

ilmaa, ohjeita, sääntöjä vai läsnäoloa?

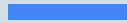
- kysymyksiä kestäväyydestä taiteessa



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https://drive.google.com/file/d/1-tEKj5ZVbrU3Btq_FZu9orn1iaf_L5x/view



Laura Beloff & Aurora Del Rio
2024

HYPEROBJECT / HYPEROBJEKTI

Timothy Morton's concept (2013) 'hyperobject' is defined as entities that are "massively distributed in time and space relative to humans," such as global warming, nuclear radiation, or plastic pollution.

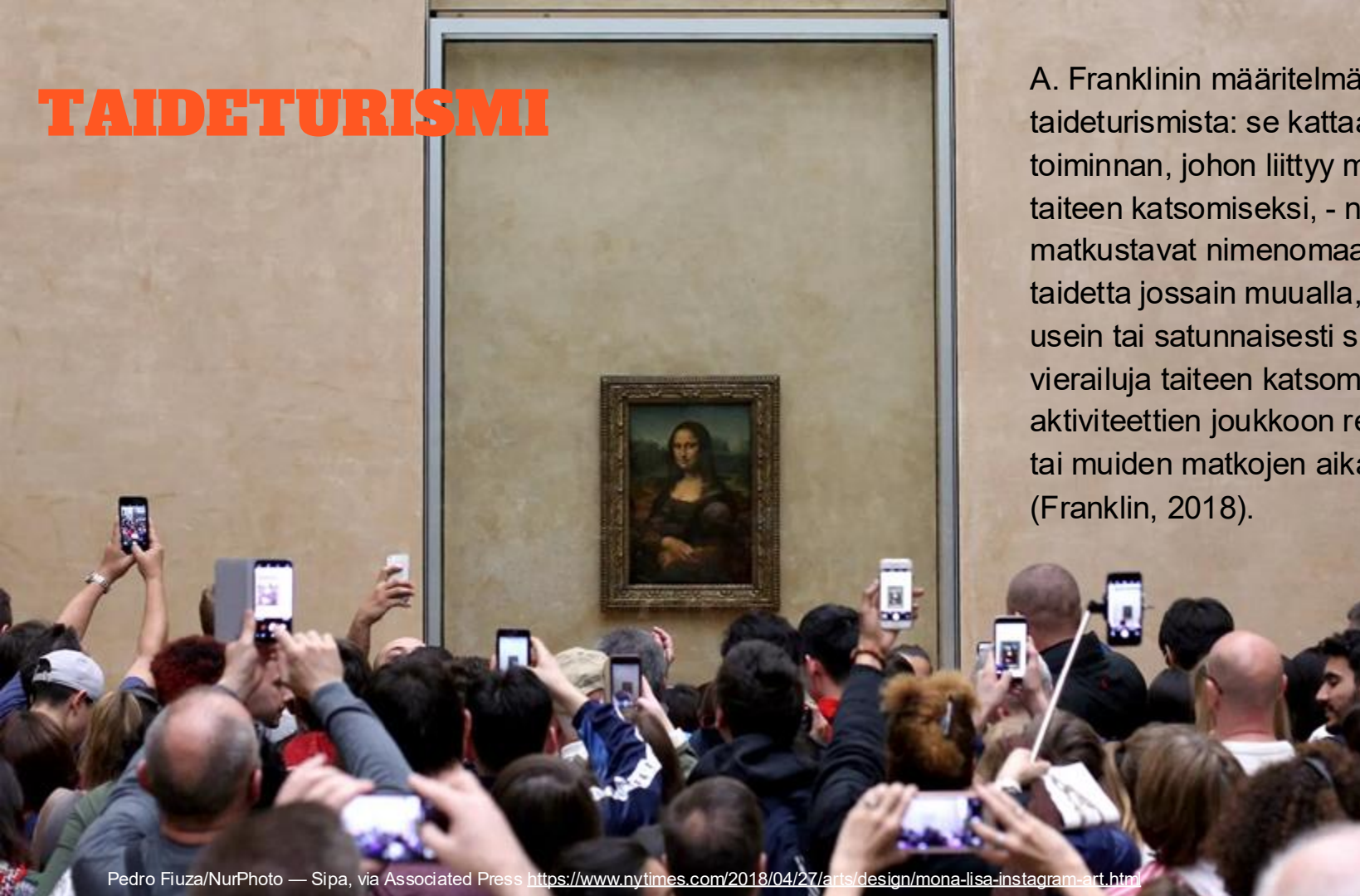
Käsitellessään ilmaston lämpenemistä hyperobjektina Morton huomauttaa kuinka jatkuva kieltämisen prosessi johtaa ihmiskunnan kyvyttömyyteen tunnustaa ihmisen tekojen todellista mittakaavaa (Morton, 2013). Mortonille tämä prosessi liittyy shokkiin ja edelleen mahdottomuuteen tunnustaa ihmisten vastuuta ja vaikutusta planeetalle.

VÄITE ja INTENTIO



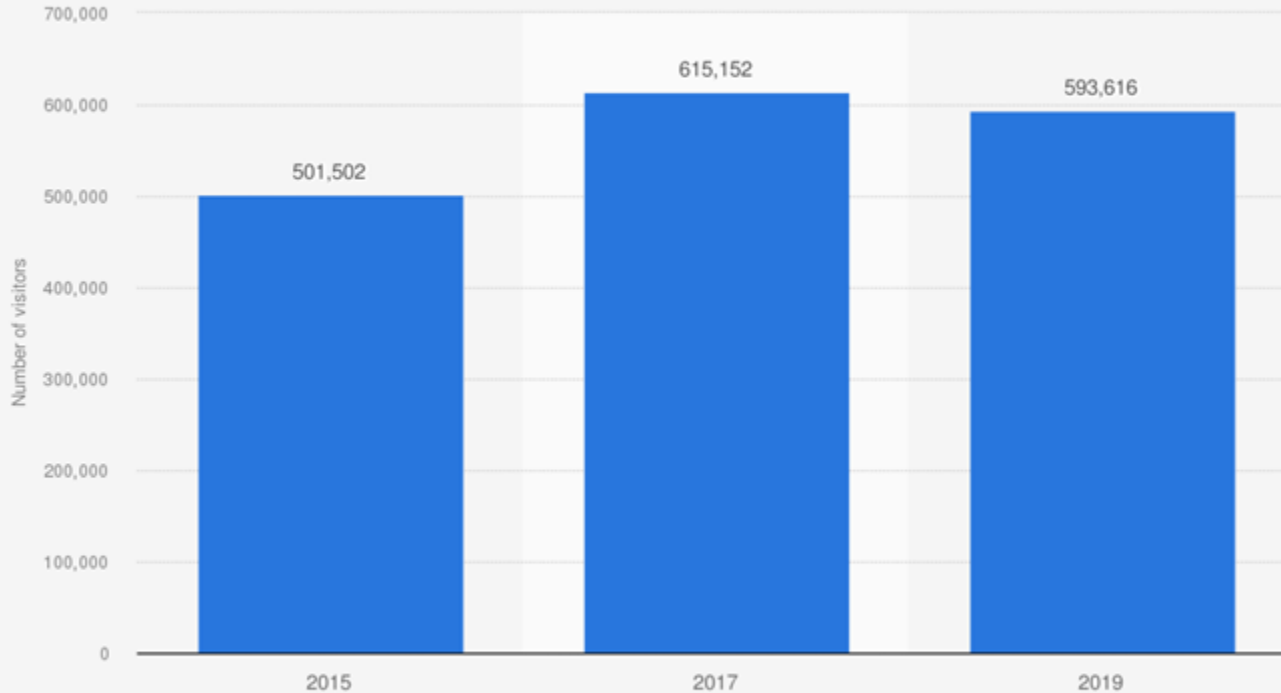
<https://rarehistoricalphotos.com/trinity-test-day-nuclear-age-began-1945/>

TAIDETURISMI



A. Franklinin määritelmä taideturismista: se kattaa "kaiken toiminnan, johon liittyy matkustaminen taiteen katsomiseksi, - ne ihmiset, jotka matkustavat nimenomaan nähdäkseen taidetta jossain muualla, sekä ne, jotka usein tai satunnaisesti sisällyttävät vierailuja taiteen katsomiseksi muiden aktiviteettien joukkoon retkien, lomien tai muiden matkojen aikana pois kotoa" (Franklin, 2018).

Number of visitors to the Biennale International Art Exhibition in Venice in Italy from 2015 to 2019



Source
The Venice Biennale
© Statista 2022

Additional Information:
Italy; 2015 to 2019

2022 Venice Biennale
myi 800,000 lippua.

2024 Venice Biennale
myi 700,000 lippua.

2022 Documenta
näyttely myi 740,000
lippua (kesäkuu-
syyskuu).



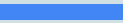
Frode Oldereid (NO), Thomas Kvam (NO), Requiem for an Exit, 2024

**mitä meidän pitäisi ajatella
taidemaailmasta ja sen kasvavista
matkustus määristä?**

harjoitus 1

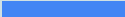


Mieti yksi taidekokemus, jonka olet kokenut matkustaessa (biennaali, museo, residenssi, galleria, julkinen taideteos jne.)

- Mikä oli matkan vaikutus (ympäristöllinen, kulttuurinen, henkilökohtainen)?
- Arvioi miten painottaisit eri vaikutukset (ympäristöllinen, kulttuurinen, henkilökohtainen)? (Oliko esimerkiksi henkilökohtainen vaikutus isompi kuin mitä ympäristöön vaikutus oli? Tai toisin päin?)
- Miten kyseinen kokemus olisi voitu tehdä kestävämmäksi (ympäristön tai yhteiskunnan kannalta)? 

break-out-rooms

harjoitus 1



Kirjoita yksi avainsana chattiin, joka kuvaa, millaista "kestävä taideturismi" voisi olla.

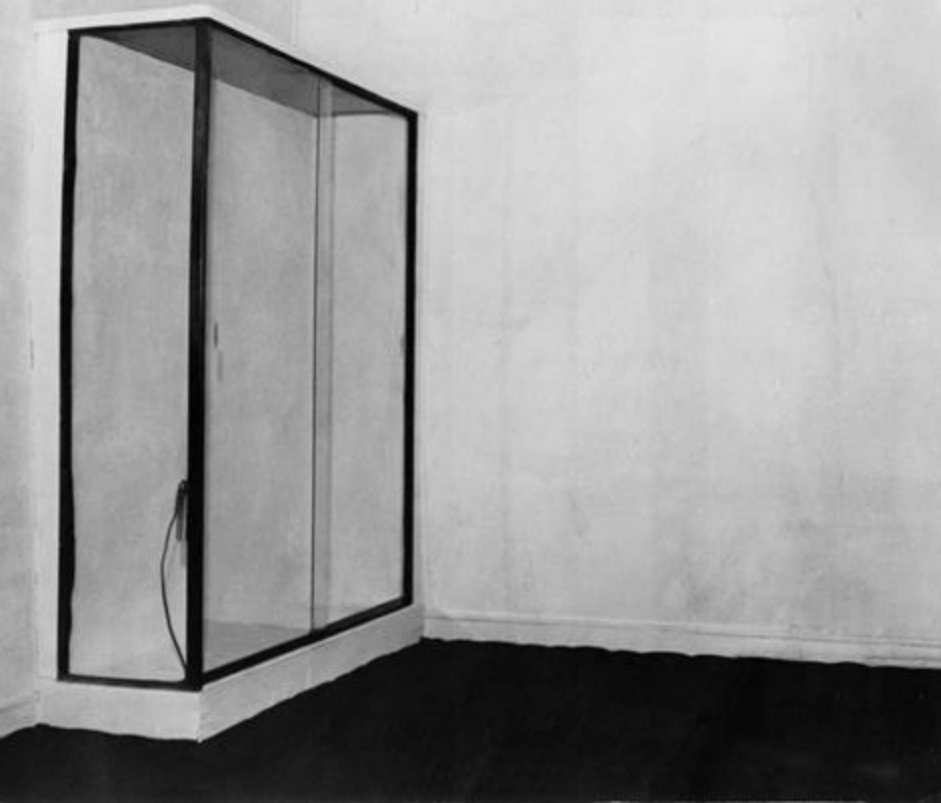
**Esimerkkejä taideteoksista
joiden näkeminen /
kokeminen ei noudata
perinteistä metodia**

EI PÄÄSYÄ



Don't Follow the Wind, 2015—
Fukushima exclusion zone, Japan. Curatorial team: Chim↑Pom, together with the curatorial team (Kenji Kubota, Eva and Franco Mattes, and Jason Waite
Image: Artist book cover

EI MITÄÄN

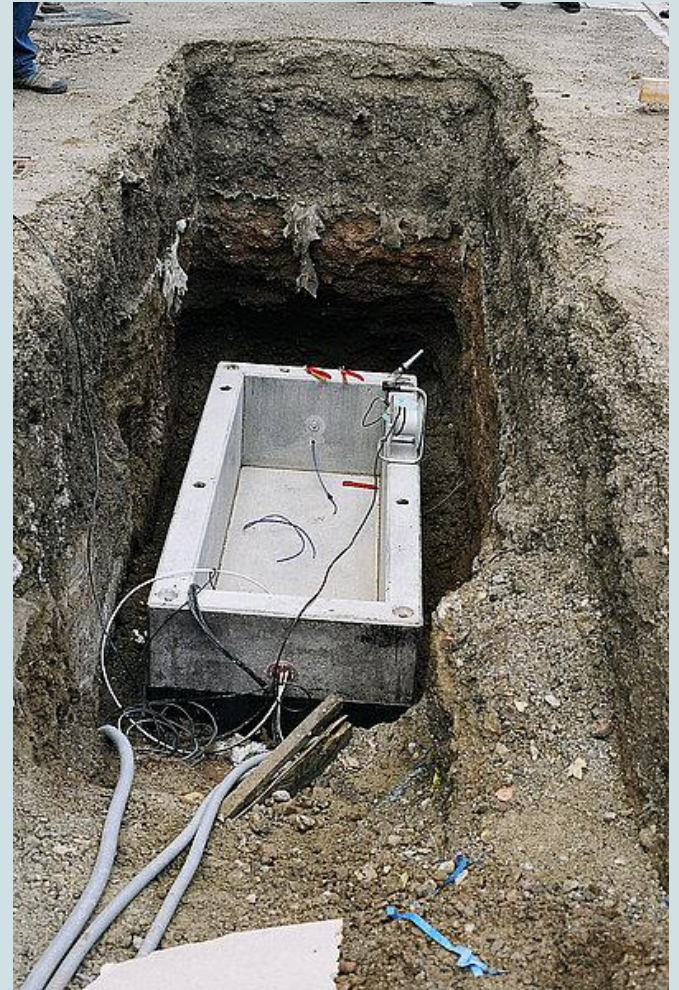


Yves Klein, *Le Vide* (*The Specialization of Sensibility in the Raw Material State into Stabilized Pictorial Sensibility: The Void*)
1958 Galerie Iris Clert, 3, rue des Beaux-Arts, Paris, France 209 x 122 x 110 1/2 inch Photo : © All rights reserved © The Estate of Yves Klein c/o ADAGP, Paris <https://socks-studio.com/2019/11/23/iris-clert-yves-klein-the-void-arman-the-full-up/>

EI MITÄÄN, EI PÄÄSYÄ



Bruce Nauman 1974 (Mumok 2004)
Audio-Video Underground Chamber

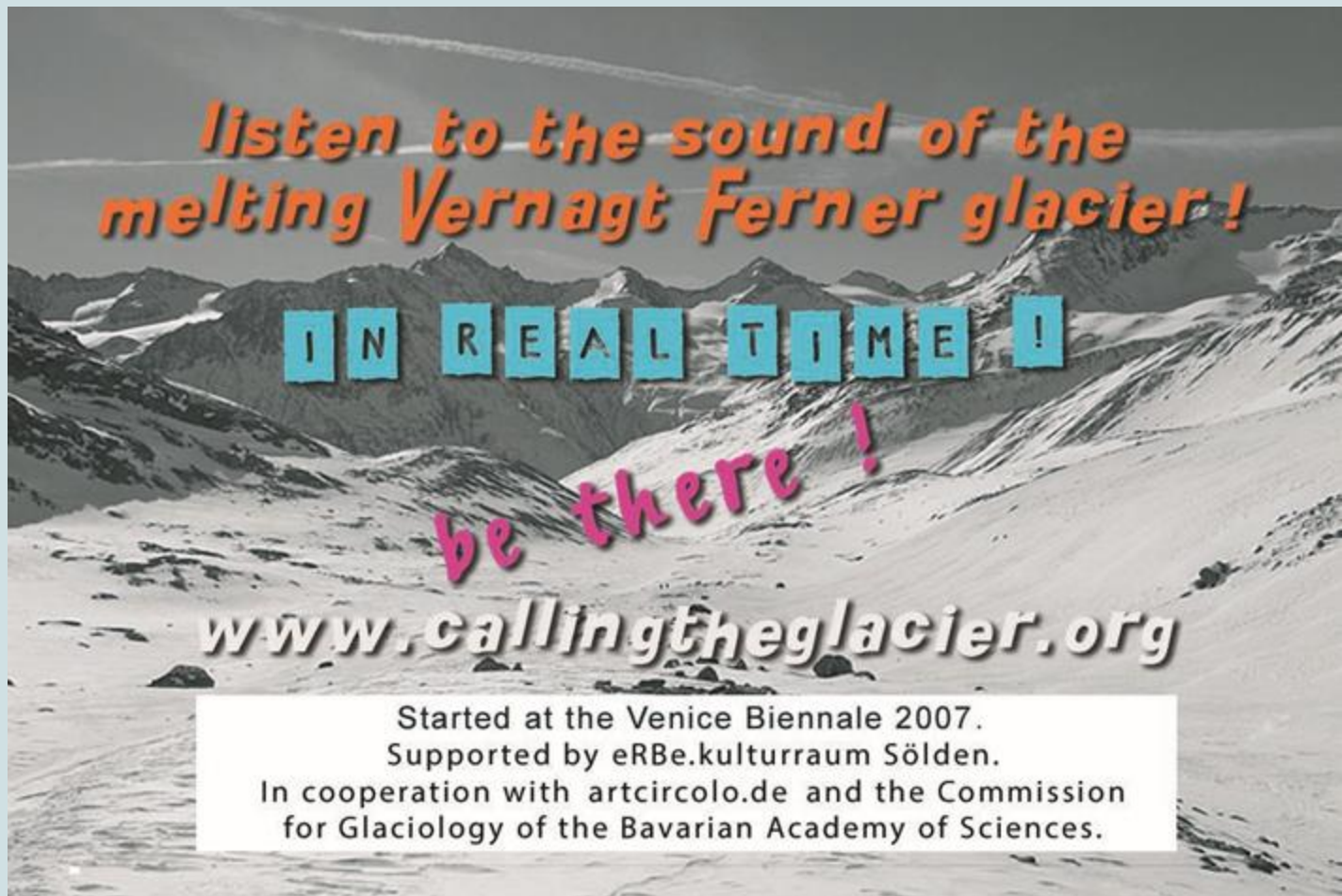




SOITA TÄNNE

Kalle Laar 2007,
Calling the Glacier

Image provided by the artist

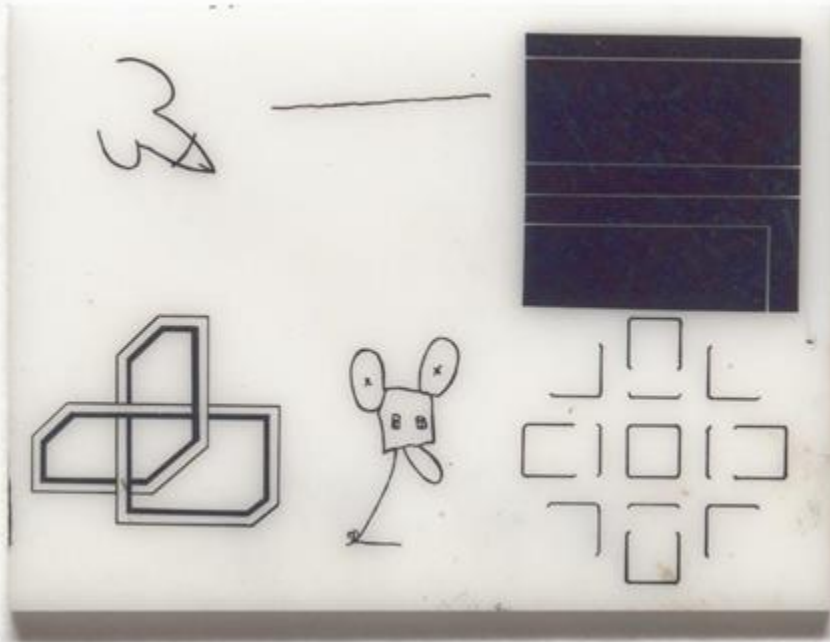


SATUNNAINEN KOHTAAMINEN

Laura Beloff 2009,
Empty Space



AVARUUS



invader, Space2, mosaic, image via Telerama, 2015

Warhol	Rauschenberg	Novros
Myers	Oldenburg	Chamberlain

Forrest Myers, Moon Museum, 1969, picture © MOMA

Source: <https://www.barnebys.com/blog/today-there-are-now-more-than-20-works-of-art-sent>

AVARUUS

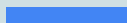
Fallen Astronaut 1971

Paul Van Hoyendonck

Astronautti David Scott asetti salaa Fallen Astronaut patsaan Kuuhun **Apollo 15** -lennon aikana 2. elokuuta 1971. Patsaan mukana oli laatta, jossa oli kahdeksan amerikkalaisen ja kuuden neuvostoliittolaisen kosmonautin nimet, jotka olivat kuolleet palveluksessa.



**Esimerkkejä taideteoksista
jotka käyttävät olemassa
olevaa infrastruktuuria**





Július Koller *NO ART!* (1970)
<https://www.tate.org.uk/art/art-terms/m/mail-art>

POSTITAIDE



György Galántai, 1981
https://en.wikipedia.org/wiki/Gy%C3%B6rgy_Gal%C3%A1ntai



<https://www.moma.org/interactives/exhibitions/2014/analognetwork/>

TIETOVERKKKO TARJOAA SAAVUTETTAVUUDEN, 'NETTI'

LA PLISSURE DU TEXTE

photographs of some terminal
CLICK on thumbnail for

TORONTO



Students of the Ontario College of Art at the Music Gallery

SAN FRANCISCO



T. Klinkowstein & G. McKenna at La Mammelle

VANCOUVER



Hank Bull at Western Front

VIENNA



T. Klinkowstein & R. Adrian at La Mammelle



Zelko Wiener & colleagues at the Kulturservice Studio



LOS ANGELES



NEW YORK CITY

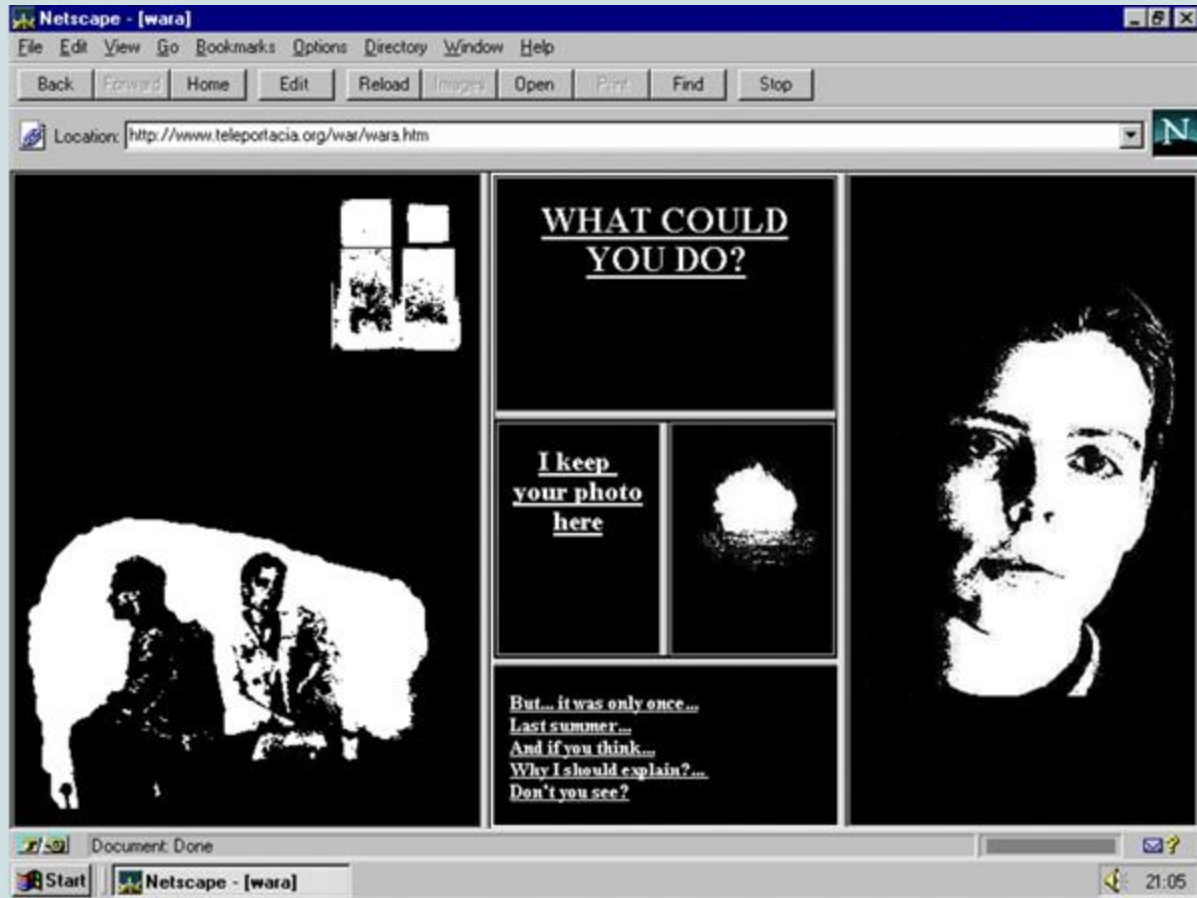
Sherry Rabinowitz & Kit Galloway,
Hole in Space, 1980

<https://oss.adm.ntu.edu.sg/17s2-ap9044-sem-1/syllabus/telematic-art/>

Roy Ascott 1983

INTERNETTI

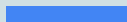
- net.art / netti-taide
- NFT (non-fungible token)
- post-internetti taide (post-internet art)
- ym.



My Boyfriend Came Back from the War, 1996 Olia Lialina

<https://www.artsy.net/artwork/olia-lialina-my-boyfriend-came-back-from-the-war-1>

Esimerkkejä taiteesta joka perustuu ohjeisiin



OHJEET

EGG

● at least one egg

George Brecht, Event Scores 1960-61 MoMA
<https://www.moma.org/collection/works/135401>

OHJEET



PROPOSAL FOR WALL DRAWING, INFORMATION SHOW

Within four adjacent squares,
each 4' by 4',
four draftsmen will be employed
at \$4.00/hour
for four hours a day
and for four days to draw straight lines
4 inches long
using four different colored pencils;
9H black, red, yellow and blue.
Each draftsmen will use the same color throughout
the four day period,
working on a different square each day.

Structure #003

A surface filled with one hundred medium to small circles. Each circle has a different size and direction, but moves at the same slow rate. Display:

- A. The instantaneous intersections of the circles
- B. The aggregate intersections of the circles

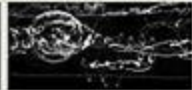


Interpretation

A. Tarbell



B. Tarbell



A. Hodgkin



B. Hodgkin



A. Ngan



B. Ngan



Material

A. FlashMX



B. FlashMX



A. C++



B. C++



Process

01



02



03



04



05



06



07



08



09



10



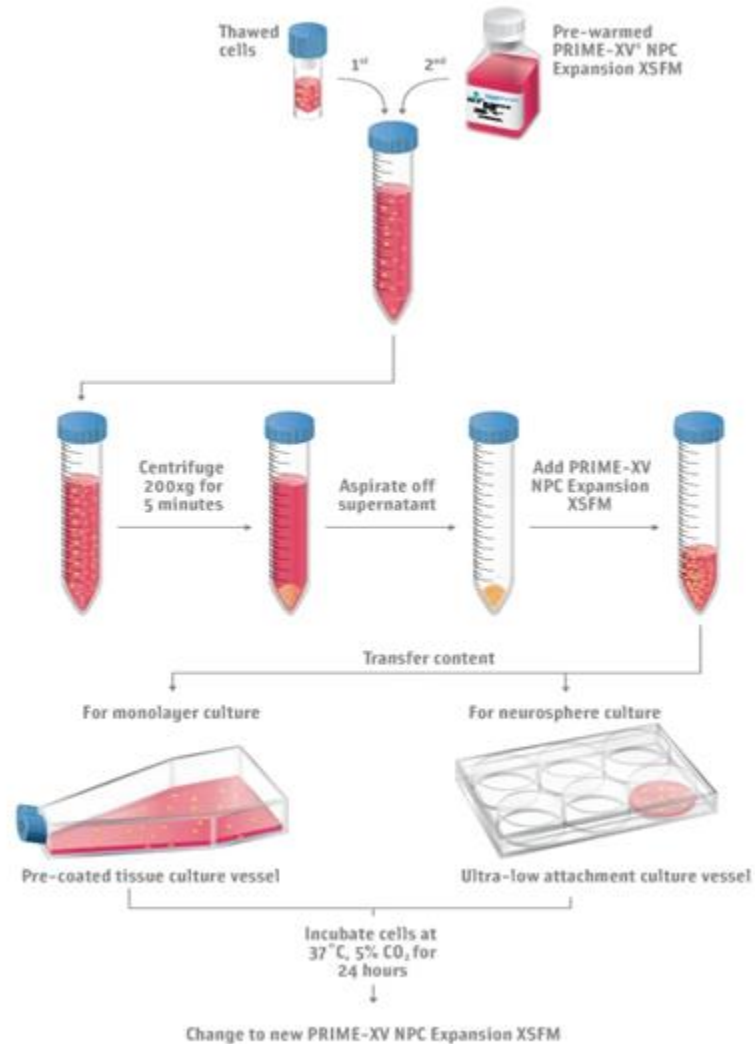
Casey Reas: Software Structures
Launched 2004, Restored 2016
<https://whitney.org/exhibitions/software-structures>

<https://artport.whitney.org/commissions/software-structures-2016/map.html>

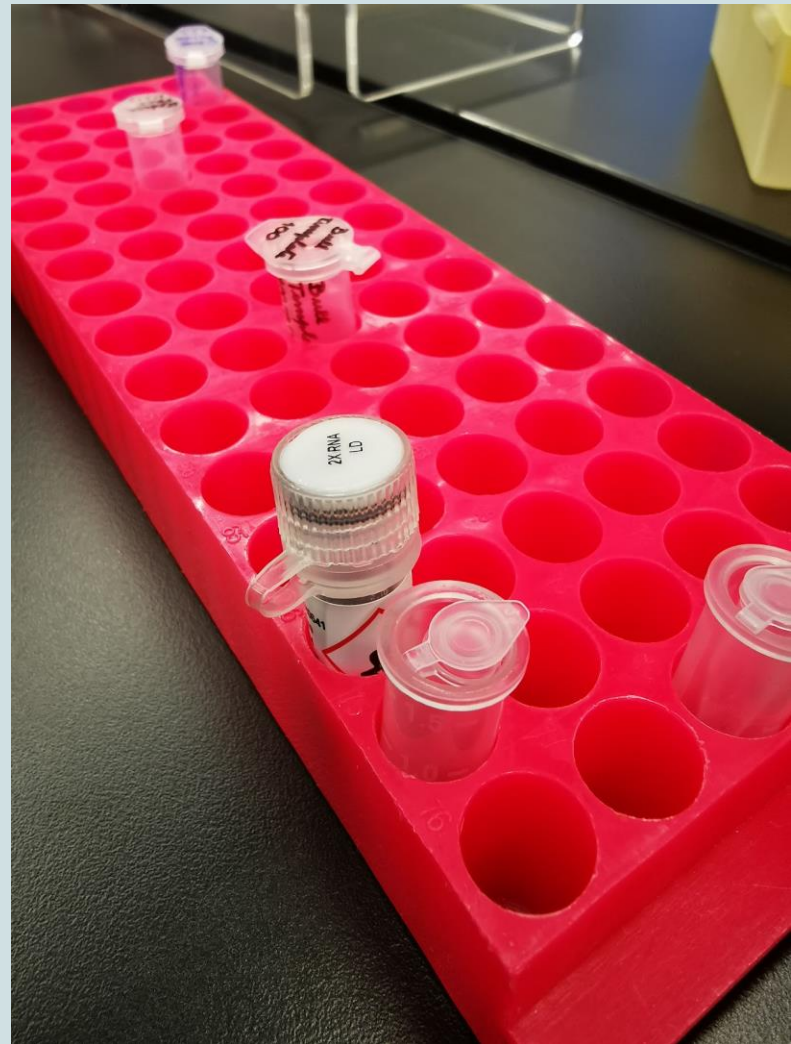
PROTOKOLLAT

Biofilia
at Aalto University

Biofilia - a laboratory for biological arts.



PROTOKOLLAT, TAIDE & TIEDE, BIOTAIDE



**keskustelua...
kommentteja...
kysymyksiä...**

Kiitos!

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Spatial Oddities

Accessibility and Sustainability in Art and Beyond

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Abstract

Considering that issues of sustainability in contemporary art practices are still fairly little discussed among art professionals such as artists, curators, and scholars, this article sheds light on a complex and urgent problem that involves the entire art world with its developed traditions and structures. However, due to the scale of this issue, the authors have limited the focus of this article to the mobility of artworks, artists, and the wider public.

Simultaneously as pointing critically to the extensive mobility and travelling patterns commenced by the wide international art world, the article asks about the role and responsibility of an artist in this and speculates on what ways artworks and their formats can have an impact. The article provides insights into a selection of existing art genres, their formats, delivery, and methods.

The first part introduces the concept of art tourism with examples of its impact on environmental sustainability. The latter part presents a selection of artworks from the past and present, which, perhaps unintentionally, address or involve sustainability issues through innovative and alternative approaches related to the presentation and accessibility of the artworks. The selection of artworks in the article intends to constitute a starting point for reflections on the tensions and contradictions of what we define as sustainable within the arts. The article maps out existing and historical approaches for presenting art, which seem not to require travel to be able to see or visit the works. In other words, rather than aiming to provide concrete solutions for the current environmental situation or to analyse in-depth the presented individual artworks and their ‘correctness’ or supposed impact on the climate crisis, this article provides an inspirational selection of genres, formats, and methods, which have been emerging throughout the decades with alternative strategies. In our perspective, these examples and methods can be considered as models for future developments in the arts that take sustainability issues into account.

Keywords

Art, Climate Actions, Sustainability, Art tourism, Accessibility of art, Environment.

1. Introduction

Sustainability is a topical term in the 21st century. The report ‘Our Common Future’, redacted in 1987 after the Brundtland Commission on Environment and Development, defined sustainability as humanity’s ability to develop ‘without compromising the ability of future generations to meet their own needs’ (Brundtland Commission, 1987). This definition has since implied that sustainability should be considered along

with the politics of development in all layers of society, including cultural fields.

The article specifically addresses an aspect that is related to mobility, transportation within the art world, and so-called art tourism in general. It offers perspectives and facts about the art tourism sector and presents a selection of contemporary and historical artworks, chosen with a perspective that reflects today’s values and expectations on sustainability. The selection presents models and approaches that could be adapted to today’s art practices, and which could be seen as mitigation actions to the extensive travelling models of the art world.

This article aims to highlight the tensions arising from artistic positions, politics, and interventions that could be considered sustainable in one aspect but are often unsustainable from another angle. For example, by considering how the art world is based on structures such as biennales and other large-scale exhibitions that increase travel and art tourism, but at the same time generate significant economic impact locally.

This selection of artworks is based on the following criteria: works that present ‘nothingness’, works that are physically inaccessible, works that are realised as instructions, and works that are in the networked realm. Compared to traditional exhibition settings, these examples have renegotiated the use of space in new or unconventional ways.

All these formats and concepts could be considered as an art that does not require to be seen or experienced first-hand.

2. Art Tourism

The use of the term *art tourism* follows the definition by A. Franklin, who writes that art tourism includes ‘any activity that involves travel to see art and would include those people who travel very specifically to see art somewhere else as well as those who often or occasionally include visits to see art among other activities during tours, holidays or other trips away from home’ (Franklin, 2018). The article uses this term to talk about the effects of tourism travel and its relation to art; however, the predominant perspective in this article relates to the ways professional artists could potentially influence the world’s sustainability through their created artworks and have an impact concerning sustainability in the contemporary art world.

Tourism is a major industry in the world and is growing annually at a rate of 4% (Lenzen et al., 2018). Research has determined that although the carbon footprint connected to tourism is not well quantified, between 2009 and 2013 it increased by four times the amount estimated and tourism accounted for about 8% of global greenhouse gas emissions (Lenzen et al., 2018). These figures, alongside the ability to easily calculate the carbon footprint and flight emissions (Atmosfair, 2020), lead to the undeniable conclusion that instead of travelling by plane, choosing an alternative mode of travel, or better still deciding not to travel at all would be one of the most efficient actions a private individual could make

towards a sustainable future.

These facts lead to a question: what should we think about the art world and its increasing travel demands? Many artists face a dilemma: on the one hand, developing an international career requires participation in international residencies and art exhibitions that may draw large crowds of art tourists, as well as obviously including the artists' travel. On the other hand, the aim of acting ethically towards the environment requires finding ways to create and present art that would not contribute to destructing the environment and our future.

As early as 2002, Finnish scholar Leena-Maija Rossi was pointing out the accelerating globalisation of the art world in the late 1990s, and the increasing expectation of art experts whose ceaseless travel around the world was necessary to master the expanding field of contemporary art. Rossi highlights how this is connected with disturbing practices - 'the import-export business (as usual), no matter what the situation might be in the world at large, and the embarrassing nationalism occurring side by side with often quite ruthless-looking globalization' (Rossi, 2002). Fast forward 20 years and there is no doubt that a successful career as an artist, curator, or other cultural agency, or an academic researcher, seems to have an ever-increasing unavoidable connection to travelling and transportation of artworks.

The UNWTO (World Tourism Organisation) has concluded that cultural tourism accounts for over 39% of international tourism consumption (Richards, 2018). This large percentage triggers questions on artists' responsibilities concerning these numbers, and whether artists are the people who should be acting and thinking about it.

One can state that the various mega-exhibitions are responsible for attracting large crowds, such as the Venice Biennale and Documenta in Kassel Germany, which are prime examples of global art tourism. In 2022, Documenta15 had more than 738,000 visitors (Documenta 2022), and in the same year, the 59th Venice Biennale sold over 800,000 entry tickets (La Biennale di Venezia, 2022). Both exhibitions, among various others, have become iconic milestones in the contemporary art world and are visited by an international crowd of professional artists, students, cultural workers, and the wide public.

In 2014, the researchers Lehman & Reiser concluded that the culture sector is increasingly seen as one of the drivers for economic development in various places (Lehman & Reiser, 2014). This is especially true in areas where industries have disappeared, and this has resulted in unemployment, deserted town centres, and the lack of work opportunities for people. An example from media art is the Ars Electronica Festival in Linz, a town in Austria known for its former chemical and steel industries. Linz changed its profile by establishing in 1979 the Ars Electronica Festival focused on art, technology, and society. Today this one-week festival attracts over 100,000 visitors yearly, and it has initiated the open all-year Museum and Laboratory for the Future - the Ars Electronica Centre (Hirsch, 2019). This successful case exemplifies well the connections between the local economy and art tourism: how a visionary restructuring of novel industry and technology can attract investment and catalyse economic growth, often via art tourism.

A scholar in object-oriented and ecological thought, Timothy Morton, highlights how one of the attributes of the newly defined 'hyperobjects' is the characteristic of 'hypocrisy', which results in these objects being hidden. In addressing global warming as a hyperobject, Morton points out

how an ongoing process of denial brings mankind to a failure to recognise the real scale of human actions (Morton, 2013). For Morton, this process is linked to a state of shock and the consequent impossibility of acknowledging humans' responsibilities and impact on the planet.

Following the line of Morton's thought, it is a timely opportunity to start to question the values of artists, and diverse cultural agents. With these challenging questions in mind, the following is divided into sections that each address specific characteristics in artworks, which can be seen proposing ways to create art that would potentially not require a physical visit at all, and therefore also potentially mitigate the environmental impact of travel.

2.1. Don't Follow the Wind

The exhibition *Don't Follow the Wind* (2015–) is located in the exclusion zone of Fukushima: a 20 km area that was highly contaminated by the meltdown of nuclear reactors during the Tohoku earthquake and tsunami of 2011 (Nettlet, 2016). Japanese artist collective Chim↑Pom, together with the curatorial team commissioned 12 artists or teams to produce works for an exhibition that was designed to remain unseen at least for the lifetime of the artists. The installation was realised in collaboration with evacuated residents of the area, who provided access and allowed the artworks to be hosted in their former living spaces.

Interestingly along with the main exhibition, several *Non-Visitor Center* exhibitions were later realised by the same collective. These centres were hosted by various institutions around the world, such as Tokyo's WATARI-UM Museum of Contemporary Art in 2015 (Watari-Um, 2015). These developed versions of visitable exhibitions show neither the works in the exclusion zone themselves nor their documentation, but instead display knowledge about the exhibition site with the stories of the former residents and the curatorial team.

In August 2022, the evacuation order was lifted in Futaba town, making some of the artworks of the main exhibition open to the public to visit for a short time.

This example in the exclusion zone of Fukushima shows an exhibition site that, due to contamination, turned out to be a 'non-place': a place where one could not travel to see the artworks first-hand, even if one wanted to. This example presents an unexpected approach to displaying art. The artworks were located from the beginning in an area of an exclusion zone, which nobody could enter. This obviously points to questions about the meaning of the audience in such a setting. Does art have value and significance without an audience?



Figure 1: Don't Follow the Wind. Image: Exhibition Catalogue

2.2. Exhibiting Nothingness

Often considered to be the constitutive artwork presenting empty space is Yves Klein's work *The Specialization of Sensibility in the Raw Material State into Stabilized Pictorial Sensibility: The Void* from 1958. Klein removed everything from a gallery space except one large cabinet - which is, ironically, often seen in old photographs of the work. The Void presented the absence of things and embraced empty space; the success of the work was based on what was not shown. Klein has said, 'I sought to create an ambience, a pictorial climate that is invisible but present' (Klein & Ottmann, 2007). This artwork presents nothingness and therefore one could assume that as there is nothing to see and nothing to sell, a visit to the location is not necessary. Obviously, the 1958 exhibition by Klein was a huge

success as thousands of people visited it with a wish to experience 'nothingness'. Later on, numerous other artists followed this direction with their often concept-driven works.¹ Similarly to the previous example, Klein's work leaves open the question of whether these types of works need to be experienced on site or is it enough to simply know about it.

Another example of a comparable approach to art are works, which are constructed in a way that they make the visit to the site irrelevant as it is impossible to see them. For example, the work from the 1970s by Bruce Nauman, *Audio-Video Underground Chamber* (original Nauman, 1974, via Mumok, 2004)ⁱⁱ, consists of an empty chamber that is made of concrete and buried underground. Installed inside, a camera and a microphone transmit continuous audio/video channels to a monitor. There is nothing more to be seen above the ground and no intention of inviting anyone to ever enter this underground space physically; it is simply inaccessible.

A more recent example of a work that is not inviting for a visit but instead offers the possibility to call the work via phone is Kalle Laar's sound art project *Calling the Glacier* (Laar, 2007). In the physical location there is not much to be seen; however, by calling the given phone number, one can hear flowing water, sporadic cracking, and other sounds generated from the melting glacier. *Calling the Glacier* deals with the large-scale phenomenon of climate change and brings it to our attention the sound of the disappearing of the planet's glaciers (Søndergaard & Beloff, 2020). In its simplicity, this work makes a strong statement about sustainability and climate change. In a sense, this work is accessible from everywhere and anywhere with a phone connection. There is no need to travel as the experience can be equally strong whether you are in your home or in a museum.



Figure 2: Kalle Laar: Calling the Glacier. Image courtesy of the artist

The unexpected formats of these works present excellent examples of artworks that, from today's perspective, address environmental challenges through their innovative approaches and structures. When considering the art world at large with its developed configurations and focusing on the destructive impact of art tourism and travel on the environment, the last represented example in this section has taken quite a different approach. The work is a physical object, but instead of expecting visitors to travel to experience it in a gallery or a museum, the object is given to visitors to carry. The presentation of this work is based on sudden encounters on the street. *Empty Space* (Beloff, 2009) is a wearable object in the form of a transparent capsule which is a physical vacuum; it is a concrete "empty" space that can be dedicated to a visitor's loss via mobile network. In a sense, one can state that the work is a wearable parasite, which uses a human as a vehicle to move from place to place (Beloff, 2014). In other words, it does not expect one to travel to a specified location but uses everyday human mobility as its exhibition space. The work can be experienced only via sudden encounters, or by voluntary participation as the carrier of the work.



Figure 3: Laura Beloff: Empty Space. Image courtesy of the artist.

2.3. Space

A parallel perspective to the previous examples is shown by artworks that are designed to be sent to outer space. Today, there is no way to encounter these works beyond the representative images and potential media coverage of their space travel. These works completely reject the premise that they should be seen and experienced on Earth. Therefore, questions of representability and reproducibility, differences between copy and original – and concerns around how works are perceived by a human audience – become quite central. The works are created from the beginning as pieces that will not be seen by a human audience, except in representation - in images and descriptive texts.

The very first artwork that was sent to outer space in a spacecraft is the *Moon Museum* (1969). It was a tiny ceramic plate that had engraved drawings of contemporary artists (at the time) like Rauschenberg and Warhol. The *Moon Museum* was left on the Moon during the Apollo 12 mission (Barnbeys, 2019). Obviously, we can't be certain if this object resides on the Moon or somewhere else. This art object was made only to be viewed beforehand and in representations.

One can say that, throughout the latter part of the twentieth century until today, space has been considered an interesting exhibition venue.

In particular, among examples of speculative projects initiating a discussion about the creation of an 'interplanetary exhibition space' on Mars, is Claudia Reiche and Helene von Oldenburg's project *Mars Patent* (2009).ⁱⁱⁱ The artists invited readers, artists, and even aliens to submit 'everything that does not fit entirely on Earth but gravitates towards the Mars Exhibition Site' to be possibly de-materialized, destroyed, and teleported to Mars by the means of the 'High Reality Machine', a supposed teleporting device. The artists also warn that 'no matter will remain without damage' (Reiche & Von Oldenburg 2006).

Even though these example artworks were not specifically created to address issues of sustainability concerning travel, when looking from today's perspective they can initiate reflections on this aspect, as traces of ecologic thinking, even if sometimes nonintentional. At the same time contradictions arise from the public presentation of these works, which show them either as copies, simulacra, or interrelated narratives revolving around the hidden artworks – like in the case of the Fukushima-project and its parallel exhibition, *Non-Visitor Center*, which follows the traditional exhibition logic. These types of works don't offer solutions but rather reflections and in-depth questions that contribute to the discourse on sustainability today by showing how artists with defined art forms and methods can bring about new ways of reflecting on specific issues, thus fostering awareness and further reflections on these topics.

2.4. Instructions as an Artwork

Around the 1960s, various artists – many of them connected to the Fluxus movement – started developing artworks as instructions (Johnson, 2020). Instructions for allowing a piece to be performed by a different person can be recognized as a characteristic process of music composition, in which a music score includes indications of how the piece should be executed. The tradition of writing instructions as artworks originated from a process of transposition of a musical 'language' into art. A very well-known example is *4'33''* (1952) a music score by composer John Cage. The work consists of a time-score, during which no sound is produced by the musical instrument present, but other environmental sounds perform the piece. Writing a score to be performed without intentionally producing concrete sounds can be considered a constitutive feature of an artwork as instructions. Several artists, later connected to the Fluxus movement, attended a composition course held by Cage at the New School for Social Research in New York in 1958 and produced artworks as instructions (Friedman, 1998). Among them was George Brecht, a chemist and self-taught artist, who developed his famous *Event Scores* during this class (Ouzounian, 2011). The term 'event' derives from Cage's concept of music as 'events in sound-space' which, in Brecht's explorations, extended

beyond sound (Ouzounian, 2011). The *Event Scores* setting became popular among the artists, and Yoko Ono was among the first to develop *Event Scores*. Her art book publication *Grapefruit* (1964) is a well-known example of this type of work. Contrary to Brecht's, Ono's were mostly instructions for imaginary acts.

Rather than being in locations of non-accessibility, these works could be performed in any location, without the need for the artist to travel. The scores, or instructions, often a piece of paper, could be sent by mail.

Another example of an artist who started, during the same period, to develop artworks as instructions was Sol LeWitt. He remained unrelated to the movement but, similar to Fluxus artists, LeWitt also considered his work to be originating from music. In 1968 his *Wall Drawing* work series consisted of large-scale drawing pieces meant to be exhibited temporarily in diverse venues. Detailed instructions were provided for the execution of these drawings, which were supposed to be carried out by someone else. This would leave some freedom for interpretation so that the final artworks would differ from each other even when following the same instructions (Ostrow, 2017).

Inspired by Sol LeWitt's wall drawings, Casey Reas started developing his software art in early 2000. Reas considered LeWitt's drawing to be a way of writing programs, to be executed by people instead of machines. From this idea, he created his 'software structures,' artworks developed from programming to be executed by computers.^{iv} With the intention of re-making some of LeWitt's drawings using this technique, Reas considered the fundamental difference between a wall painting and a software work as a difference in the used support. The size of the screen displaying the artwork and its resolution, and even the possibility of projecting on an actual wall would then correspond to the different surfaces encountered by LeWitt's *Wall Drawings* (Reas et al., 2004, 2016).

Artworks as instructions appear to be a sustainable way of making art without the need to travel, and the most recent developments of this type of work involve the use of computer technologies. We will discuss in the next section how sustainability issues relate to this latter art form.

An interesting similarity occurs between instructions as an artwork and some of the recent experimental art practices, such as bioart. Bioart, or the field of biological arts, is an art practice commonly created in a laboratory setting. In this context, it is almost obligatory to follow laboratory protocols and methods, which are often adopted from the sciences. These protocols are typically instructions aiming at ensuring success in the experiments conducted. However, when performed as artistic activities, they may differ drastically in their aim and motivation. Many different protocols are widely available for anyone to perform; several lab-based artists and cultural activists use them, but also make their own protocols available to others. One can claim that this practice requires no travel to a specified location, but still requires access to a (local) laboratory. As a difference to the above-introduced genre of art, which presents instructions as artworks, the protocols in Bioart are not intended as artworks themselves, though the action of executing them is often seen as a cultural activity when performed in the art context. This is a performed action that is based on strict instructions rather than a created and exhibited artefact. However, one should mention that, in many cases, a representational result of the process is exhibited later on, often in a traditional format.

2.5. The Virtual (the Network)

A commonly proposed area for seeing art without travel is the virtual realm of the Internet with its digital, immaterial, and endlessly repeatable data and images. To exist, it uses the given infrastructure of the network. A brief mention is necessary to another comparable art genre: mail art was globally active parallel to the same time as the digital networks were pioneered in the 1980s. Mail art was particularly relevant to artists working in countries where access to contemporary Western art was limited, such as those of Eastern Europe (Shanken 2003). With mail art, artworks arrive at a receiver's home using the existing infrastructure of the postal service, instead of requiring a travel to see them.

Similarly, one can say that online digital art does not require travel. Coding is a type of instruction that can be followed by anyone with access to a computer and a network. However, there are other questions concerning its sustainability. It has become clear that these kinds of networked and “immaterial” artistic practices are producing a high carbon footprint. The following discussion will cover sustainability concerns related to digital and networked art with recent and historic examples.^v

In recent years there has been a “hype” over the creation of NFT artworks. NFT stands for *non-fungible token*, and these use blockchain technology to be non-replaceable in the digital world (Sharma, 2023). This means that it is not possible to create an exact copy of the artwork as each work has its own identifying code and metadata attached. This emerging possibility to make the work unique is interesting for investors and collectors, but also for artists who may become high-price-selling authors of NFT works. In short, the NFT establishes ownership; only one person can have the original, though it may be possible to buy a reproduction of the original work. It is interesting that the idea of having defined ownership of works in the digital realm somehow seems opposite to what the digital and networked world had initially foreseen to become by its early developers, hackers, engineers, and coders (Levy, 1984). When we consider the question of sustainability in the NFT world, as well as sustainability in the online world in general, issues take a darker tone. While these works do not have materiality or require physical space, we can recognise that they need electricity and networks for their realisation (minting), digital transactions, and in general for their existence. Today, it is a known fact that the minting process of a single new NFT has a hefty negative impact on the climate (NFT Club, 2022; Tsui, 2022). Many artists working with digital networks and NFTs are aware of these challenges, and there have been active developments for lowering the carbon footprint as reported, for example, by the NFT artist Memo Akten (Akten, 2022).

The history of new media art presents early experiments in using technological networks for participatory artistic purposes. An example of well-known pioneering works that were based on network infrastructure was *Hole in Space* (1980) by Sherrie Rabinowitz and Kit Galloway. Two large projection screens: one in New York City, the other in Los Angeles, set up for three consecutive days, enabled groups of surprised viewers to see the others in real-time across the space, which collapsed the distance and experience of real and virtual, local and remote. Another pioneer, Roy Ascott, coined the term telematic art, which references this kind of use of computer networks as an artistic medium (Shanken, 2003). Ascott's artwork *La Plissure du Texte* was organised with 14 remote

nodes around the world. People taking part in each node were contributing via text to the shared narrative as archetypical fairy tale characters (Ascott, 2003 [1984]; Medien Kunstnetz, N.d.). At the time when this and other early network-based artworks were created, there was no wide availability of the internet or mobile networks as we know them today, and the produced works often required expensive satellite connections and hard-to-get hardware. Obviously, at the time there were no visible concerns about sustainability concerning the production of these artworks. However, they present interesting examples, as they were the first to speculate on the possibilities of creating art that exists within a network instead of as a physical commodity.

Furthermore, going beyond the network as a media and material, one can ask how issues of sustainability or unsustainability around technological network-based art are addressed and implemented in contemporary artworks that have been realised in recent years.

3. Conclusion

One can view the recent decade as an epoch connected with a prominent artistic turn towards environmental issues. Philosophy scholar Timothy Morton writes the following in connection to hyperobjects such as global warming: ‘Reasoning on and on is a symptom of how people are still not ready to go through an affective experience that would existentially and politically bind them to hyperobjects, to care for them. We need art that does not make people think (...), but rather that walks through an inner space that is hard to traverse’ (M. 2013).

Environmental issues have also been our trigger for this article, which addresses the viewing traditions and sustainability of art and its audiences, especially in relation to travel. Our aim has been to map out alternative strategies within artworks, which challenge the traditional artefacts and exhibition formats.

While writing this article, it has become utterly clear that achieving sustainability is not an easy task. To attain anything close to “sustainable” requires a holistic approach that can challenge conventions. Sustainability in (art)practice is full of failures, contradictions, and open questions. Although artists have contributed to bringing awareness to these issues with their work, it is clear how art tourism, as an example, contributes to developing the same problems. On the one hand, specific artworks bring awareness to a fragile environment in radical transformation, and on the other hand, the very fact of travelling to see them enables unsustainable practices. The article has ironically offered a selection of existing art genres and artworks, chosen based on the formats that challenge today's art world and its requirement for exhibition travel.

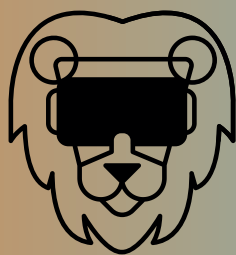
In this article,^{vi} the global effects of art tourism are the chosen focus for representing the larger issue of sustainability in the art world, which seems to be lacking concrete actions. The authors propose that these types of alternative models will be adopted and adapted by today's artists and possibly inspire contemporary artists to imagine new formats for sustainable art practices.

Morton, among others, critically points out the role of art in enabling a way to cope with hyperobjects, highlighting specifically how certain artworks, in particular those which give body and voice to what is unseen, may help to overcome the rift between the appearance and essence of such objects. In other words: art may be the very means to start a process of

awareness to finally acknowledge humans' responsibilities and our need to act.

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- iii <https://www.mars-patent.org/welcome/welcome.htm>
- iv <https://artport.whitney.org/commissions/software-structures/map.html>
- v In this section, we focus on artworks that are made to be viewed online. We are not considering here artworks that have their reproductions online, but those in which the actual physical work exists somewhere else. Nevertheless, we note that such digital reproductions of famous artworks in museums may act to encourage audiences not to travel or, alternatively, may function as a trigger for a planned trip to see the original.
- vi We would like to note that the focus of this article is mainly on the Western art world and artists. It can be assumed that the influence of globalisation has led to similar issues appearing also within non-Western cultures. However, the concept of art tourism is visibly prominent in our Western art world.
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Christa Sommerer and Laurent Mignonneau,
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Proceedings

The 10th International Conference on the Histories of Media Art, Science and Technology - RE:SOURCE -celebrates Media Art Histories and the role that its main agents have had in the multiple developments of art, science and technology with a focus on the past 60 years.

The title 'RE:SOURCE' refers to a sub theme specifically introduced in the MAH Venice edition of the conference series. This theme will be centred on the climate crisis and questions of ecological sustainability considered in all their ramifications analysed through the lenses of Media Art (History).

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- Track 2: "Climate Actions, Environment and Public Humanities" (public media art that addresses climate emergency and social topics).
- Track 3: "Pioneers of Media art" (media art history pioneers past and present, artists, curators, new technologies).
- Track 4: "Media art history outside and inside the museum" (curation, museology, cinema, games, media arts museums); re-enacting of exhibitions, new technologies and curatorial practice.

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