





APPLE IIGS w/512k  
 3.5" disk drive  
 1 blank disk or hard disk req'd





# CONFUSION



**CONFUSION** Is due

to the lack of an **INTERPRETATION**

NEW SITUATION

Production data  
Communication data

NEW SITUATION

Production data

Communication data

New values

New way of life

NEW SITUATION

Production data

Communication data

New values

New way of life

Redefining evolution

NEW SITUATION

Production data

Communication data

New values

New way of life

Redefining ®evolution

NEW SITUATION

Production data  
Communication data  
New values  
New way of life

Redefining ④evolution

INTERPRETATION

INTERPRETATION describes what is coming

NEW SITUATION

Production data  
Communication data  
New values  
New way of life

Redefining    ®evolution

INTERPRETATION        MUSEUM

INTERPRETATION describes what is coming  
and the MUSEUM describes what is leaving

1851

1937



-----World's Fair in England-----

1851

1937

-----World's Fair in England-----

The first museum,  
the **Victoria and Albert**  
**Museum**

1851

1937

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The first museum,  
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The first technological museum,  
called the “**Palace of Discovery**”

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globalization age

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multinationals museums  
of contemporary art

The **digital** and then the **techno-biological revolution** that followed, even though they appear to be far more radical than the **industrial revolution**, have not been accompanied by a comprehensive **interpretation**.

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At the same time the museum of contemporary art, having the ability to do this easily, instead of showing “objects of art” that are detached from their “**social status**”, promotes and imposes art that is about to acquire social status. In this way, the role of the museum of contemporary art is changing.

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It no longer....  
**keeps records** but **predetermines.**

**Does the Contemporary Art System, focused on the modern type of Museum, ultimately have room to evolve and above all to be overruled ?**

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**Does this type of Museum cover the needs of the new age ?**

**And what are these needs?**

“...the Museum-encyclopedia or Museum-dictionary is neither feasible nor desirable”, that “the gallery or the museum is thus transformed into an artist’s workshop” and that “the traditional relationship between the Artist, the work of Art and the Museum is very important...”

**Nicholas Serota**

**“Experiences or Interpretation - The dilemma of Museums of Modern Art”**

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**Nicholas Serota**

**“Experiences or Interpretation - The dilemma of Museums of Modern Art”**

does it cover the needs of the 21st Century ?

>with dynamic data banks >>>

>with the capability of the public to select >>>

>or even to “participate” in the creation of an artist’s work >>>

museum of contemporary art >> a place of action, or archiving

or does  
the Artist himself create works of Art  
ready  
to be recorded and classified?

>which artists are selected ?

>and in what way?

“Museum of Contemporary Art”

19<sup>th</sup> century “Salon”

# Museums of Contemporary Art

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structure

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emphasis on adjoining spaces  
cafeterias, conference halls...

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cafeterias, conference halls...

form

# Museums of Contemporary Art

structure

emphasis on adjoining spaces  
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the museum itself as a work of art

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structure

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administration

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parallel commercial activities  
fashion shows, automobile  
exhibitions, etc.

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the museum itself as a work of art

administration

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sufficient to guarantee its successful passage  
into the 21<sup>st</sup> century?

# Age of interactive experience

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**e-life**

// the computer as a home appliance //

// mobile phones // computer games...

# Age of interactive experience

e-life

// the computer as a home appliance //  
// mobile phones // computer games...

Art

// specialized festivals // research centers //  
// university faculties with the new  
post-graduate departments,  
// the Internet

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stock market system in Art ...

# Age of interactive experience

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stock market system in Art ...

the exploitable features of the “virtual”

/easy transportation / multiple disposal / global representation

# Age of interactive experience

space

the public's ability to choose

# Events

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speed in the Internet

# Events

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speed in the Internet

in a square ...

# Events

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speed in the Internet

in a square ... 

in places of social gathering ...

# Events

---

speed in the Internet

in a square ...



in places of social gathering ...



in a theatre / cinema ...

# Events

---

speed in the Internet

in a square ...



in places of social gathering ...



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home's living-room  
all over the world.

# Events

---

speed in the Internet

- >Information
- >Entertainment
- >Universities
- >Shopping centers



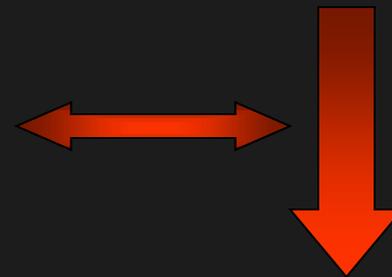
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# Events

speed in the Internet

- >Information
- >Entertainment
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the “absolute right” of choice



home's living-room  
all over the world

“subjectivity”



the artist and the curator

the receiver

“subjectivity”



the artist and the curator

the receiver

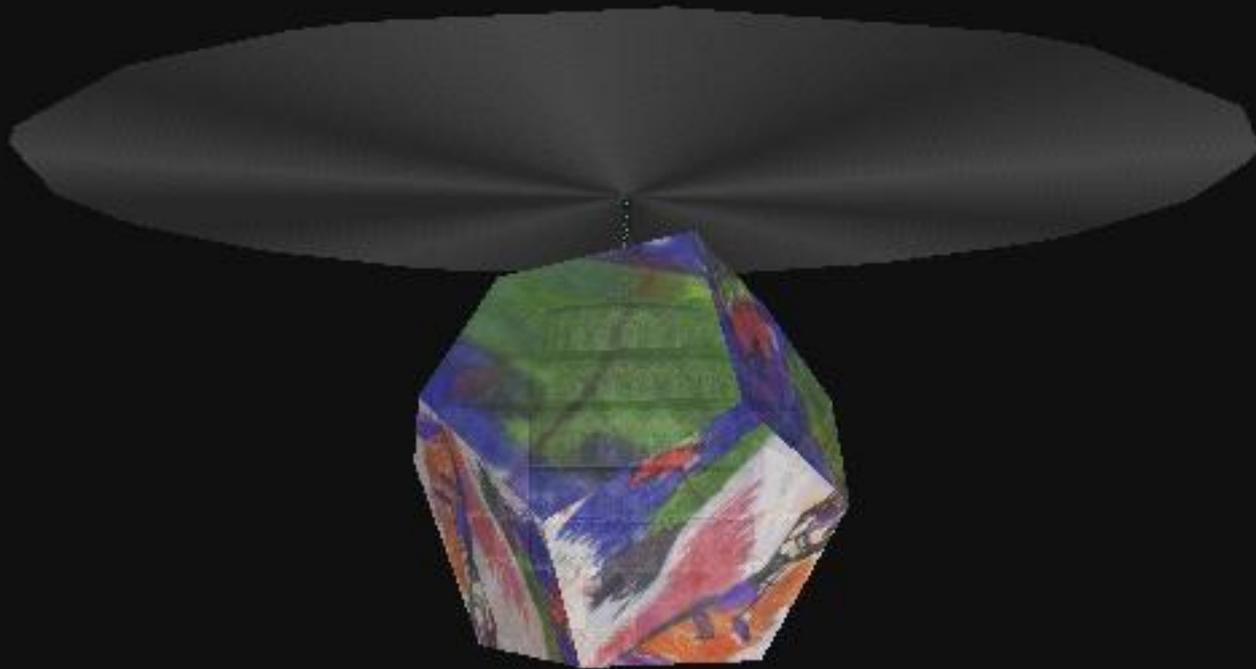
Does the receiver's "subjectivity" have any value?

How can it be defined ?

and does it ultimately exist ?

Every child builds its own Museum from the moment he begins to perceive the world and can reproduce forms in his own way.





- Helicopter House // Internet, VR project  
CICV Interferences Festival, France 2000  
Foundation for the Hellenic World, Greece 2002





I never managed to explain to my son why works that established artists might have created were exhibited in Museums, while works that he had in fact created were no value whatsoever.



“ If you become famous and the works I produced also sell, which one of us is going to get the money ? ”

Today everything is permitted, since the Museum allows it.

The Museum is obliged

- > to “propose”

- > to constantly create “new values”

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The Museum is obliged

- > to “propose”

- > to constantly create “new values”

Does the Museum, however, apart from this demonstration of today’s reality, cover future needs?

And what could be a future solution?

Museum - Palace

# Museum - Palace

mikro-Museum

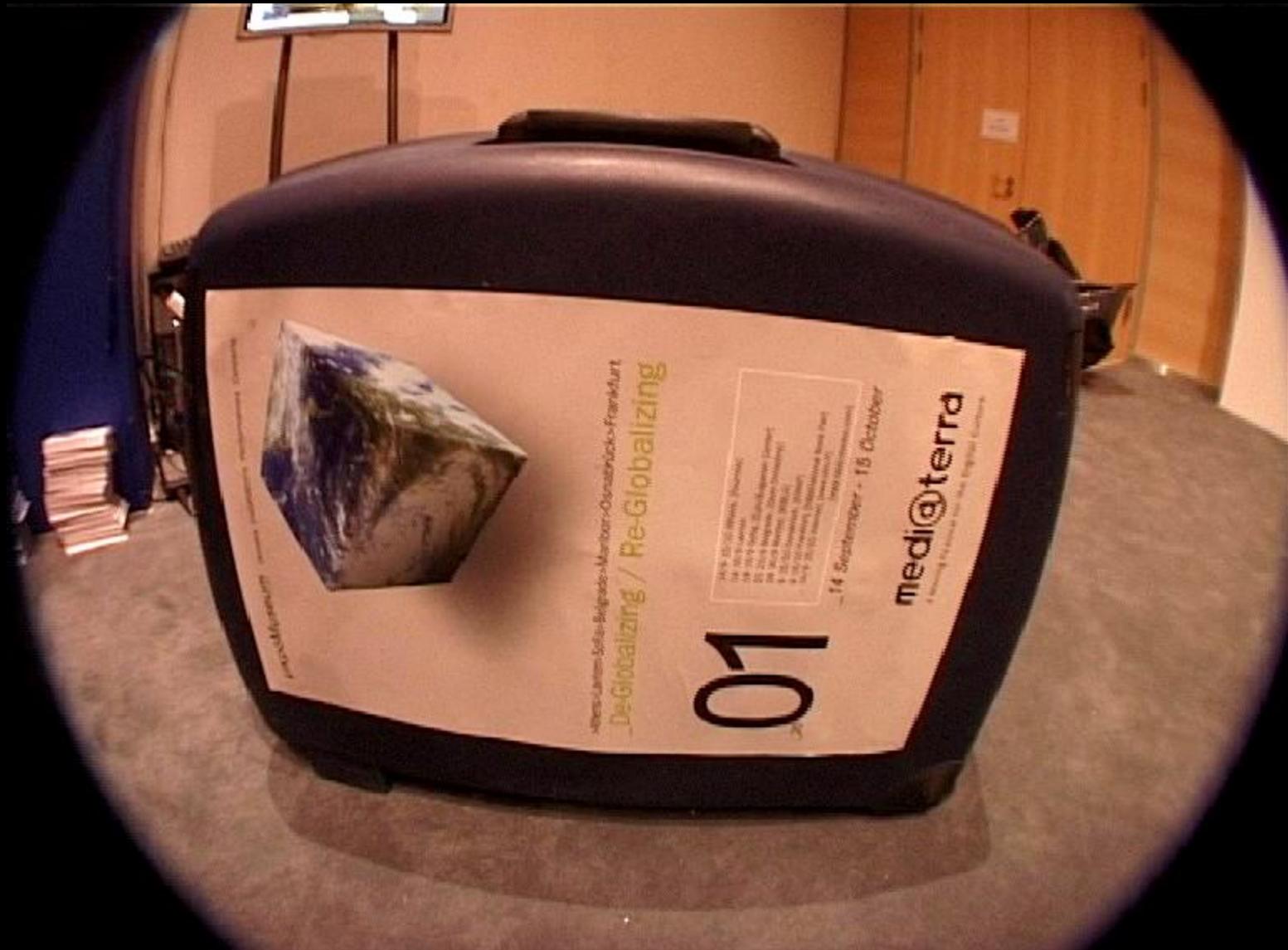
# Museum - Palace

mikro-Museum

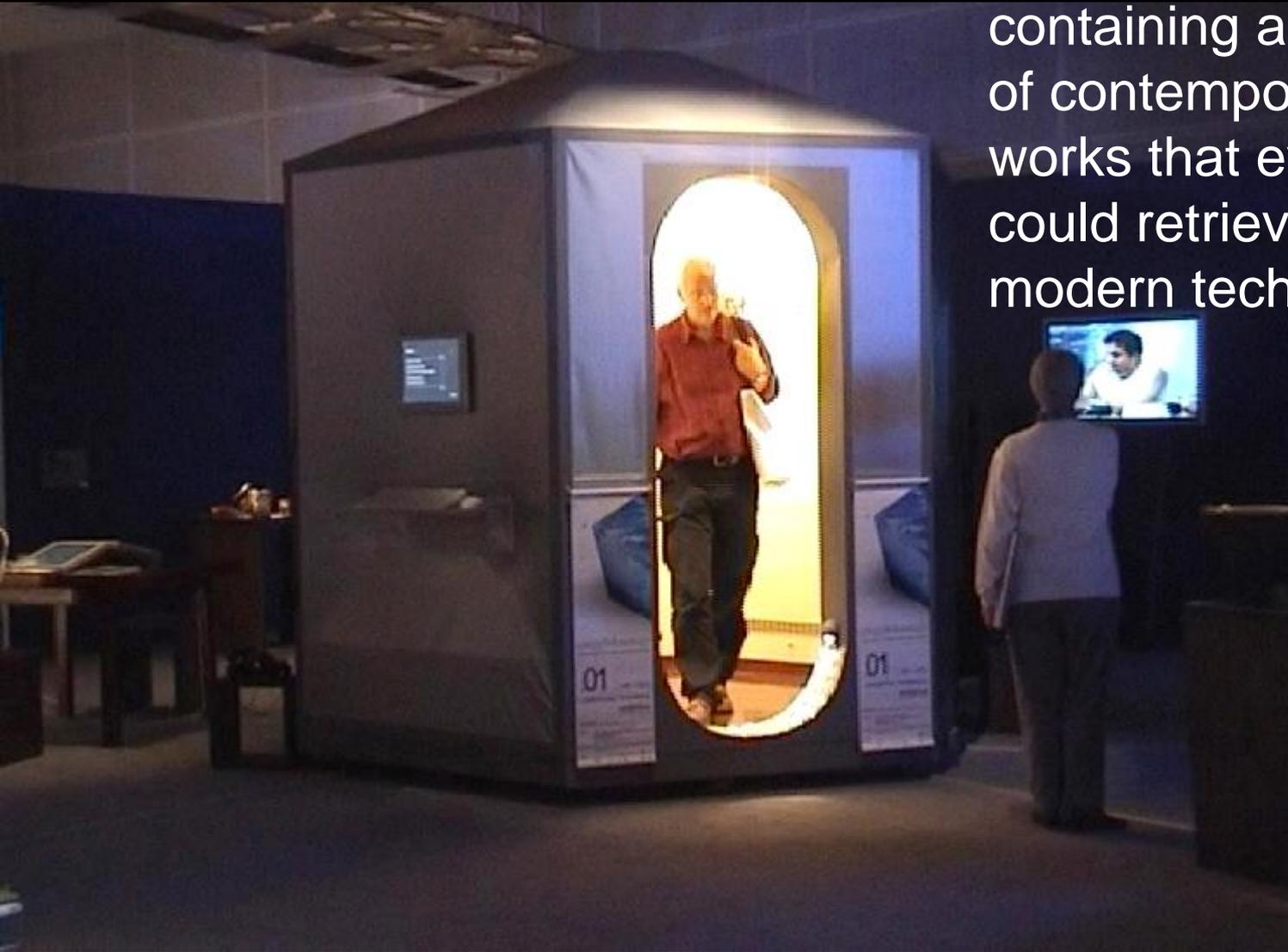
an opportunity to select works himself

or even to take part in creating them.

# Mediaterra 2001 festival: the creation of a mikro-Museum.



The mikro-Museum is a small mobile construction containing a large number of contemporary digital art works that every visitor could retrieve, thanks to modern technology.





the journey of " mikro-Museum "

\* Athens

\* Lavrion

\* Sofia

\* Belgrade

\* Maribor

\* Frankfurt.



Parallel events via the Internet transmitted the experience of the trip on a larger scale.



In this sense, the **mikro-Museum** was also a “**micro-Scope**” recording audience response and sending it to the network.

## mikro-Museum



the mikro-Museum structure can contain as many works as a normal museum, thus reversing the notion of space

the mikro-Museum can cause events by its audience, whether it specialised or not, and it can record these events and then distribute them all over the world.

## **Museum-Temple of Art**

invites the visitor to stand  
in awe in front  
of the building and its  
protected works

## **mikro - Museum**

that follows the next stage  
of technology  
(i.e. hidden and scattered  
network technology)

... that contains 2000 works of art that he can see, hear, interact with, and even download the catalogue or the music pieces, and charging them on his credit card.

that the first kiosk  
he will come to is a museum



Municipality of Athens for the 2004 New Years' celebration.

"Santa Claus's Workshop"

where children where invited to build their own city or their own museum in a city of the future.



**10.000 children participated in this event and created works.**







...some of the works that are considered masterpieces but that cannot communicate with children.



Many museums also contain signs saying that

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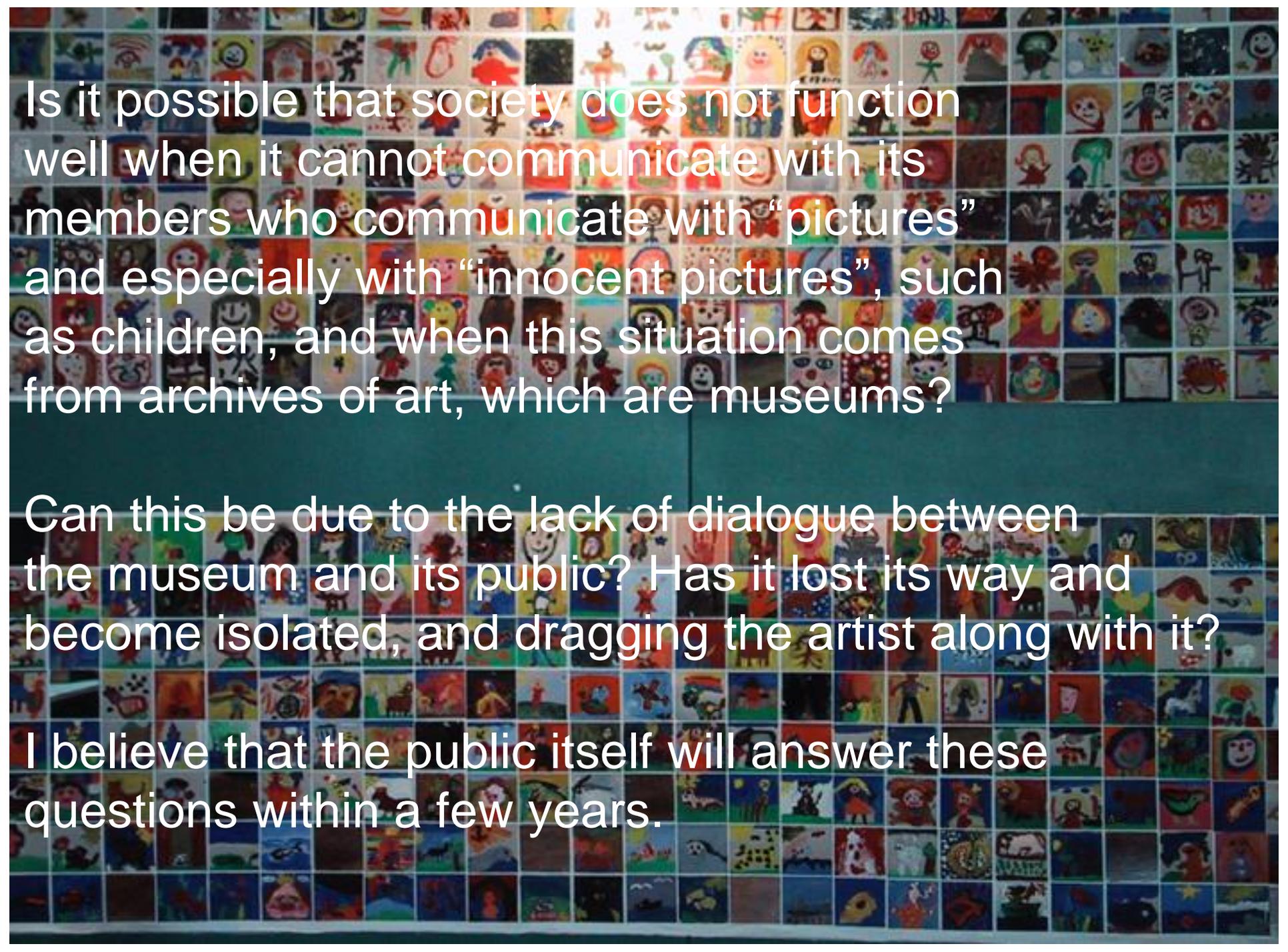
children are not allowed to enter the exhibition

Many museums also contain signs saying that

Is it possible that society does not function well when it cannot communicate with its members who communicate with “pictures” and especially with “innocent pictures”, such as children, and when this situation comes from “archives of Art”, which are Museums ?

Can this be due to the lack of dialogue between the Museum and its public ?

Has it lost its way and become isolated, and dragging the Artist along with it?



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I believe that the public itself will answer these questions within a few years.



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More info

[www.mediaterra.org](http://www.mediaterra.org)

[msantori@otenet.gr](mailto:msantori@otenet.gr)