PRE-CONFERENCE QUESTIONS
CONTEMPORARY ART FORUM: ART AT LARGE: ARTMAKING IN THE LONG VIEW

The Department of Education posed these questions to speakers in MoMA's upcoming Contemporary Art Forum. The following responses are in the participants' own words and have not been edited.

1. Since the 1960s artists have increasingly created works that resist any final commodification, be it in terms of interpretation, ownership, or historization (eg. the description of the text in Eco's *The Open Work*). Yet it would appear that, eventually, every work is destined to be fixed in a particular time and place, and qualified/described in relationship to a particular period. What makes a work become fixed in those coordinates of time and space? Is it the act of it being completed?

Tan Lin
The idea of a work (I'll confine my comments to the book and literary sphere mainly) as something finished has certainly come under pressure. Partly, this has to do with the shift to what Milad Douiehi calls digital literacy. Today a book is linked not only to an author but to its reading over an extended time; to post-publication redistribution/aggregation; and to customization via tagging, emending, indexing. So you have an expansion, where the work is less a fixed thing than a trajectory through other people's lives and where notions of ownership are partially transferred to others. You see this in the art world with work by Phillipe Thomas, who transferred authorship at the point of sale, and who upon his death was virtually unknown in the artworld. People tend to think of reading as a solitary experience that originates and ends with an author but a lot of other people are usually involved in the making and reception of a text over a long period of time. This is why I've said reading a book is a lot like watching a plant reproduce. This has been exacerbated by the sheer amounts of language being generated in relation *and* in addition to born digital "source" materials. The book is a complex textual ecosystem: for instance, a lot of my reading is done under the sign of Google—what I call click and search reading. A book in Google Books, like someone's search history, isn't really a book; it's data connected to other data, and it's searchable. Reading, like autobiography, is a subset of a search function. Given this, reading today invokes more collaborative, participatory, and decontextualized approaches.

As Michael Witmore of the Working Group for Digital Inquiry notes, efforts to stabilize a text are elusive—there is no real, final text of *Henry IV Part II*. Of the reading that takes place in a searchable database, Witmore notes: "A text is a text because it is *massively addressable at different levels of scale*. Addressable here means that one can query a position within the text at a certain level of abstraction….A text might be thought of as a vector through a meta-table of all possible words. We are discussing ideal objects here: addressability implies different levels of abstraction (character, word, phrase, line, etc.), which are stipulative or nominal: such levels are not material properties of texts or Pythagorean ideals; they are, rather, conventions. Here's the twist. We have physical manifestations of ideal texts (the ideal *1 Henry VI*), but these manifestations are only provisional realizations of that idea. The book or physical instance, then is *one of many levels of address*."

On the other hand, reading has *always* involved Interpretation and stabilizing texts, and these have a long history in bibliographic studies and in academia. Paratextual matter is part of what a book is—particular interpretive communities and tools—indexes, concordances, footnotes, wikis, seminars, pink highlighters, PostIt notes, marginalia, 2nd editions, etc.—have been used to secure and transmit a text over time, in different locations, and across different platforms.

A book is never permanently fixed but fixed and continually refixed over its reading history. A book I wrote, *Heath*, to take only something I know, is only provisionally fixed out of: Tumblr, blogs, PostIt notes, index cards, press photos, catalog photos, IM, SMS, RSS syndication feeds, Ebay listings, Amazon Turk, e-mail, a writing workshop at Asian American Writer's Workshop, Project Muse, disclaimers, warranties, press releases, art reviews, a bibliography, *New York Magazine*, sponsored ads, MS Word and its Track Changes function, legal contracts. No actual books were consulted. It's hard to say if something known as the mass media is ever "completed" except provisionally. In *Heath*, I've tried to assemble a book that's not really a book in the traditional sense because it is organized more like the mass media.

So in *Heath* there is a desire to foreground the moment before a book coalesces into a book, before meaning gets ascribed to a reading. This amorphous state is less about cognitive processing of information than a field of provisional meanings. Niklas Luhmann talks about symbolically generalized communication mediums: money, power, laws, and love. When Luhmann talks about the mass media system, information is its symbolically generalized medium of communication, and it has a code: information/non-information—whose continual selection makes future and continued communications probable. Literature is information that has become non-information. But maybe *Heath Course Pak*, even with its bound pages, never becomes a book. It is a commonplace that literature repays re-reading and (academic) study; the newspaper does not. Ditto the blog. Maybe the blog is a nascent bibliography to a literature about to appear. Maybe Heath will be a "book" ten years from now.

Glenn Wharton

I am deeply influenced by Umberto Eco's *The Open Work*, as well as other scholars who write about the lack of fixity in artworks. As a conservator of contemporary art, I face these concerns on a daily basis in a very pragmatic way. If an artwork is deteriorating or dependent on obsolescent technologies, I need to understand the work on an ontological level in order to decide whether to make repairs or upgrade media and playback equipment. Many works produced today are intentionally modified for each exhibition. They lack fixity at their core. Some artists transfer decision-making authority to the museum. Sometimes they tightly specify how their work should change, and other times they don't. Capturing artist concerns about fixity and change through interviews and working closely with them during installations allows me to document their intentions for future decision-makers at the museum.

As a museum conservator, I work with artworks that are brought into the collection. I work under the direction of the museum's mission. Typically part of the mission statement of a museum is to preserve its collections. I do not read this necessarily as a directive to preserve the collected object, but the meaning that is defined by the artist. This often involves careful research and collaboration between the artist, the curator, and the conservator to arrive at considered decisions about conserving the artwork.

Sally Tallant

The idea of an 'open work' can be applied to durational practices and I think the most complicated challenge is how and what to (re)present when making these projects public. I have tried many different approaches and so far learnt that understanding what is necessary is at the heart of knowing what to do. So, an exhibition for example is not often the right solution – but it can be. When work that is contingent and contextual (relational) is subjected to a curatorial process, it sometimes suffers. I have become interested in the non-exhibition exhibition. Is it possible to represent work in a relational framework

that doesn't reduce its complexity and also resists packaging it to fit the gallery model? It would be interesting to begin to understand what this could mean and how artists can produce work in situations beyond the timescale and frame of the Gallery. This doesn't mean not using the gallery, but rather, using it differently.

2. Artists often engage in multi-year projects that, at the time when they are initiated, are unclear to them what they are; years later these artists may retroactively claim them as intentional artworks. Does intentionality at the beginning of a particular process matter? Why or why not?

Tan Lin
I don't think originary intentionality is terribly important. It has *always* been a bit opaque in relation to a work anyway: appended to the work when an artist stops working on something, advertised at the outset, as with a Sol Lewitt sculpture, created by paratextual devices such as footnotes, as with Eliot's *The Waste Land*, very late in the compositional process. And intentionality is now weaker in more general terms, with the further disconnect of text and author and the elevation of reception by readers.

France Morin
I embarked on this idea of a multi-year project during my tenure as senior curator of the New Museum of Contemporary Art in New York from 1989 to 1994. I saw these three projects mentioned below as one large question: How or can artists be agents for social change? The intentionality was clear from the onset and I believe it matters. The same can be said with The Quiet in the Land series. However, I feel that I went much further with The Quiet in the Land working over a period of 15 years and accomplishing several community-based art projects in different countries that addressed this idea of the "gift" and creativity, everyday life, art and spirituality. Among the projects I conceived with my team of curators at the New Museum was a series of three provocative exhibitions that investigated changing social, cultural, and political boundaries through the lens of contemporary art. The first was In Transit (1993), which I organized; the second was Trade Routes (1993), organized by Laura Trippi; and the third was The Final Frontier (1994), organized by Alice Yang. This series developed from the premise that contemporary artists have the potential to stand alongside scientists, economists, and representatives of other disciplines to meaningfully examine critical discourses, ranging from globalization to biotechnology, that affect the daily lives of individuals and communities. From this perspective, the series suggested how an artist's gift to open up new ways of seeing, to forge connections between persons from diverse backgrounds, and to inspire positive change might contribute to the process of reconsidering the potential of contemporary art as a socially grounded practice. But I gradually realized that to take this process to its logical conclusion, it would be necessary to move beyond the paradigm of the exhibition format itself to search for new ways of rooting artistic and curatorial practice more deeply in lived experience. I proceeded to move in this direction as I began to imagine what would become The Quiet in the Land's first project: a collaboration between the Shakers of Sabbathday Lake, Maine, the only active Shaker community in the world, and 10 artists. I ultimately decided, however, that to develop this project, I needed to work completely outside of the "white cube": I left the New Museum and struck out on my own. Of the project's genesis, I wrote: "The Quiet in the Land began as a premise, a set of questions, and evolved into a wide variety of enriching individual experiences. By bridging two disparate cultures—that of the United Society of Believers and the contemporary art world—it sought to challenge the widespread belief that art and life exist in separate realms. The variety of works made in response to such experiences may suggest new methodologies for producing, viewing, and defining art, and encourage a reconsideration of its relevance." The projects of The Quiet in the Land that

followed—a collaboration with Projeto Axé, a nongovernmental organization based in Salvador, Brazil, that works with
former street children, and the collaboration with local communities in Luang Prabang, Laos deepened the exploration of these questions.

Sally Tallant
I think it is crucial that these long-term projects start with an open brief and a period of research so that the 'not knowing' is a part of the process from the outset. This can sometimes last for a year or more but in my experience it is the most critical bit of the process to get right. I think that projects often start with a question and conversations and the possibilities come from there. For some artists this is a familiar process and it is often the curators and institutions that need to understand how to trust and embrace the temporality and complexity. Some curators and educators have misread work by artists that references histories of collectivity or that has people or their lives as a subject, as in some way socially engaged or participatory works, and this has led to some deep misunderstandings. These discrepancies are interesting as they sometime place artists and curators in places where they need to rethink the difference between intentionality and content.

3. Through various approaches, certain artists create artworks with the intention of communicating to a public that does not yet exist. How, if at all, do discussions and reflections around these these types of works differ from those around works that are created for a defined, present audience?

Tan Lin
In one sense, no public exists prior to the work's creation and its dissemination. What Daniel Miller says about the Internet in Trinidad is perhaps germane to the artwork/public division. Miller: "This is not a book about the Internet as a technology that is then appropriated by another thing called society. It is about material culture which can never be reduced to some prior subject or object. We do not start from two premises, that is, the Internet on the one hand and Trinidadians on the other…..That is to say, if you want to get to the Internet, don't start from there. The present study obviously starts from the opposite assumption, that we need to treat Internet media as continuous with and embedded in other social spaces, that they happen within mundane social structures and relations that may transform but that they cannot escape into a self-enclosed cyberian apartness." I would add that multiple and disparate publics are often engaged simultaneously, and I have found a focus on broader, disparate publics –whether interested in digital literacy, land use, dance or allied fields like architecture—more useful than more narrowly defined ones.

Glenn Wharton
As a conservator, my focus is on the past and future of the work as much as the present. I want to understand how the work was made and how it should be exhibited in the future. Artworks that depend on commercial technologies such as video playback equipment and computer operating systems will inevitably change. A central question that I always have for artist is, do you want us to freeze the technologies and stockpile equipment for future repairs, or do you want the work to be shown with unknown technologies in the future? This always leads to a discussion of what the artist wants the public to experience when they encounter the work. If meaning is embedded in specific materials and technologies, then they must be preserved. If the artist wants to invoke social change or spiritual

reflection, then creating new circumstances to generate these reactions may be more important than any particular physical manifestation of the work.

Sally Tallant
The way that artists are invited sometimes conjours up an imaginary public when soliciting a proposal. I think it is problematic to imagine people, publics and practices and so always prefer projects that have a process of listening and real dialogue and learning at their core.

4. In what ways can the public engage in the sort of art making that unfolds over long time spans and follows an open-ended, evolving trajectory? Does the nature of this art production call for a different role of the viewer/participant or impact the ways that viewers can learn about the work, both within or outside of museums?

Tan Lin
I have found Niklas Luhmann's medium/form distinction useful. Mediums are diffuse and amorphous—vis a vis more sharply differentiated forms, what Jonathan Sterne has termed "formats" (in relation to MP3 files), and what I, and others in the field of literary criticism, tend to call genres. Genres, forms and formats are more granular than mediums; they are platform specific and engender relatively specific reading or viewing practices. We read cookbooks differently than we read end user manuals. Yelp restaurant reviews are a specific genre and they are read differently than Tumblr sites or experimental French novels. There has been a tendency to produce works that are not clearly literary—and this may share something with participatory works whose operant field straddles the aesthetic and social realm. In my case, I have been interested when literature, whatever that may be, migrates to non-codex platforms, and specifically communications mediums—like PPT or Tumblr. In *Bibliographic Sound Track (BST), Dub Version and the Ph.D Sound*, genre, usually a cue to reading, is unclear. Are these artworks, works of literature, films, PPT lectures, movies of novels, poems? This genre diffusion shows up in a number of fascinating tumblr sites like Chris Sylvester's Sisteract or Kieran Daly's sites, as well as the collectives Troll Thread and Gauss PDF—platforms that suggest what the novel or poem of the 21st century *might* look like. Instead of an author producing literary material, you have content aggregation in a quasi real-time scenario. Museums are long-form, architectural, archive-like entities that have traditionally worked to *stabilize* objects for prolonged contemplation but to me it's more interesting to see how objects change or how they are provissionally codified. Genres don't secure thngs forever because genres wear out. No one writes eclogues anymore.

The relation of an audience to material that crosses an aesthetic/social boundary or that erases genre clues—is vexed. When I screened BST at the Walker Art Center a few weeks back, someone noted that reading in a cinematic setting was passive and asked if it could be made more active. I said that normally people like to take control of their reading—own it as it were. Reading takes place in what is called a peripersonal space, the space right in front of you, just below the horizon line and closely associated with the body. When you read a book you control your speed thru the text and you are freely able to go back and forth, re-read etc. My answer was that I wanted control over the work to *not* take place—instead of a directed, teleologically driven reading toward meaning, there would (merely) be a generalized awareness of textual activity in a room surrounded by others. For this I found a cinematic setting more conducive. Everyone would be *sort of* reading, and I compared this to the allocentric processing in meditative states. These are not lazy or new agey states. They are difficult to attain and are centered in relatively slow, object-centered, ventral modes of processing in the brain. Instead of a

drive towards meaning or emotional payoff, I prefer something more elusive, vague, boring and linked to the minor affects. Hollywood and even independent cinema is very good at invoking strong emotions from an audience; that's why people go to the movies and read novels. I wanted to invoke much less defined emotions, moods really, something closer to what Heidegger termed *Stimmung* or what the psychologist Daniel Stern has termed amodal attunements.

And yet having said this, the *Bibliographic Sound Track* also encourages active involvement. If you do not control the speed of reading i.e. slide transitions are controlled by PPT and you are getting a lot of random, modular material that evokes a lot of different mediums (slide, RSS feed, text message, couplet, PPT bullet point, video game walk-throughs, text boxes, page, index entry, bibliography—there are a lot of residual formats in the BST)--the reader is in some ways more active—because asked to manage material into some form of coherence. So the work presupposes a complex, overlapping social/textual ecosystem, grounded in potentially ephermal matter as well as genre or format unspecificity. In this instance, what Claire Bishop terms the "division between first-hand participants and secondary audience" (AH 19) is negligible because the reader is asked to function like an author and manage the material. This points to the fact that aesthetic works invoke or are experienced in complex ways and in or through various social forms or formats or communications mediums—these formats are inseparable from what the works are.

Sally Tallant
Many artists make work over long periods of time, where the content develops, unfolds, and slowly comes into focus. I think the question should focus more on what these processes are and who is involved. So if the process is one of co-production and it is intended that it will be 'done in public' from the outset then this is very different from a practice that is more private and becomes public at a later stage. I think we are more accustomed to seeing the process of thinking and making a work as the work now and I am aware that finding and inventing new ways to present these practices is part of the process as the tradition exhibition model can be either too reductive, too short or too didactic.

5. The art world today operates on the basis of a need for immediacy — every time seemingly reducing the cycles of production and consumption of art to even shorter times. Yet many artists and curators (including many of you) have chosen to work on a different timetable, one that imposes its own rhythm and does not necessarily respond to the demands of the current pace of production. In what ways, if any, do you see these tendencies as a reaction to that implicit demand for immediacy?

Tan Lin
I think a lot of recent process based works, what Claire Bishop terms "delegated performance," is grounded, still, in notions of immediacy. This may or may not be a "luxury game" with sponsorship by an institution capable of significant labor outsourcing of professional classes. But yes, there has also been interest in less immediate works, works that are deliberately boring, that don't register as works when they happen, that are unclear in terms of when they start or finish, that do not require large institutional sponsorship, and that take place or cannot be distinguished from the environment or are just another element in a larger series of processes. What is the minimal information needed to generate a "reading" or constitute a "literary" work? I find minimal works more interesting but the differences are really case by case i.e. non-institutionally sponsored work isn't intrinsically more valuable than sponsored work—or vice versa.

In terms of my arena, literature traditionally downplays its temporal and its medial registers, i.e. you are not really supposed to be aware of reading chapter one of *Kathy Goes to Haiti* at 7:12pm and chapter 2 at 7:24pm on, but I think this is a more interesting way to read. Reading a book is different from SMS or IM, where you are very aware of getting particular messages at particular times. Communications mediums are effective at satisfying this desire for immediacy. I wanted to push literature in the direction of communications mediums—with its assumptions of immediacy but mainly to dirupt these expectations—with a work that is at times excruciatingly slow, boring and meditative—to push things away from immediate and purportedly market-driven modes of consumption/gratification and towards deferred and more unpredicatable forms of consumption. Can you get a novel out of a research bibliography or Twitter feeds—I think that's an interesting proposition.

Sally Tallant
Whilst it may appear that these situated, durational curatorial strategies resist cycles of production, I think they actually demand an extreme attentiveness to the situation, so in a way they are more connected to the actual politics and realities as well as the urgencies and emergencies of the everyday. By making a long-term commitment it could be said that it is possible to be more immediate, responsive and more deeply invested in context - so the possibilities can be more complex. Perhaps it is more relevant to ask a question about value as the tempo and temporality of production could be said to allow for a more productive engagement.

Svetlana Boym
*We live in the culture of ephemerality that is always already nostalgic for the fleeing present. Experimenting with duration and vectors of time, preserving vanishing human rhythms of time is the most valuable task of the artist in the late digital age. The non-nostalgic celebration of the "snail time" of art. Immediacy and ephemerality of performance art practice is no longer "subversive;" in fact, in the new digital age of the social media, it is the new main stream. We have to think of the experiential existential aspect of art that cannot be immediately commodified and appropriated by the data collectors..

6. How do you think the support mechanisms of art could adapt to the creation of long-term art projects? Do you foresee this happening?

Tan Lin
There are numerous online curatorial platforms that function as archives and hybrid publishing platforms—in the literary world I would single out Gauss PDF, UBU web, and Troll Thread. These efforts are more effective than any number of more established publication venues because they are more nimble than larger institutions. These publication sites function as much as blogs than as publishing venues though they are clearly both. And dissemination is just on another scale—in terms of both physical quantity and speed of dissemination--—there is just so much small press, local work being produced in various formats.

Sally Tallant
I think institutions are changing to embrace a wide range of artists' practices and the idea of research and production over the long term will inevitably play a role in redefining how and what they become. It is essential that institutions are connected to the people and places in which they operate and artists

have already developed practices that demand a place in the gallery and museum so in my view the change is underway.

7. What are some precedents that you are reacting or responding to? How, if at all, do you consider your artistic approach to be in dialogue with other artists and art history?

Tan Lin
Well I think Warhol opened up a space for an examination of the penetration of the realm of the aesthetic by mass culture, and this is still true, though the nature of what we mean by mass culture has shifted from what Luhmann termed the program strands of news and advertising to that of entertainment—which is only to say that mass media has changed since Warhol's day and I have been interested in changes that come under the heading of digital literacy. In this, I am mainly influenced by writings about digital culture, as well as empirically driven, bottoms up sociological studies of specific media use. Ron Lembo's book *Rethinking Television*, Mark Andrejevic's *Reality TV*, Daniel Miller's books on the Internet and Facebook, Susan Herring's fine-grained studies of blogging and Twitter use stand out. And of course a host of works on information science and new media studies, as well as work in allied fields such as design and architecture have been vital—see below.

Sally Tallant
Of course these practices are in dialogue with other artists and art history
If You Lived Here, Martha Rosler
Suzanne Lacy her work and writing
General Idea
Black Mountain College
Bauhaus
Community Arts and its histories as it has unfolded in the UK and the US
More recently:
Edgware Road Project, Serpentine Gallery
Fritz Haeg
All of the people present especially Jeanne
Ultra Red
Janna Graham who is a brilliant thinker on these issues
Jimmie Durham
The Woman House LA
Raymond Williams – The Long Revolution
Feminist and performance histories
The Situationists

8. Outside of art, there are a number of disciplines whose language and practice lend themselves to long term thinking, such as architecture, community organization, or social work. How, if at all, do you use the categories or the vocabulary from these or other disciplines in describing long term art practices? In what ways is this type of language useful for the purpose of discussing art?

Tan Lin

For me, two allied fields, architecture and design, have proved fruitful—they offer a way to see art or literary processes as more open ended, reception-centered, use-based, and durational. These developments are inseparable, within the design field from overtly commercial developments: the expansion of design as a field and the emergence of design thinking as an academic discipline, the introduction of software such as Sculptris, and a focus less on objects and more on what are termed user experiences—this suggests how entangled and complex the relations between aesthetic and commercial are. In architecture, Rem Koolhaas' comments on massive art spaces like the Tate Modern being recycled into gigantic white cubes designed to fix objects in a pristine setting and also his critiques of the Landmark Preservation movement serve as a useful counter. Koolhaas argues that instead of preserving cultural monuments via Landmark Registries, why not let them change and be subject to re-use and re-interpretation. My favorite story here is of a shopping mall in China that was built but which was spurned by the local Chinese. The mall went bust and after it did, it was recolonized by a number of small businesses who opened up shoe repair shops, noodle shops, embroidery stations. But they ran these businesses not out of the storefronts but out of the back doors and in so doing created a vibrant community in the rear alley of a shopping mall.

Sally Tallant
I find the structures and systems explored in architecture and urbanism useful. Once the work is located beyond the gallery it intersects with the city and people and these vocabularies are useful. Community Organization, feminism, Education, Anthropology, Archeology, Ethnography, Human Geography, Science Fiction, film Theory, Philosophy all contribute to the vocabulary necessary to articulate the work.

Svetlana Boym
*I wear many hats—of a theorist, artist and writer. I feel that we need contaminate disciplinary languages and allow for more poetic theoretical writing and more lucid artistic writing. For me the key is not to be confined to a single theoretical paradigm or a single disciplinary vocabulary , not to apply theory to practice but estrange both in a double movement, what Hannah Arendt called "passionate thinking" which means thinking with experience and wonder.

9. What are the implications of an artist initiating a community-based, social, political or other intervention? How, if at all, are these different from those associated with initiatives jumpstarted by politicians, community organizers, urban planners, and others more professionally rooted in a particular cause?

Tan Lin
Aesthetic projects may be less explicitly goal-or outcomes focused as projects—their value probably lies in broader, less specific, perhaps less quantifiable but no less valuable ways. Bringing poetry into the museum, and Kenny's program here run under the auspices of the education wing is exemplary—engage directly a museum public with a different art form than the one they thought they would be getting and it opens up possibilities for thinking through more rigid and conventional categories that often divide the arts into narrow, or overly compartmentalized sectors—and the museum as a more or less rigid structure.

Glenn Wharton
I may be going off the deep end here and may get in trouble with some of my conservation colleagues, but I have come to believe that with conceptual and activist art, my job is often to conserve the concept and the activism rather than the object. I start by taking the artist's stated intentions seriously. If they

tell me that the object is only a temporary means to achieve a larger purpose, then my next question is, what is the larger purpose? To answer the question more directly, I don't think that there has to be any difference between artists, politicians, and other who are working for social change. At times their tactics may be the same.

Sally Tallant
This is a question of why a project or work is initiated and what is at stake. Artists prompt questions and actualize situations that would not be initiated by other professionals. It is difficult to generalize but the question of what are is and does in the world is at the heart of why these are such precarious and valuable propositions and artworks. Project of this nature often necessitate collaboration with experts from a range of fields outside of the arts.

10. As practitioners or curators of art in the long view, what are the most important elements to consider in public presentation? How do you think about including process, product (if any), and/or other aspects of the work in the work's presentation? What implications, if any, arise out of equating the process of making and its final presentation?

Sally Tallant
Each project is distinctive and I have often worked with artists to make numerous presentations at relevant stages of the project – this process of making it public has proved useful as a way to better understand what is happening and also as a way of the co-producers understanding how to use the exhibition format. I am not sure all of these projects need a 'final presentation' and would like to discuss this issue in particular during the conference.

Svetlana Boym
I don't think that the process of making art should be its final presentation, yet I believe in developing new strategies of experimental instruction that engage the pleasure of non-digital interactivity. I like elements of enigma and play in the exposition, rather than didacticism but do not believe in the "cool curating" that leave everything to the viewer and might become alienating.

Not only new technologies but new creative techniques of exposition are needed. I believe that text in the show can be poetic and engaging and not merely didactic, also sharing processes and procedures of art making (not only technical but also creative) can allow for an experience of "co-creation" and slow down the visit to the exhibit.

11. Is there a question you would like to pose to the other participants in this forum?

Svetlana Boym
How did your art making change your understanding of human time and chance? Do you see cultural differences in this understanding or just the personal one?

Terry Smith

How do the kinds of time sought after by contemporary artists arise from the volatile adjacency of different kinds of time in the world today, the coincidence of which have come to define contemporary life in all of its diversity across an increasingly fragile planet?

How might the kinds of time found by contemporary artists give us the kinds of connectivity we need now, the connectivities necessary to overcome deadly differentiation and to build planetary consciousness?