

THE RISE OF MASS IMAGING

.../...



*The spectacle is capital to such a degree of accumulation that it becomes an image.*

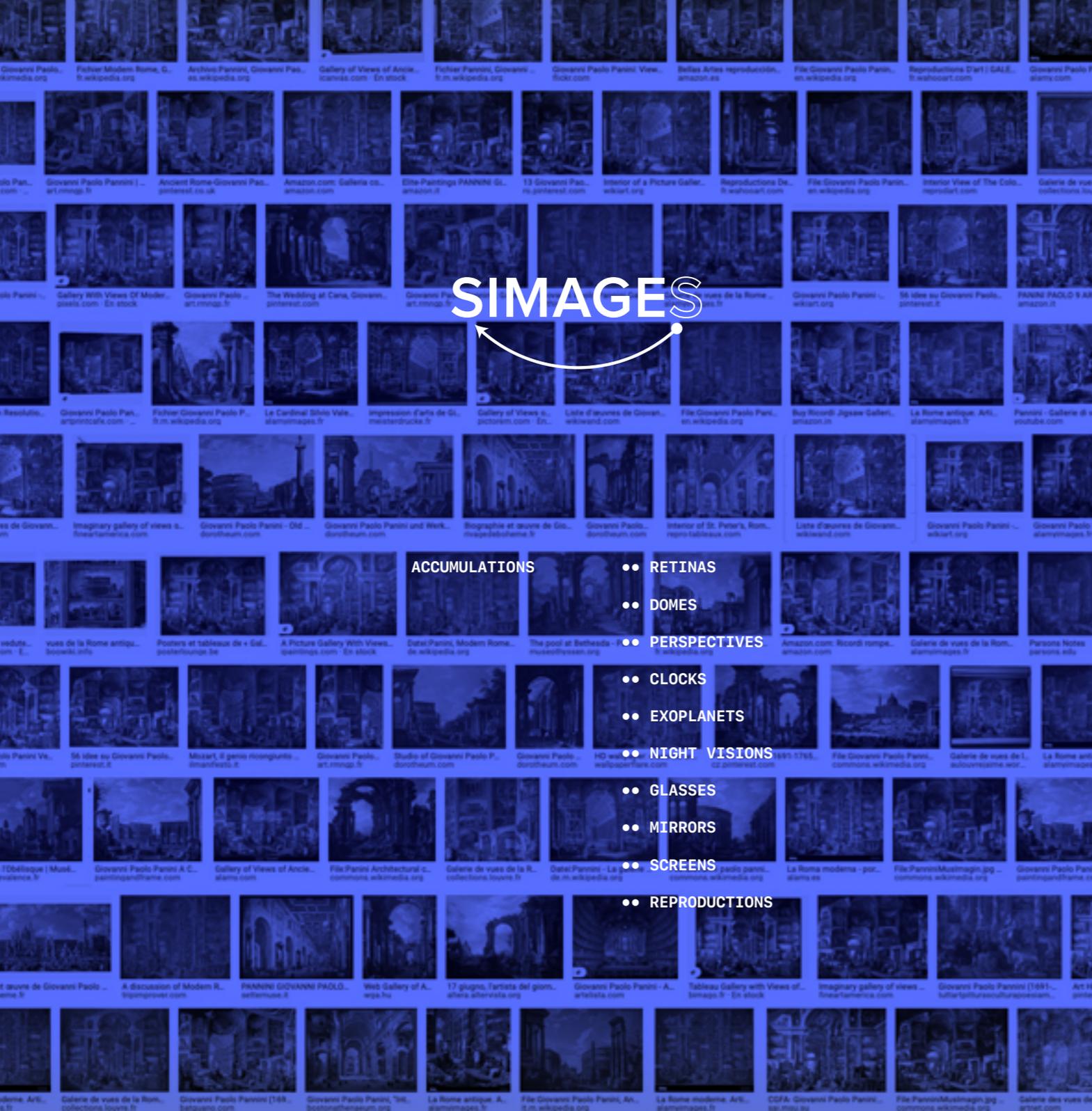
GUY DEBORD

Image comes to life when ignited by our gaze then triggering a dialectic between the real and its representation. These two dimensions oppose and complement each other, one revealing the other, one in a frame of infinite dimensions and the other in an infinity of frames.

We build and corroborate the world with images that multiply to impose themselves. Image is then billions of representations that coexist, challenge each other, recognize each other, multiply, oppose each other and then erase each other. Each one exists in relation to others in distinct pictorial cosmologies. By competing to capture, embody, and frame something, these images collectively produce symbolic entities which then become their own realities.

These kinds of hyperobjects are not simply collections, systems or accumulations. These are conceptual images in their own right but deserve a name of their own. SIMAGE stands for image multitudes, as SIMAGES does for several image groups.

Thus images representing the same subject become simages, like trees become forests and buildings turn into cities.



# SIMAGES



## ACCUMULATIONS

- RETINAS
- DOMES
- PERSPECTIVES
- CLOCKS
- EXOPLANETS
- NIGHT VISIONS
- GLASSES
- MIRRORS
- SCREENS
- REPRODUCTIONS

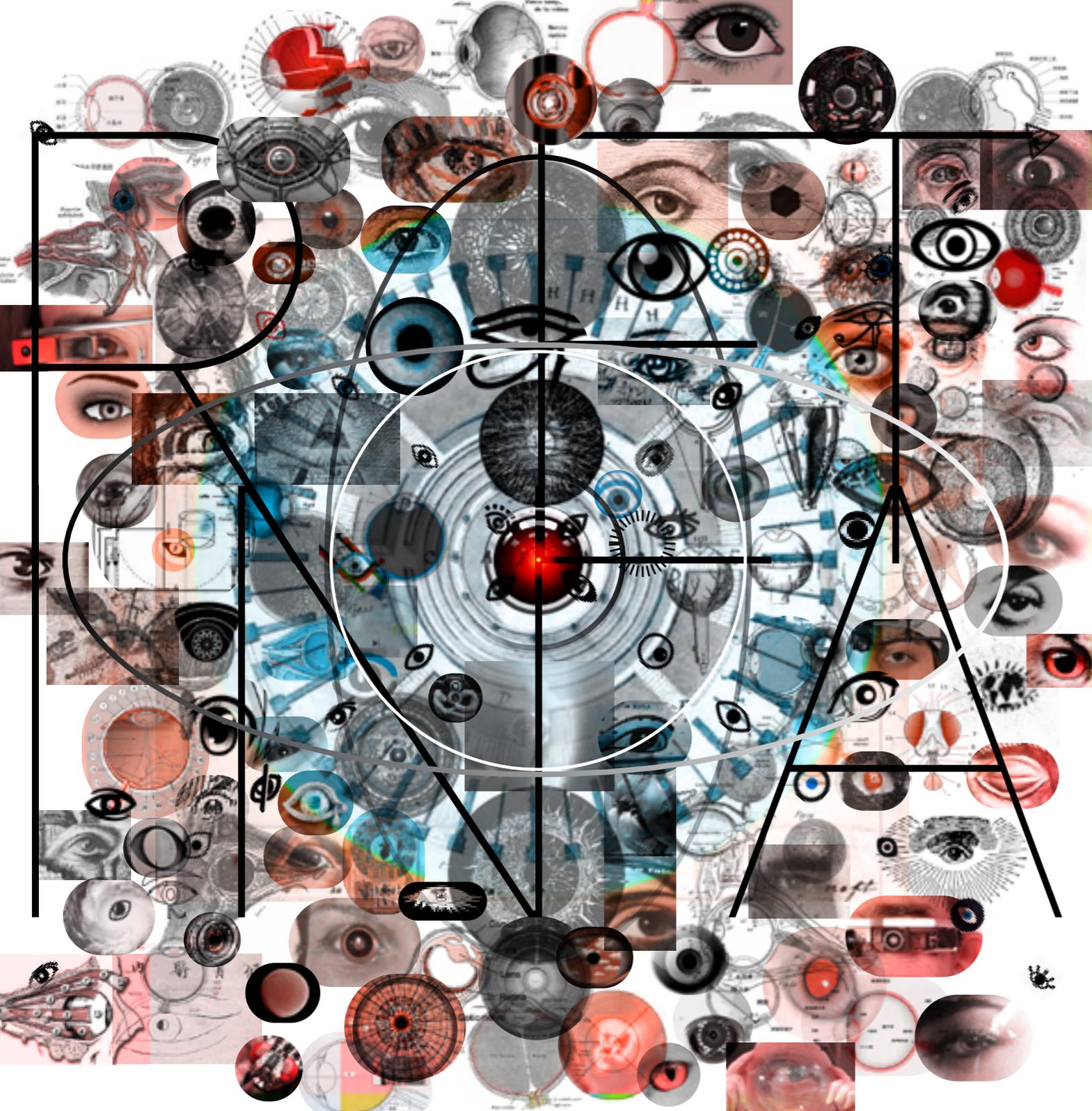
SIMAGE SIGHTS is a stroll through typologies attached to the domains of the gaze.

The images composing these simages can be contemporary, ancient or timeless, but in their accumulations they take on a new life in which the artistic, scientific, journalistic, commercial or personal origins blur into each other.

This pictorial world is defined by a generative process of creations, imitations, iterations and obsolescence, which constantly reconstitutes our perceptions of reality. Like consumer products, images are actors in our present and thus "form" the moments of our life while transforming it despite ourselves.

Not unlike Georges Bataille's concepts of expenditure and excess, each of us possesses powers of representation further demultiplied by algorithms invisible to us but driving our very lives. Thus our days have become an endless electronic pictorial flow crossing continents and oceans. Our private images melt into public forms to then melt into a sort of vibrant atmosphere.

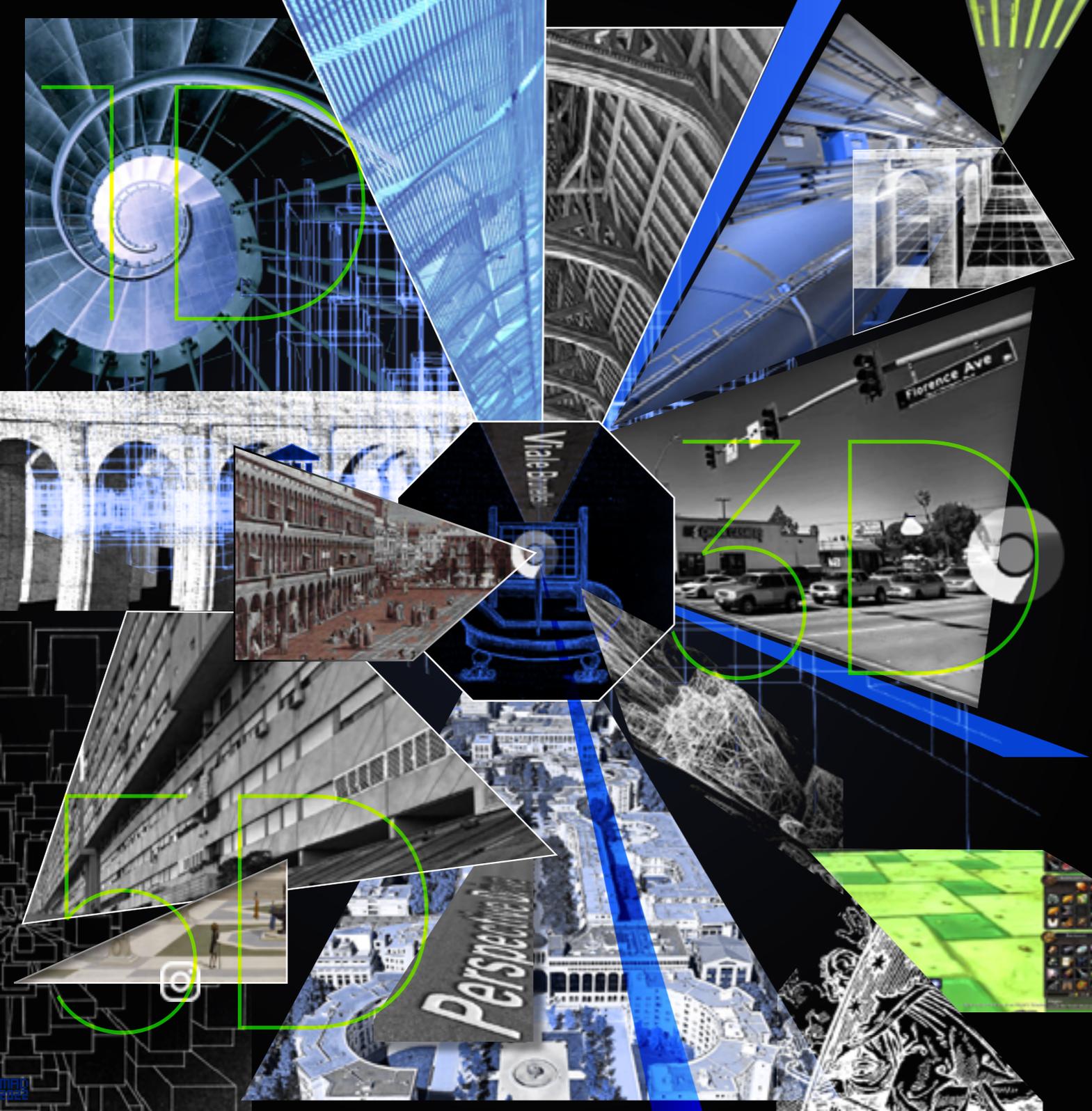
Modernity is a never ending representation of itself, always in flux, always renewed.



eyes  
brain  
retina  
iris  
identity  
gaze  
panopticon  
blink  
*who controls our sights  
controls our thoughts*

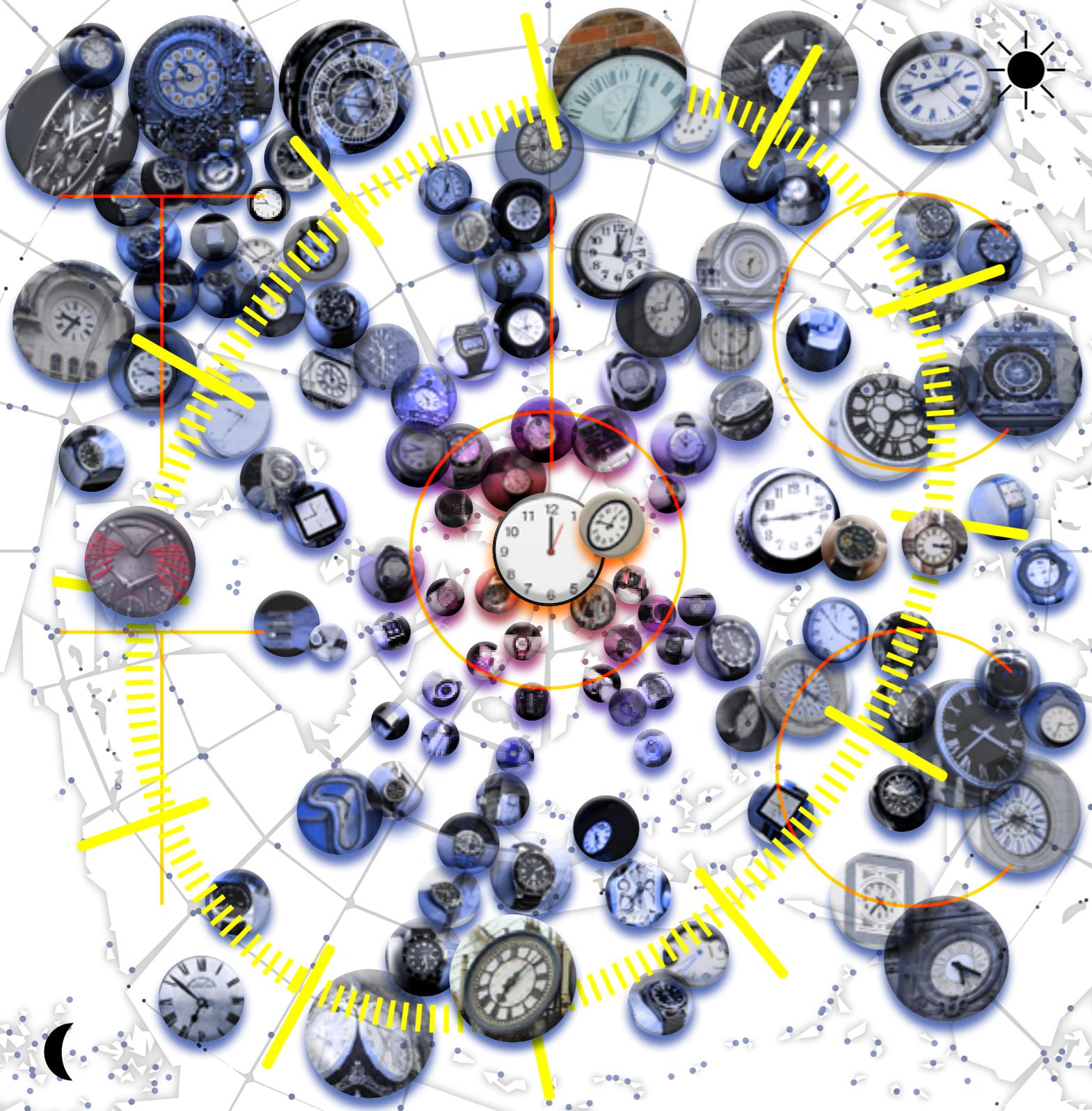


domes  
planetary  
space  
celestial  
oculus  
retina  
heavens  
*we see through this  
distant immaterial lens*



perspectives  
skenographia  
space  
illusion  
zero-point  
ocular  
focus

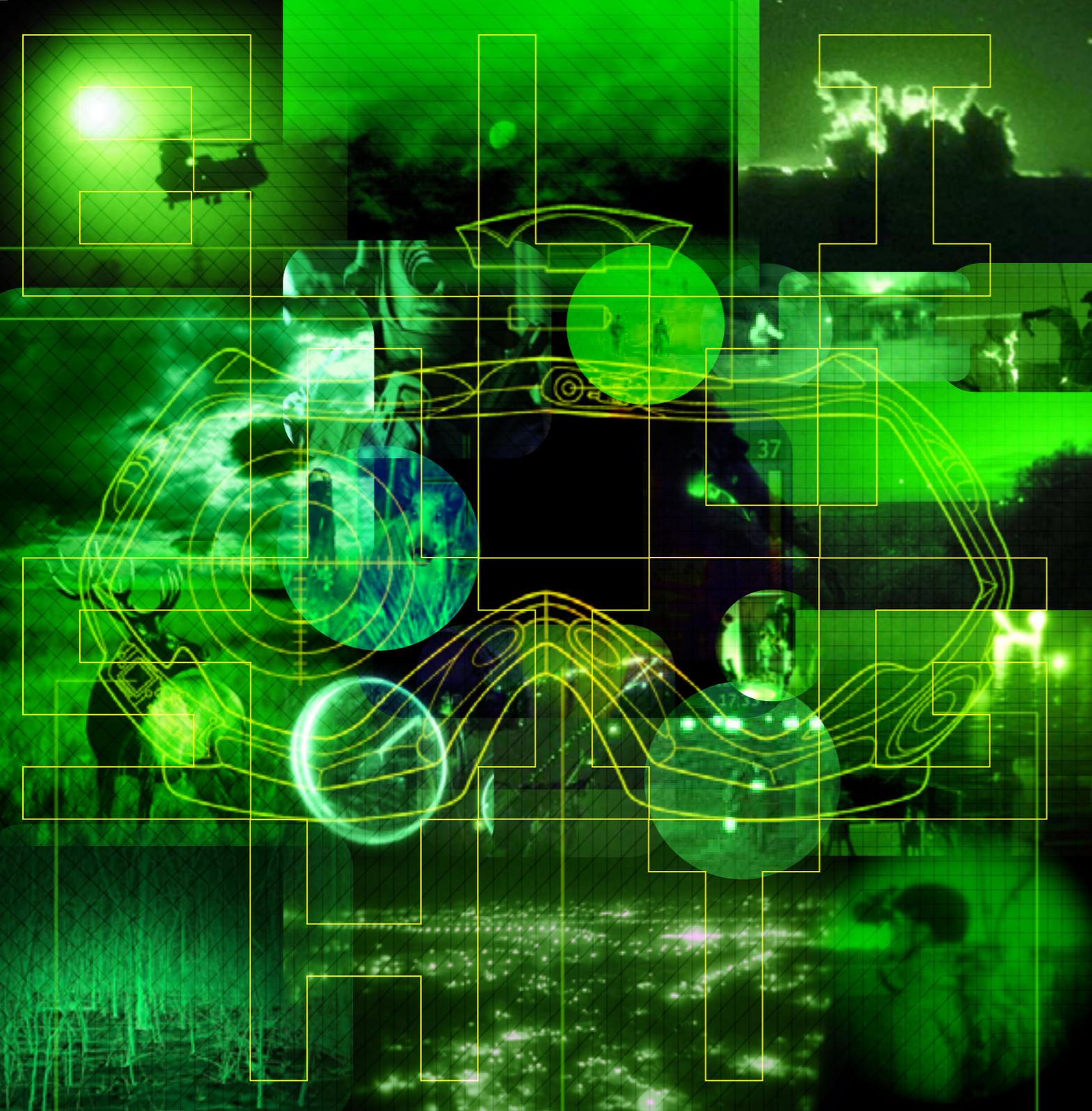
*what is transdimensional  
is also flat*



clocks  
eternity  
chronos  
time zone  
kairos  
blink  
synchronicity  
*image of the instant*



cosmos  
exoplanets  
invisible  
night  
outerspace  
telescope  
*best of all possible  
worlds*



night vision

infrared

rods

darkness

predator

pharmakon

blindness

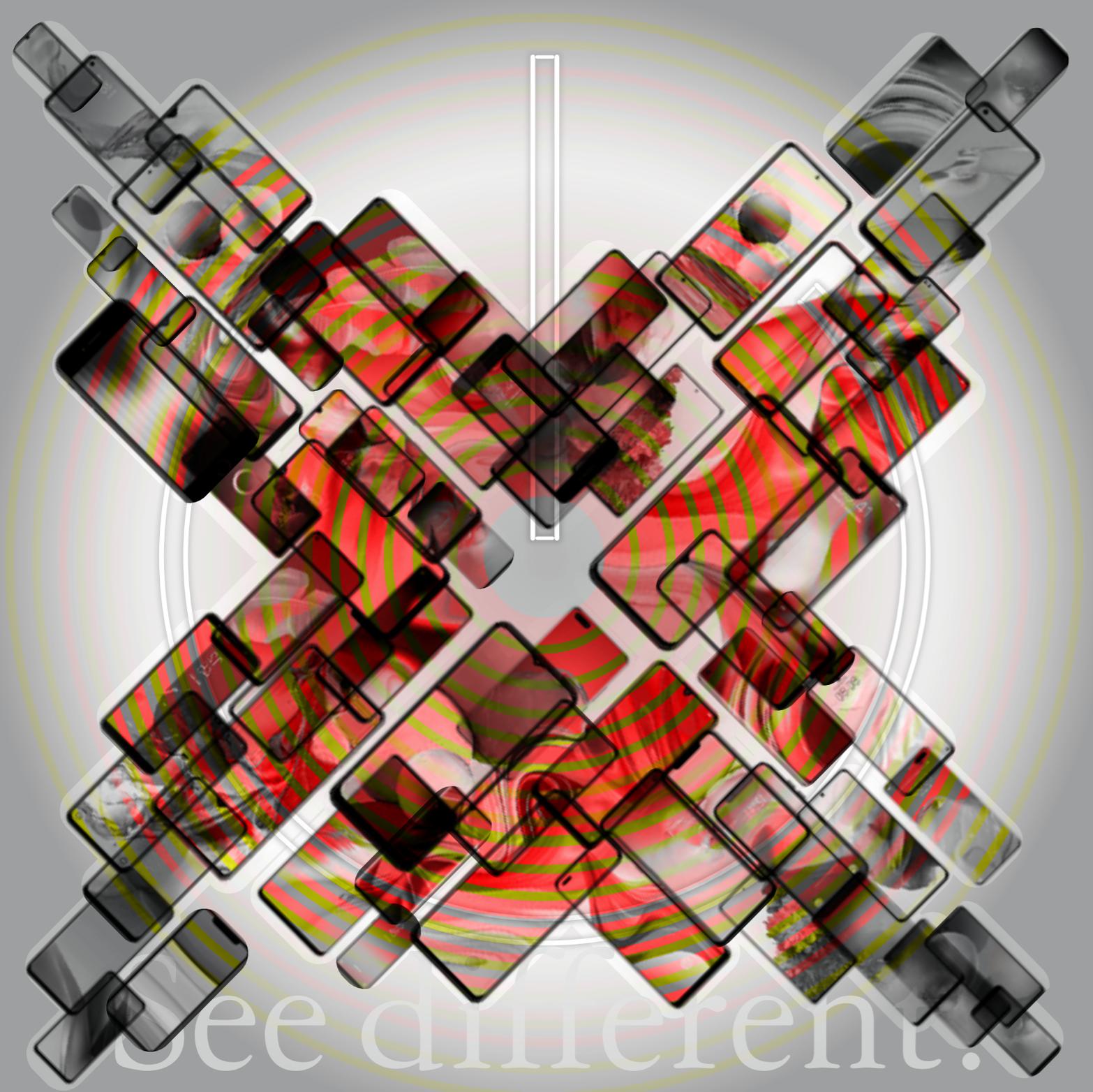
*light blinds us from the  
night*



glasses  
brands  
eyes  
frames  
look  
vision  
spectacles  
*see the world as it  
really is*

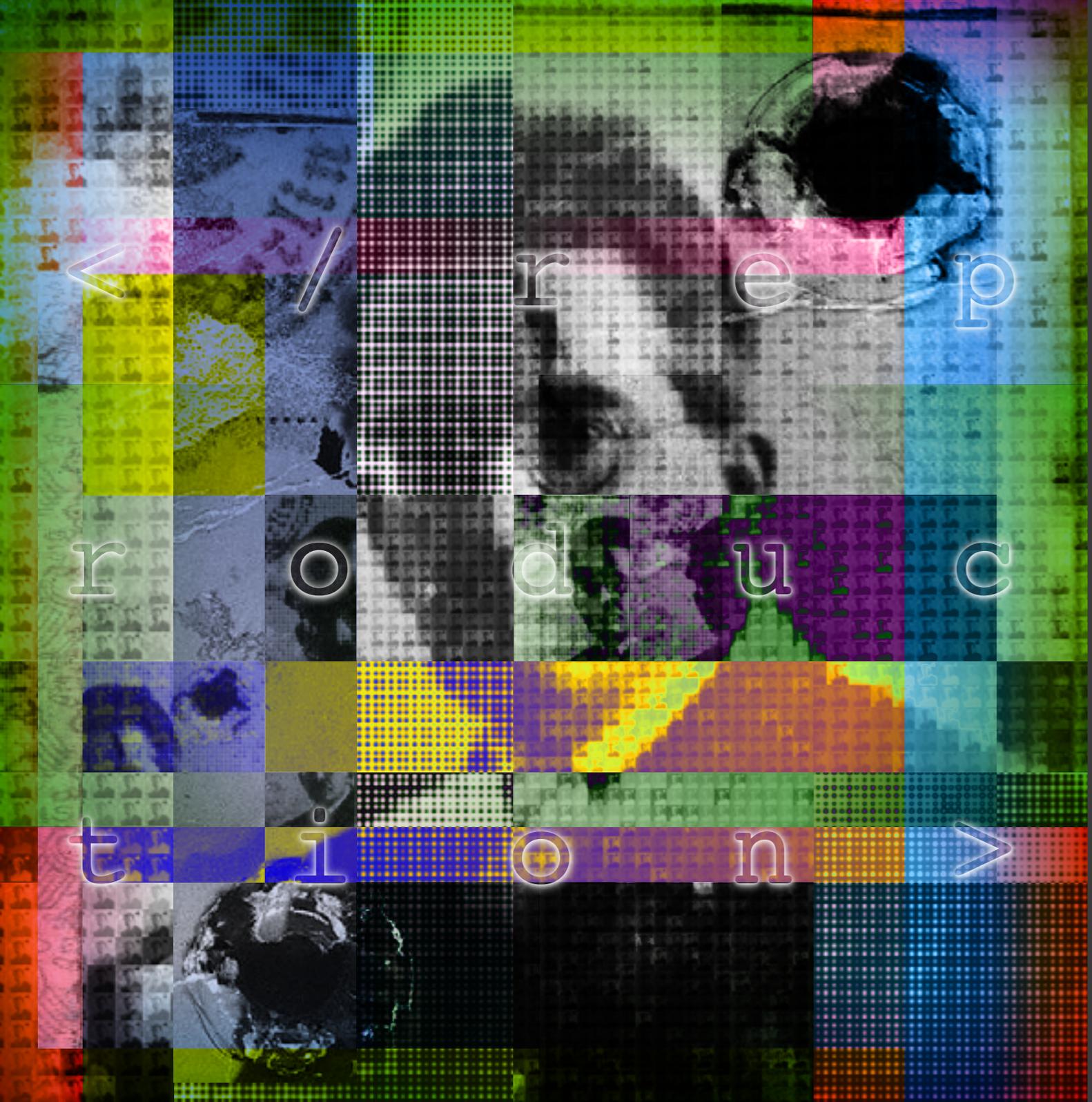


mirrors  
narcissus  
objectivity  
opposite  
reflections  
symmetry  
synchronicity  
*mirrors are reflections  
of the viewer's thoughts*



screens  
corporate  
industrial  
format  
memory  
real time  
reality  
*a proxy of our sensing  
abilities*

see different.



< / r e p  
r o d u c  
t i o n >

aura  
energy  
enlightenment  
glow  
mood  
vibratory  
invisible  
*on all things, a  
multicolored field may  
appear*

## RETINA

- The eye is the closest organ to the brain.
- Evolution starts with photosensitive cells that can distinguish light from darkness and progressively include more and more colors. We live through what we can see and thrive through our eye-hand coordination skills. We use our hands to make and use our eyes to make sense.
- In the race for evolution, retina interfaces are bypassing the role of hand. The eye now grasps and controls information and it is beginning to control interfaces.

### JEAN-LUC GODARD

– *When did the gaze collapse?*  
– *Was it ten years, fifteen years, or even fifty years ago, before television?”*

**ROLAND BARTHES** ... *the first thing we love is a scene. For love at first sight requires the very sign of its suddenness; and of all things, it is the scene which seems to be seen best for the first time a curtain parts and what had not yet ever been seen is devoured by the eyes the scene consecrates the object I am going to love.*

- Human eye contact is a contact between what cannot be seen—hearts, emotions, trust and thoughts. However, with iris biometric scanning, it is the official identity of an individual that is being seen—seen by robotic eyes, so far without any sight of the hearts and minds.
- On average, our eyes are open 67% of the time, but what do we see the remaining 33%?

**MICHEL FOUCAULT** *The Panopticon is a marvelous machine which, whatever use one may wish to put it to, produces homogeneous effects of power.*

- We are all walking panopticons. But can we control our own sights?
- Who controls our sights controls our thoughts.

## DOMES

- Celestial gaze

**FRIDTJOF NANSEN** *The sky is like an enormous cupola, blue at the zenith, shading down into green, and then into lilac and violet at the edges.*

- The dome designates a hemispherical vault, with a semicircular and elliptical profile. It is an architectural typology charged with resonance.

- The Earth is dotted by thousands of domes. Each is unique and becomes a planetary node, just as all refer to each other in space and history, the ultimate one being the Pantheon in Rome. Erected in the 2nd century, it is the largest dome of antiquity with 43.30 m in diameter inside. Worldwide, it remains the largest in unreinforced cement concrete. Above all, it is pierced in its center with an oculus 9 m in diameter which opens onto the sky. This architectural element makes this dome a universal symbol, both as a micro cosmos and as a human eye that scans the heavens in search of answers to the questions of mortals here below. If the dome is the eye we can perhaps think of ourselves as the brain attempting to make sense of what we can perceive in this distant immaterial lens.

## PERSPECTIVE

- We see the center, the a scene, the space, the duration and then the drama.
- Every time an image is structured by the geometries of collinear points, we simultaneously obtain a representation of space and one of perspective. The sight of perspective alone pulls the viewer into the realm of image. Perspective is altogether simple, modern, futuristic, artistic, diagrammatic, mystifying and hypnotic – the superhero of image.
- The first attempts to define perspective can be traced to Ancient Greece around 5th century BCE. It was then approached as an optical illusion for theatrical scenery, as detailed within Aristotle’s “skenographia.” Later Euclid introduced the first elements of a mathematical theory of perspective.
- With the Roman Empire, perspective is commonly used to represent spatiality, and it is fully resolved with the Italian Renaissance of the 15th century.

**H.U. OBRIST** *The perspective period seems today to have reached an end point. ‘Fear and being pleased as well as isolation and loss of individuality’ (Gebser) create the tension necessary for the transition.*

- Perspective has continued to evolve toward four-point and zero-point perspectives, and then with the advent of railroad, electronic media and networks, toward relational and meta perspectives?

**PAUL VIRILIO** *I try to explain a perspective which no longer is the perspective of real space, of an altarpiece or the stage setting of the Italian theatre, or the ideal Renaissance town, but rather the perspective of real time, the perspective of tele-technologies which are technologies of the ‘live,’ of live transmission, technologies in which electronics dominate over optics.*

- The array of new representational tools today is phenomenal. Emerging concepts and technologies of representation recall the Cinquecento’s first phase. With digital computation, online networks and mobile devices, a new notion of perspective has been revealed, one that combines time, space and relational dynamics into a multimodal sensorium that is its own new form of perspective at once flat and transdimensional.

## CLOCKS

- The gaze happens through duration.
- Running clocks are images of the present time just as time is the master of the gaze and that it is the gaze that reveals the passing of time.
- The gaze is always framed by temporality. It exists continuously, always at the heart of the present while filling in the past. He witnesses the passage of time by referring to the passage of the sun through the day. Where the sky is not visible, we place images of time clocks and other mechanical indicators on walls and interfaces around us. And then we carry time with us. We cannot master our existence without looking at the image of time, in its duration and in its instant.
- Time shines on all “living” things, from animals and humans to plants and microbes, but also on the traces they leave, these trances often being images.
- Images do more than mark time, they have their own life cycles with decay, ruins and disappearance. Conversely, images can be autonomic and overcome time by continually renewing themselves. Images inhale in the past and exhale in the present.

**JOHN CAGE** *We need not destroy the past. It is gone.*

- History is written by images. We live with images as well as they live with us. Remembering an image may be as challenging as forgetting it. They seemingly occupy our minds with ever changing formations and priorities – friends, news, art, etc. We organize them and they organize themselves around the ever changing circumstances of our every day lives.

**PAUL VIRILIO** *We have moved from the stage of the acceleration of History to that of the acceleration of the Real. This is what ‘the progress’ is—a consensual sacrifice.*

## EXOPLANETS

- Galactic sight.
- Our digital world is growing at the unimaginable rate of five terabytes per second. It is therefore not surprising that the power of our gaze reaches exoplanets 5,000 light years and more from our Earth. At a time when it seems so threatened, instead of just looking around us, we search for a possible future on far away planets similar to ours.
- It is by objectification that we turn the mysterious into concrete subjects, and the very boundaries of our universe into visible notions—images.
- Starting with millions of 2.8-megapixel images, a trillion pixels image of the sky has been made. It is so large it would cover 51 Colosseums at full resolution.
- Between image and eyes there is space, which is our space of potential interpretations. Do we really grasp what is contained in that space? It is an atmosphere of conditions that can easily blur what we see. Do we really grasp the relationships between the original subject and the image creator – whether human or not?
- Space is never empty. The more space we colonize, the more we fill up space with our physical and mental things.
- According to the U.S. Space Surveillance Network, there are more than 500,000 objects larger than one cm in size orbiting the Earth. Only 1,100 are operational satellites.

**BUCKMINSTER FULLER** *Sometimes I think we’re alone. Sometimes I think we’re not. In either case, the thought is staggering.*

- After 40 years, the Voyager Mission is 20+ billion km from Earth. With its cargo it carries an “image” of us – 115 scenes, 55 greetings, 27 musical compositions and 21 sounds – that we are aiming beyond our time and space realms. In doing so we are burying ourselves into in a manner that is not unlike a reverse archeology. Or is it that we attempt to reach eternity, on the foot steps of Prometheus stealing fire from the gods?

**VOLTAIRE** *If this is the best of possible worlds, what then are the others?*

## NIGHT VISION

**DAVID ALMOND** *At night when the rest of the world is asleep, anything is possible.*

- When things are not lit it is night. That's everything but without the sun, or that thing that we invented – electric light.

- But we also invented a vision that allows us to take on the night watch, like these creatures or machines that can still see, while the others are reduced to blindness.

- Night vision is also what separates the predator from other creatures.

**FUTURE SCIENCES** *A new metasurface could allow everyone to see at night. Applied in the form of a film on a pair of prescription glasses, this discovery could replace current night vision equipment with a lightweight and inexpensive alternative.*

- Night vision is a pharmakon. If penetrating darkness can be seen as a gift from the gods, it also takes away another vision, because in exchange for a relative blindness, the night reveals the lights, and the light on things. The lights and the stars can then truly exist and thus give meaning to the immensity of the night. If the night blinds us from the light, the light blinds us from the night. There is undoubtedly a dimension between these two conditions that invites new discoveries.

## GLASSES

- Our look to others. The look of others.
- Glasses are how we choose to be seen, but it is also how we hide and how we choose to see. But how can we see the world as it really is? That is the question.

**SHARON TATE** *I live in a kind of fairy tale world, looking at everything through rose – colored glasses.*

- For many, the first thing they wear in the morning is a pair of glasses. Then comes underwear.
- See, glasses are first and foremost highly prized commodities posing as brands.

## TAGLINES

*Reinvent yourself.*

*All eyes on you.*

*For your eyes only.*

*You look lovely today.*

*See better than yesterday.*

*Clear vision, clear life.*

*Visionary experts.*

*Way too stylish to take off.*

*Just for your eyes.*

*Give me sunshine.*

*To see more clearly, put on your glasses.*

*Here is the sun.*

*If in doubt, wear heavy goggles.*

*Look better. See better.*

*More than just glasses.*

*Reinvent yourself.*

*Seeing is believing.*

*The difference is clear to see.*

*Vision is the art of seeing invisible things.*

*What do you want to see?*

*Your vision, your identity.*

*Without my glasses i am completely naked.*

*Vision Redefined.*

*See the world as it is.*

**COLUCHE** *Watch out for overwork. And especially when you're not looking at anything, remember to take off your glasses!*

## MIRRORS

- Dual sides as dual sights trigger an illusion of isomorphism.

**JIMI HENDRIX** *I used to live in a room full of mirrors; all I could see was me. I take my spirit and I crash my mirrors, now the whole world is here for me to see.*

- Mirrors are reflections of the viewer's thoughts like pictures are reflections of the creator's thoughts. Neither can ever be pure and in an absolute symmetry with the subject. Like selfies of sorts they transfer a byte of our soul onto a surface that is entirely detached from us. In time, a picture may decay but it will never lose its subject. A mirror may never shatter but it will only hold its subject for an instant. A subject may progressively not recognize oneself neither in a portrait nor a mirror.

- We might want to consider that mirrors are always shattered, but only sometimes “broken to pieces.” Mirrors are usually singular things and yet one could think of them as elemental, like “water” that is always the same whether in this lake or that bottle or that rain. Water can be contained like mirror can be fragmented or shattered. Water can be splashed and will always return to its natural state, while a broken mirror will never become one again.

**ROLAND BARTHES** *But I never looked like that!' – How do you know? What is the 'you' you might or might not look like? Where do you find it – by which morphological or expressive calibration? Where is your authentic body? You are the only one who can never see yourself except as an image; you never see your eyes unless they are dulled by the gaze they rest upon the mirror or the lens (I am interested in seeing my eyes only when they look at you): even and especially for your own body, you are condemned to the repertoire of its images.*

- Representation can settle for resemblance or likeness. The power of the mirror is in the objective synchronicity between the moment and its subject. The mirror cannot detach the subject from its context, which is perhaps what it shows the most truly. The mirror is purely rational, and in that sense produces the absolute modern image.

## SCREENS

- The mobile gaze is at once artificial and fully synched on our motions.

**GAËTAN FAUCER** *My smartphone is me!*

- The smartphone is the totemic object of our era. Whether managing a medical appointment, finding parking or buying a train ticket, this is the key to the actions that fill our daily lives.

- Smartphones come with Internet connectivity, mobile browser, email, embedded memory, keyboards, wireless synchronization, flashlights, clocks, alarm clocks and then millions of apps, but the cameras and image libraries are perhaps the most powerful features. They give the power to instantly share our sights throughout the planet while archiving them through time.

- Too often we only see the world through our screens. Screens are both the extension of our eyes and our reality. We thus get used to a purely symbolic world where all the senses are translated into visuals.

**LIBERATION** *Every three minutes, your smartphone shares your position.*

- What is the price of such a privilege? Or is it a servitude whose consequences we do not yet understand?
- It may well be our favorite disruptive innovation since the array of conveniences it brings us is more than augmented by its ability to always give us access to viewings of the whole wide world.
- Through constant instances of hypomnesia, as defined by Bernard Steigler, we are constantly reminded that such devices are our visual memory. Experiencing nomophobia is a reminder that the smartphone is in many ways an extension if not a proxy of our sensing abilities.

## REPRODUCTIONS

**WALTER BENJAMIN** *Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.*

- If the artificial, the synthetic or the mechanical can represent the physical, this by nature cannot be known other than through the physical. The image of the real is therefore just that – an image among so many, while the subject and the subject's essence remain unique among the infinity of others.
- Smell, taste, touch, hearing, sight, and all senses we possess do combine into the experience of things—to which one should include the powers of imagination and memory.
- The eye cannot see the infinity of things in space nor time but a thousand past impressions of the same subject will reveal an image invisible to the eye and yet vividly present in our minds, not unlike the notion of aura. This kind of impression, like a green flash represents a reality of its own, with its own arrangement of atoms.
- Within the dialectical of the real and its image one can imagine anything. It may be at once a stone and a drawing of it. Doing so we relate to the spirit of that thing in a way that could not be done with a digital representation.

**WALTER BENJAMIN** *The adjustment of reality to the masses and of the masses to reality is a process of unlimited scope, as much for thinking as for perception.*



ERIK ADIGARD, MADXS

[www.simage.space](http://www.simage.space)

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Graphic designer and visual artist, Erik Adigard lives and works between Montpellier and San Francisco where he teaches at the California College of the Arts and runs the studio M-A-D, co-founded with Patricia McShane. Erik Adigard has chosen a multidisciplinary approach integrating graphics, interfaces, video and environmental design. His work is based on cross-sectoral research and experiences that have gradually migrated from technological issues to a more humanistic concerns linked to the challenges of our time. The main focus is to consider the context of each project, which sometimes calls for collaborations with experts from all fields, as such allowing hybrid expressions.

Erik Adigard's designs have been featured in international exhibitions, film festivals, and publications, such as the Cooper-Hewitt Design Museum, SFMOMA, Sundance Film Festival and Meggs' History of Graphic Design, and California Designing Freedom.

Among major nominations and awards, he received the Chrysler Award for Innovation in Design and the Rome Prize. Adigard is a member of the Alliance Graphique Internationale.

#### EDUCATION

Sorbonne Nouvelle, Beaux Arts de Montpellier et California College of the Arts – winner of several national awards & Distinguished Alumni

#### ACADEMIA

Adjunct Professor for the California College of the Arts MFA program, academic advisor, lectures and writings

#### INSTALLATIONS, COMMISSIONS & SCENOGRAPHIES (selection)

2021 Dissuasion Engine: présenté avec Driving the Human, Berlin – concepts et designs  
2020–21 Sensory Orders: Laznia Centre for Contemporary Arts, PL. Design de l'exposition avec 30 artistes, designers & chercheurs invités. Co-curating avec Chris Salter  
2019 SenseFactory: Muffatwerk, Munich & Bochum, une installation performative multisensorielle à grande échelle avec FM Einheit, Dietmar Lupfer, Chris Salter & Alex Schweder  
2018 Simage: installation commissioned for Petaluma Arts Center's Power of Ten Scaling Up une installation murale & une projection de video. Lisa Demetrios, commissariat  
2018 PETALUMAGIC: une installation collaborative pour la ville de Petaluma et le Petaluma Center for the Arts  
2013 Spontaneous Interventions: Chicago Cultural Center, installation dans tout l'espace. Cathy Ho, commissariat  
2012–13 Nuova Consonanza et Cinque Mostre, American Academy in Rome, une série de trois grandes installations papier et multimedia  
2012 Venice Architecture Biennale: Spontaneous Interventions at the U.S. Pavilion, installation dans tout l'espace, affiche & publications. Cathy Ho, commissariat  
2008 Venice Architecture Biennale: AirXY, une installation immersive utilisant des capteurs et une animation en temps réel  
2007 SFMOMA.com: explorations conceptuelles pour le nouveau site du San Francisco Museum of Modern Art  
2007–08 DualTerm: Second Life installation commandée par l'aéroport international Pearson de Toronto  
2005 ExperimentaDesign: creation de l'exposition Catalysts! Engage avec 600 designs. Max Bruinsma, commissariat de ExperimentaDesign  
2000 Architecture Must Burn: design & essais visuels, avec l'écrivain et commissaire Aaron Betsky  
1992–98 WIRED: conception de nombreux essais visuels souvent appelés "the wired look" + concepts & projets experimentaux (HotBot, WiredNews, LiveWired)

#### EXPOSITIONS & PROJECTIONS (selection)

2021 Postmasters Gallery, NYC: Inclusions d'images et videos dans la collection Blockchain  
2018 Stedelijk Museum–Hertogenbosch, Netherlands: exposition de California Designing Freedom. Brendan McGetrick & Justin McGuirk, commissariat  
2017 Design Museum, London, et Helsinki Design Museum, Finland: exposition de California Designing Freedom. Brendan McGetrick & Justin McGuirk, commissariat  
2016 San Francisco Museum of Modern Art: "Typeface to Interface, Graphic Design from the Collection" incluant LiveWired. Jennifer Dunlop Fletcher, commissariat  
2011 Pasadena Museum of California Art: participation à l'exposition Getting Upper. Amos Klausner, commissariat  
2009 Wellcome Trust, London: acquisition des affiches Q-Action pour la collection permanente  
2008 Stewart Program for Modern Design, Montreal: acquisition of Fuelicide poster  
2007–09 Museum voor Communicatie, NL: Eye Opener exhibit, includes 100s of designs from the Catalysts! exhibit  
2006 Lincoln Center, NYC: The4thScreen, scanners, cellphone videos  
2006 Milan Salone del Mobile: Behind the Scene exhibit, Tsunami ying-yang icon  
2005 Center for Architecture, NYC: Dorito Project. Laetitia Wolff, commissariat

2004 St. Etienne International Design Biennale, France & TheLAB Gallery: Dorito Project, Life Vest & DigitalClock  
2003 San Francisco Museum of Modern Art: The Art of Design, Wired magazine designs. Joe Rosa, commissariat  
2002 Parc de La Villette, Paris & Muffathalle, Munich: Chronopolis media installations, w/Chris Salter  
2002 Denver Art Museum, US Design 1975-2000: M-A-D designs  
2001 Sundance Film Festival: Webdreamer, web video screening  
2001 San Francisco Museum of Modern Art: 010101, Art in Technological Times, Timelocator. Benjamin Weil, commissariat  
2000 Cooper-Hewitt National Design Museum, Triennial. Ellen Lupton, commissariat  
1998-99 WebDreamer: a short documentary screened in major festivals (San Francisco, Los Angeles, New York, London, as well as the Sundance International Film Festival)  
1998 San Francisco Museum of Modern Art acquisitions & expositions: Funnel web media, LiveWired 1.0 web media, Wired Magazine essays

#### PRIX & NOMINATIONS (selection)

2017 Americans for the Arts National Recognition prix du Public Art Network Year in Review: StreeTALK placemaking event  
2016 ISEA2016, ICC building, Hong Kong: Counterpolis, Honorable Mention  
2012 Spark Award: Spontaneous Interventions  
2012 Venice Architecture Biennale: National Participation Special Mention awarded for Spontaneous Interventions, U.S. Pavilion exhibition  
2012 American Academy's Rome Prize  
2009 Alliance Graphique Internationale: nomination & inclusion  
2004 AIGA Grown In California: exhibit award  
2003 American Institute of Graphic Arts: Best 100  
2002 Rockefeller Foundation New Media Fellowship: nomination  
2000+01 National Design Award: nominations  
1998 Chrysler Award for Innovation in Design: New media  
1998 ID, Interactive Media Design Review: gold award  
1998 Publish, Annual Design Award: 1st place  
1996 Dai Nippon Pavilion, Japan: 1st place

#### CONFÉRENCES, ATELIERS, ESSAIS & ÉVÉNEMENTS (selection)

2021 The Basel School of Design: conférence "Making of a Design Mind"  
2020 Sensory Orders Conversation: How do we sense and make sense? séries de rencontres publiques avec des artistes, designers & chercheurs  
2019-21 CCA, SF, MFA Program: Machinic Modernity, exploration des conceptions contemporaines du non-humain, du soi et des "autres mondes" d'un point de vue philosophique  
2019 AGI-OPEN 2019, NL, and HKU University of the Arts Utrecht, conférences: Non Human Centered Design  
2017-21 CCA, SF, MFA Program: The Post-image, exploring the transformations and status of representation in the age of networked digital imagery  
2016 Parsons, Paris & ESAD, Amiens: conférence "the Post-image" exploring the new nature ways to relate image and design  
2015-16 CCA, SF: Making sense of the City, exploring contemporary design concerns of the non-human, the self, and "other worlds" from a philosophical perspective  
2015 AGI-NL, Amsterdam: Here Come Robots, conférence exploring the nature of image today  
2013 The Basel School of Design: conférence, Cave To Cloud  
2011 agIdeas congress, Melbourne: conference, Issues of 21st Century Design  
2011-17 California College of the Arts, Paris: Biometric City, explore urban patterns and rhythms through video, animation and dynamic imagery  
2010 Canadian Centre for Architecture: conférence & panel, Ephemeral City  
2010 Concordia University, Montreal: conférence, Shift of emphasis from forms to systems  
2009 UC Berkeley, Center for New Media, et California College of the Arts: conférences, Beyond graphic design, and There and then  
2008 Venice Architecture Biennale: conférence sur AirXY et panel avec Jefferey Kipnis  
2000 AIGA, San Francisco,: conférence, InfoCity  
2000 Cooper-Hewitt, NY: Triennial conférence, Reclaiming  
2000 San Francisco Museum of Modern Art: Webby Prize Symposium, conférence