

## Aliceon Interviews Domenico Quaranta

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What do you think of media art in 2009? In 2009, Where media art is placed and headed for Media Art has shown the different direction of art of this age as the emerging art with new forms and approaches. However, now, the authenticity and identity of media art is newly asked. This question is raised apparently different circumstances and phenomena from the early age of media art. Not only in Korea but also overseas media art scene, media art could be seen in the kind of chaos in transit age. About this situation, aliceon is trying to analyze the problem of media art facing today and try to find the directions of media art should move forwards, through the different perspective and directions embed in different media art projects to be made media art curators actively working on now in Korean and overseas.

*Q. what is the media art in 2009?*

DQ. In recent years, media art has experienced a serious crisis. This crisis is, on one side, a growth crisis: the events related to media art spread all around the world, the community grew more and more and in the end stopped thinking about itself in terms of community. On the other side, and more importantly, this crisis is an identity crisis: since all art is now related, in some way or another, with the digital medium, it's increasingly difficult for media art to identify its own specificity; what's clear is that this identity has little to do with the medium. Finally, both the media art scene

and the media art label are acting like birdcages for our pretty canaries (I mean, the artists) looking for freedom and for a wider platform where to perform. They are tired to study in separated departments in the university, to be featured in separated columns in magazines, in separated areas in the museums, in separated bookshelves in libraries.

So, what about 2009? 2009 is the year in which Cory Arcangel got the cover of Artforum, showing that media art can easily reach the top if it acts out of the ghetto. Of course, this is a provocative answer, since I talk about positioning, strategy, context, instead of talking about artistic research. Probably I should talk about vernacular aesthetics, biotechnologies, virtual worlds. But personally I'm tired to see my favorite things disappearing into the noise of the media. There is a time for research and a time of strategy, and 2009 belongs to the latter.

*Q. What was the core of media art projects you (or your institute) have (has) done so far?*

DQ. As an independent curator, I'm particularly interested in projects based on a strong content than on a particular approach to the medium. I'm quite tired of all that low-brow, hi-tech media art that fills up most festivals. I like art that comments upon the techno-social environment we live in, that embodies and questions digital culture adopting both "new" and "traditional" media and addressing different communities: the art audience, the web surfers, the people walking in the streets and not interested in art. While curating the Expanded Box for ARCO 2009 in Madrid I kept the spectrum as open as possible, in the exhibitions I curated in the last months I tried to make this approach visible. For God's Sake!, the exhibition I organized for the Pixxelpoint festival in Nova Gorica (Slovenia) in December 2008, was an exploration of the relationship that technology and media in general can have with our spiritual life, whatever we mean with this world. Hyperlucid, a little project I'm going to curate for the Prague Biennial in May 2009, is a selection of image based works –

digital prints, paintings, embroidery – dealing with the “mediated reality” we experience in our daily life through videogames, TV, the Web and other interfaces. In both the cases, I focus on digital culture rather than on media art.

*Q. In 2009, at this moment, what do you think of the present of media art? And what is the next phase of media art in near future you are expecting? (Where media art should be moved forward?)*

DQ. As I tried to explain in my first reply, what I’m expecting from the future is an advanced dialogue between media art and other forms of contemporary art, and possibly the end of the very notion of media art and of the art-science-technology paradigm as the only possible way to approach this kind of research.

*Q. what is your next media art project now you are working on?*

DQ. A book.