

Symposium at Chelsea College of Art & Design

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Banqueting Hall

Chelsea College of Art

John Islip Street

Millbank, London

22nd February 2008

Curating Video Symposium

This symposium established discussion on the role of video as architectural, ideological and political, and as capable of powerful experiential affect. This is something that has increasingly been attended to in video art and its curation, but the consequences of identifying video in this way have been attended to less. Taking this up we discussed how determining video in this way proposes new questions regarding the politics of art, and our experience of it in the context of contemporary democracy.

Special Guest speakers included:

Professor Anne Tallentire; artist, Central Saint Martins, UAL

Professor Mark Nash; Director MA Curating, Royal College of Art and co-curator Documenta 11

Calum Storrie; architect, exhibition designer and author of The Delirious Museum

Amanda Beech, and Matthew Poole also gave papers, and the event was Chaired by Jaspar Joseph-Lester.

The event was supported by The Arts & Humanities Research Council, Chelsea College of Art & Design, the University of Essex's Centre for Curatorial Studies, and Sheffield Hallam University.

{tab= Extract from Introduction}

Our objective for this symposium was to establish discussion on the role of video as architectural, ideological and political, and capable of powerful experiential affect. This is something that has increasingly been attended to in video art and its curation, but the consequences of identifying video in this way have been attended to less. Taking this up we intended to discuss how determining video in this way proposes new questions regarding the politics of art, and our experience of it in the context of contemporary democracy.

Here our key research questions were:

- If the video image can be experienced as a facet of the architectural, as material and object-based, then how do these constructs establish themselves as part of our lived reality?
- To what extent can an expanded idea of curation take on and reflect new shifts in approaches to the materiality and affect of images as demonstrated in new philosophical, architectural and video-arts practices?
- Can new attitudes to video and the curation of video works move us beyond an assumed understanding of shared public space (the place of 'everyday' experience) as authentic, real and distinct from the experiences produced through video?
- How can this understanding of video and the curatorial inform and transform our comprehension of public shared space?

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