SCAN²Go

QR: Here, There, Anywhere, Everywhere

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In this catalogue, QR code technology brings print and new media artworks together. The **SCAN^{2}Go** exhibition pushes the conventions of the familiar printed art catalog by using QR codes as the interface for media artworks presented on the ephemeral screen of Smart phones and electronic notebooks. Each artwork is hosted on a website transforming the catalogue into an interface.

A bit of history… QR (quick response) code was created in 1994 to track vehicles during the manufacturing process. It made the jump into advertising, marketing, and anywhere that more information was needed or desired. For some visual and conceptual artists, it is being put to use in the development of locative media artworks to be viewed as part of site-specific work.

In recent decades, catalogues for art exhibitions have become the most comprehensive source for new subject areas and are often more detailed than collections of the artworks. The **SCAN^{2}Go** exhibition catalogue of QR codes is a collection of paper-based hyperlinks that will connect and display artworks that artists have linked for you to view on your smart phone. It is an accessible way to see media art content with the intimacy of the cell phone interface. The artists included in this exhibition will periodically post new artworks for one year using the same QR code. The exhibition will change at least two more times before our next CAA conference in 2013.

The Services to Artists Committee of the College Art Association has sponsored **SCAN^{2}Go**, an exhibition catalog of media artworks by 28 artists. Working together with Gail Rubini and Mat Rappaport, members of the media artist collective, v1b3, CAA has created a new space and method to exhibit and experience media based visual artworks.

To see the artwork you must scan the QR code with a Smart phone camera.
First, find a scanning app for your smart phone. Open the scanning app and use the camera lens on your phone to focus on the code. The app will process the code and automatically open the content linked to the code. The phone must be able to access the Internet to display the content.

Conrad Gleber

KEY WORDS
QR, SCAN, NEW MEDIA, ARTWORKS, SMART PHONES, BOOK

Imagine yourself with an exhibition catalogue in your hand, an object constructed of paper and ink and glue, like any other book. But, as you turn the pages, instead of finding a series of photographs documenting artworks that have been shown at another place in another time, you find that what you are seeing is the exhibition itself, or perhaps an entrance to an exhibition that is distributed across a network of webpages. Instead of photographs you see pages of checkerboard boxes known as QR codes, which, read by your mobile device, transport you to a website, the location of the artwork in question. You find as you navigate this catalog not only that you are transitioning constantly between places, real and virtual, but that you are engaging an array of artworks that address the notion of transition, of shifting between place, time, media, and various experiential modalities.

A collaboration between the College Art Association and the curatorial collective v1b3, **SCAN^{2}Go** is a catalog project that gathers work from 27 artists, each of whom is assigned a QR code that links to a particular artwork online. The artwork linked by the code will change at least two more times, providing for an ongoing, dynamic reengineering of the typical experience of an exhibition catalog.

The pieces in this catalog treat the built, natural and social environment in terms of their operations as transitional zones. The boundaries between nature and city, between the situated present and the displacements of dreams, between the here and elsewhere, are explored and disrupted. The QR code provides a gateway or portal, facilitating border crossings. When the threshold of the viewer's presence in time and space is crossed, via the QR bridge, a variety of encounters reveal themselves, each taking a particular approach to the notions of site and transitions between sites. Location, in these pieces, becomes unstable, subject to flux or sudden shifts between spaces. In some cases, viewers of these pieces find themselves occupying multiple places simultaneously, or find themselves absent from documented events.

Transitions between sites and transitions between states become governing principles of these works, pathways into this collection of otherwise disparate objects, events, and processes. Movement through and between places becomes a recurring theme as one navigates the collection, mobile device in hand. The curatorial strategy for this dynamic, nomadic exhibition facilitates the experience of serial transitioning, both within and between works, between media, between the physical object of the catalogue and the networked vistas to which its QR codes link us. This exhibition also works to create a notion of social sitedness through its inauguration of a "virtual residency" within a private Facebook group. As the artists work on the project over the course of a year, this residency will foster a sense of community, a site of provocation and interaction, though its participants are scattered across various physical locations.

As each artist will link three separate projects successively to the QR code during the year, the project itself provokes revisitation, lingering, an experience of a project that is not only organized serially but also in its variegated contents and contexts insists on shift, flux, and change. The project is nomadic, portable, just as the devices used to transport the viewer from catalog to artwork are also mobile. Instead of site-specificity, in which an artwork is built with attention to the particular features of its location, these works become fundamentally itinerant; the site or sites in which this collection is experienced by the user will inform and be informed by its sudden transformation into a space of exhibition, a location for the display of artworks, which are themselves attendant to the phenomenon of transformation.

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KEY WORDS
ARCHITECTURE, URBAN DEVELOPMENT, POSTWAR,
MEMORY, REFUGEE, CORPORATE IDENTITY

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KEY WORDS
ART OF WAR; OUT OF SIGHT,
OUT OF MIND; NOUVEAU GRID

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KEY WORDS
ALGORITHMIC ART, GEOMETRIC ABSTRACTION,
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KEY WORDS
SHELTER, HOUSING-BOOM, HOUSING-BUST, McMANSION, TEAR-DOWN, DEMOLITION, COMMUNITY, NEIGHBORHOOD, HOMELAND, INSECURITY

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KEYWORDS
GRAND CANYON, FREUD, DREAMS, PICTORAL, PICTURESQUE, LANDSCAPE, VIDEO, ART, TOURIST, TOURISM

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KEY WORDS
EXPERIMENT, ART, FIELD TESTS, DESERT, SITE-SPECIFIC INSTALLATION, SPACE PROGRAM, FAILURES

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KEY WORDS
WEEDS, URBAN, WILD, PLANTS, NATURE,
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KEY WORDS
Story telling, narrative, television, video, American culture, saved by the bell, hawaii-five-o

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KEY WORDS
TRANSIT, PERPETUAL, NOWHERE, DUALITIES,
GEOGRAPHY, SURROGATE

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SCAN^{2}Go

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KEY WORDS

VISUAL MUSIC, ABSTRACT ANIMATION, EXPERIMENTAL FILM, COMPUTER MUSIC, DATA MAPPING, DIGITAL ART, METAPHOR, MUSICAL NARRATIVE

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KEY WORDS

CAUSE AND EFFECT, LONG DISTANCE, MODE AND MAKING, BOUNCE, VISUAL IMPACT, AURAL EMOTIONS, POINTED, DIRECT RESPONSE, ACTS OF KNOWING

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KEY WORDS
INTERVENTION, STREET ACTION, GET OUT THE VOTE, VOTER ENFRANCHISEMENT, COMMUNITY ACTIVISM, WISCONSIN, MILWAUKEE, RECALL, RELATIONAL ART

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KEY WORDS
GLOBALISM, LANDSCAPE, URBAN, CONSUMER, PSYCHE

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KEY WORDS
FERMENT CHEESE, MACHINEPROJECT,
COWS, BAM, PFA, TEMPWERKS

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KEY WORDS
REPHOTOGRAPHY, CHANGE, CROATIA, NEPTUNE,
DIGITAL MEDIA, HISTORY, EPHEMERA

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KEY WORDS
FIRST-PERSON, NARRATIVE, CITY, PUBLIC SPACE, PRIVATE SPACE, ATTENTION

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KEY WORDS
GRID, WEBPAGE, FONT, WEBFONT, CONCEPTUAL

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KEY WORDS
SEMIOTICS, INTERACTIVE OBJECTS, PERFORMANCE,
DATA VISUALIZATION, TEXTILE, TEXT

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KEY WORDS

NEW MEDIA, SCULPTURE, MACHINE, ARDUINO, DECLASSIFIED, SATELLITE, PHOTOGRAPHY, KINETIC

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KEY WORDS
MUSIC, CONTEMPORARY, ANTS, PIANO, SERIAL

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KEY WORDS

METAMORPHOSIS, FLAPBOOK, VIRTUAL BOOK, HERTZIAN, GRID, NONSPACE, PERVASIVE, UBIQUITOUS, REPEATERS, TOWERS, ANTENNAE, TRANSMISSIONS

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KEY WORDS

POLAROID, SELF PORTRAIT, PHOTOGRAPH, EVERY DAY, DECADE, NARRATIVE, MEMORY, METADATA, ANALOG, TIME LAPSE, OBSOLESCENCE

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KEY WORDS
FALL, WINTER, SPRING, SUMMER, ROAD TRIP,
ROAD KILL, LINEUP

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