

# Networked Curatorial Practices\*

\*  
F●OATING  
RE▼VERIE

A digital residency programme  
exploring the relationship between making  
work online and offline.

[www.floatingreverie.co.za](http://www.floatingreverie.co.za)

*Floating Reverie*, a digital residency programme that started in early 2014, consists of two components. The first component, the //2Weeks residency, happens for two weeks, almost every month, when artists are invited to iterate a process, concept or research on a daily basis for the duration of those two weeks.

Participating artists are invited to respond online to the brief: ‘You have 2 weeks. 14 days. 336 hours. 20 160 minutes. What will you do?’ They are encouraged to produce or (check in) online every day for the two weeks – creating a digital-born process and establishing an online practice through the daily repetition of a process, concept or research. This can be in various formats – a final blog post, a Facebook page, a YouTube animation, or a separate website. It is entirely up to the artists to choose.

**“The answer to how new media art differs from video art therefore lies not only in the new kinds of distribution and connectivity offered by the Internet, but also in what the software itself is doing over time.”**

**-Beryl Graham and Sarah Cook, *Rethinking Curating*, 2010, p. 97**

**“With new media technologies, the possibility exists that the mediation can be automated or established by yet another imperceptible routine or algorithm. But the idea that new media art is immaterial is not entirely accurate either.”**

**-Beryl Graham and Sarah Cook, *Rethinking Curating*, 2010, p. 64**

**“.. why do we have to actually have a limit? And you know, in a sense that was what I always loved about *Floating Reverie*, the only limit was the two weeks ... I love that and I always try to kind of do that in my own practice, like there’s no limit. Like let’s go!”**

**-Ilze Wessels, interview with Carly Whitaker, 2023**

residency in a physical space. The *Post-Digital* instance acts as a space for the artist to perform a reimagining and to re-engage with the residency.

Artists are encouraged to interrogate their own experience of the //2Weeks residency through the *Post-Digital* instance, re-examining the process used, the research conducted and how they produced their artwork. This enables artists to take their digital residency and relocate it in a physical, ‘real’ space.

*Floating Reverie* is an ongoing annual experiment. Each residency and artist bring a new dynamic to the process, and each has added insight to the framework.

Participating artists are presented with a framework, and are encouraged to explore it repeatedly throughout the two weeks, dynamically changing their creative process daily. The residency is not location-specific, and exists solely in the digital world, which can be an empowering aspect for many artists.

//2Weeks seeks to provide a space and platform for digital artists to experiment, create and produce, enabling them to produce a body of work online within a specific and dedicated time frame using the online, digital medium. //2Weeks aims to cultivate, initiate and help develop a digital conversation across the city, country, and the globe among artists, digital practitioners, thinkers, writers and makers.

The second component is the *Post-Digital* instance, which occurs at the end of the residency year, when artists are invited back to respond to their residency and process in the form of a physical exhibition display – to effectively reimagine their online

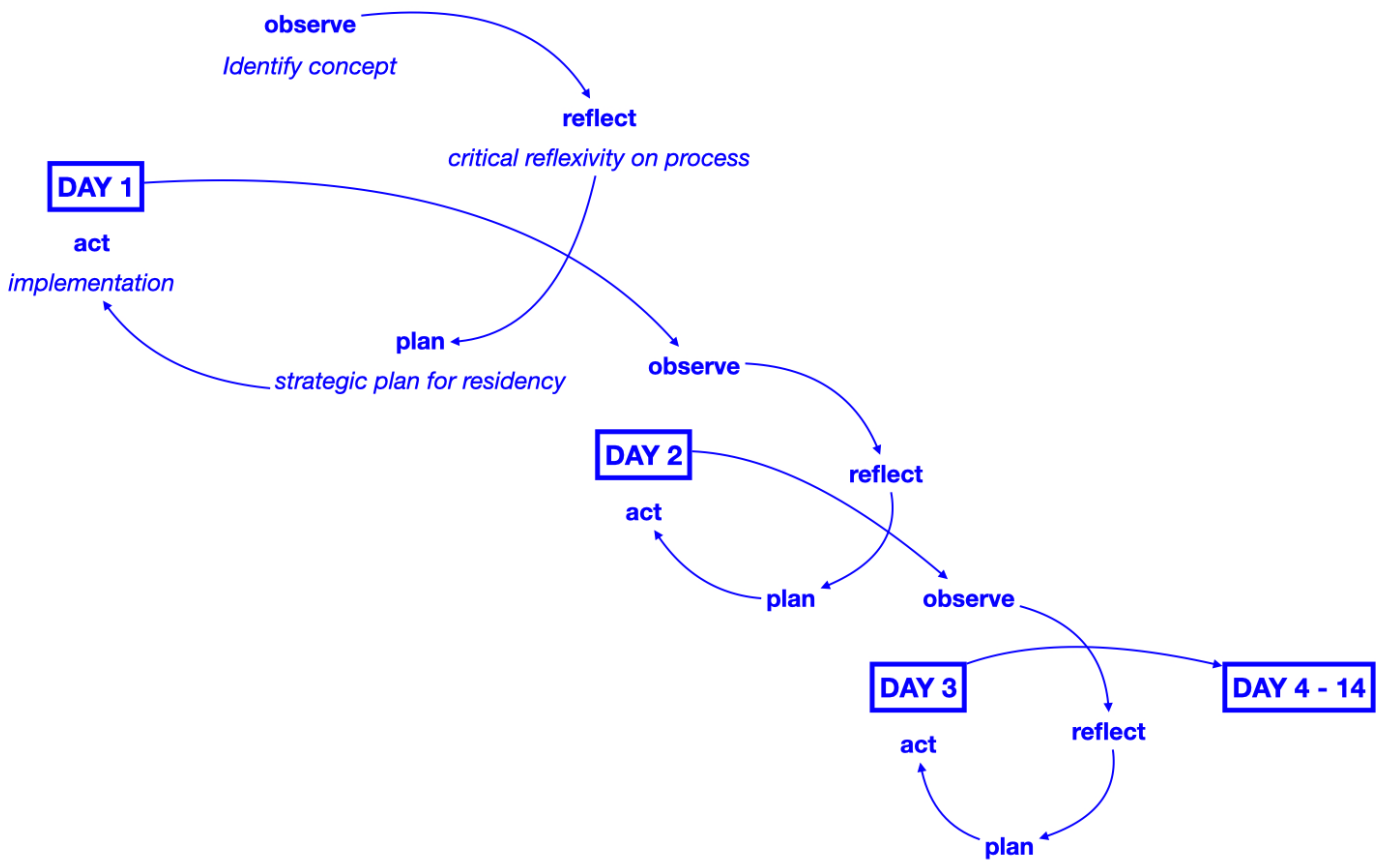
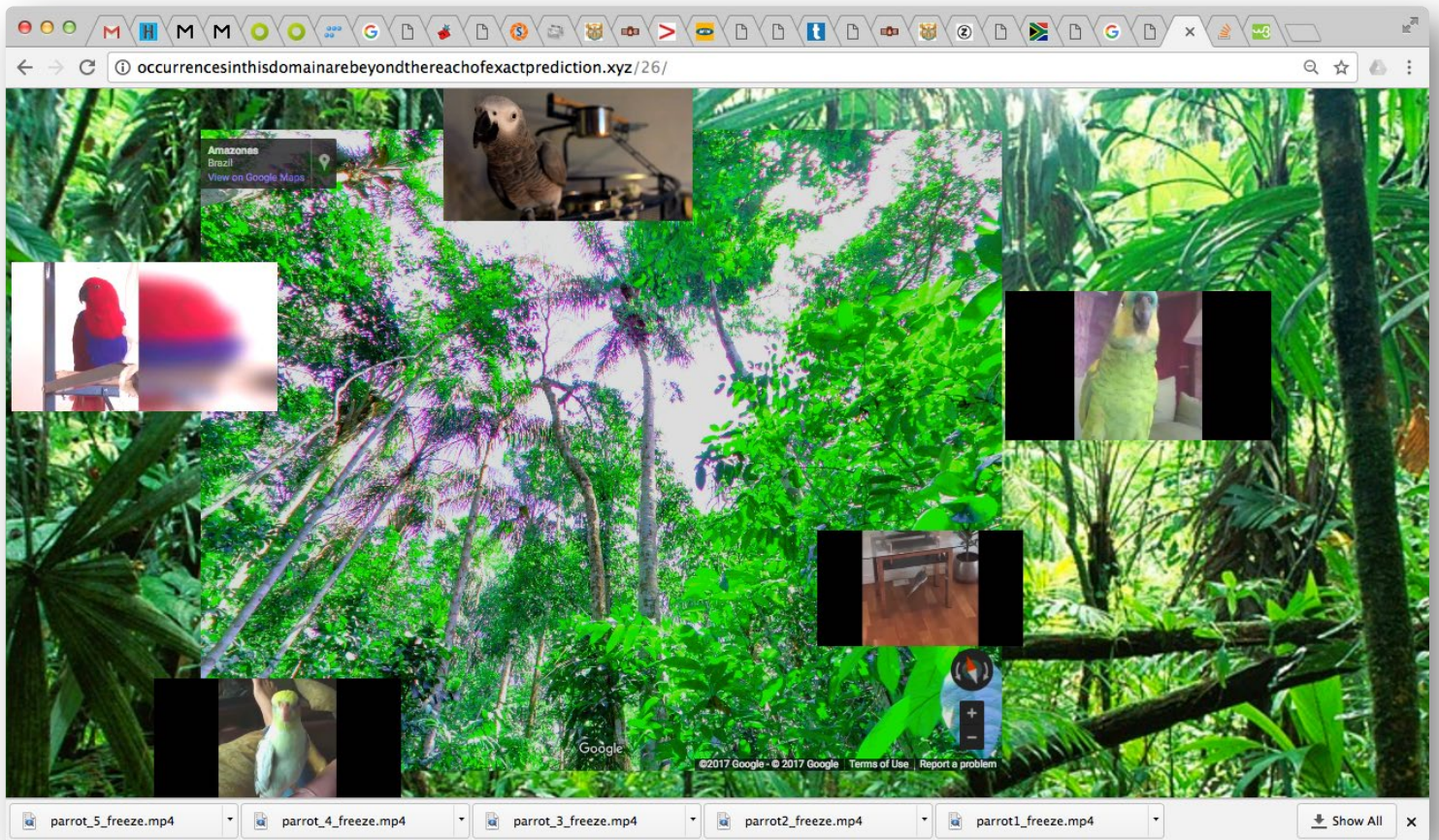
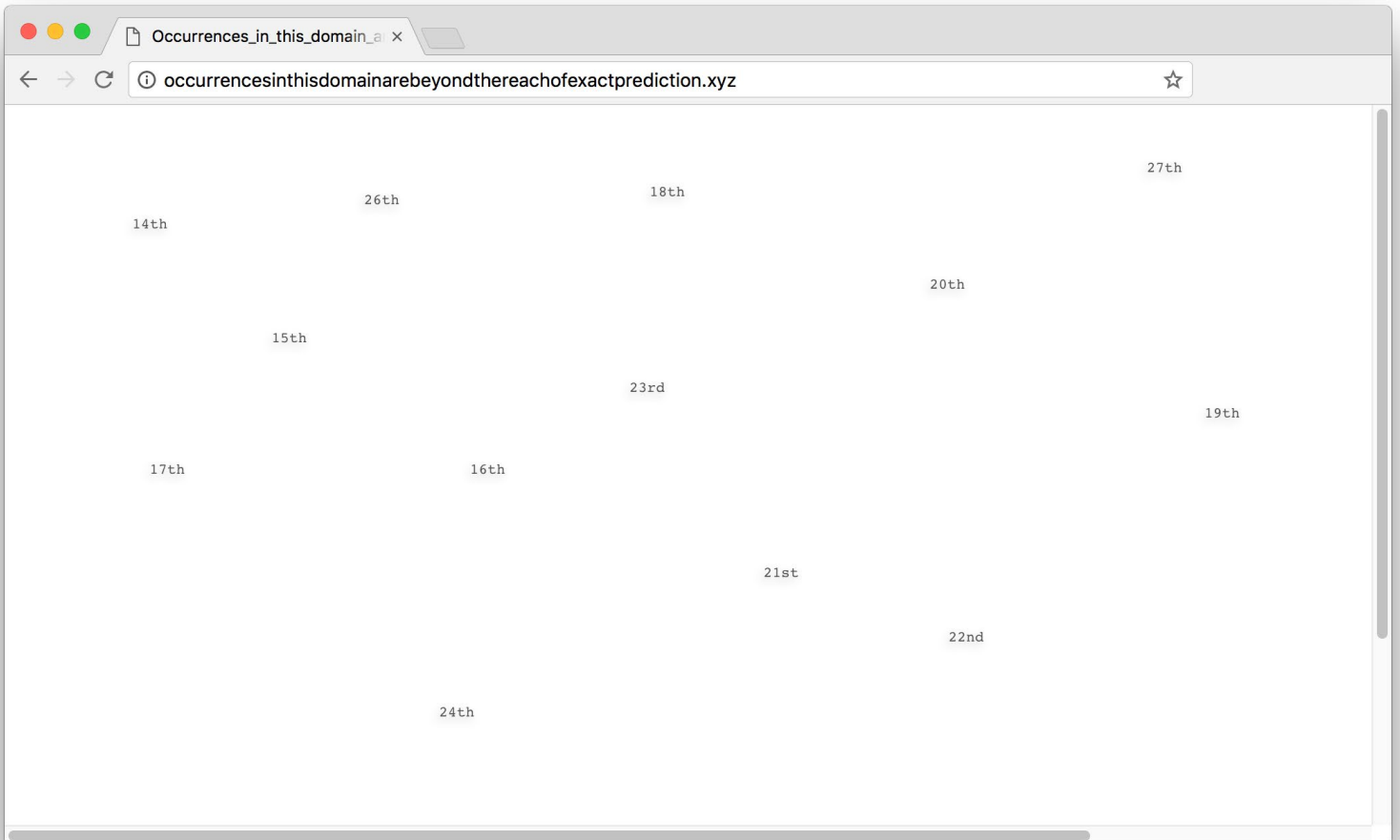


Diagram of action research in the //2Weeks residency



*Occurrences\_in\_this\_  
domain\_are\_beyond\_the\_  
reach\_of\_exact\_prediction\_  
because\_of\_the\_variety\_of\_  
factors\_in\_operation\_not\_  
because\_of\_any\_lack\_of\_  
order\_in\_nature, screenshot  
from Day 13, Miranda Moss  
(2017)*

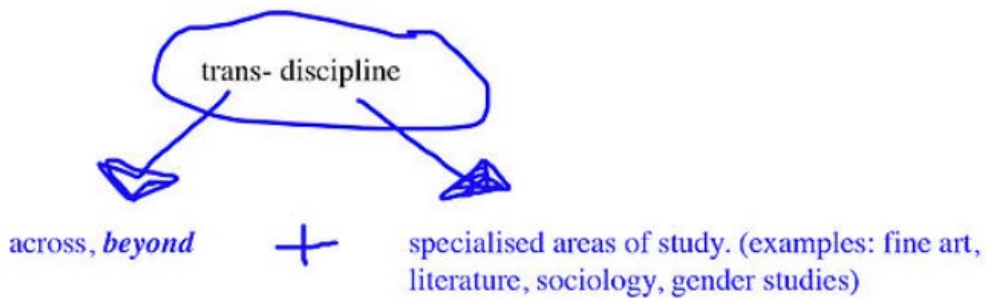


*Occurrences\_in\_this\_domain\_are\_beyond\_the\_reach\_of\_exact\_prediction\_because\_of\_the\_variety\_of\_factors\_in\_operation\_not\_because\_of\_any\_lack\_of\_order\_in\_nature, screenshot from the main navigation page, Miranda Moss (2017)*





Nicolescu, B., 1999, The transdisciplinary evolution of learning, Symposium on Overcoming the Underdevelopment of Learning at the Annual Meeting of the American Educational Research Association, Montreal, Canada.



transdisciplinary learning is education that borrows from multiple disciplines, with the aim of creating knowledge **beyond** what each discipline can offer. By looking into a number of different knowledge spaces, the transdiscipline gains a **contextualised understanding** of something that makes sense of the real world, and helps the learner better understand their position in relation to it.

the love story of specialisation  
and depoliticisation



WOW\_3000ZF : c o n s p  
i r a c y d e - p o l i t i k,  
screenshot from selected  
day, Thuli Gamedze  
(2017)



**“It’s nice to see yourself situated in this kind of digital art scene that is, as we’ve mentioned before, not really established in the country. So to find like-minded people ... And also, [I] have seen that some of the other artists are also not just artists, you know, that they do other stuff outside of that as well, which is exciting. Some of them are designers like me and I’m like, oh cool. You know, ... similar kind of thinking styles ...”**

**-Daniel Rautenbach, interview with Carly Whitaker, 2023**

Reverie, was compiled in the publication *Floating Reverie 5 Years 2014–2019* (2019). It was a poignant, reflective moment in Floating Reverie’s journey. The publication documents, engages, and reflects on the first five years of practice in and around Floating Reverie, and represents a moment where *Floating Reverie* was consolidated and contextualised – providing a definition, and exploring the initial impact it is perceived to have had. Four participating artists were invited to write critical essays for the publication: Tegan Bristow, Brooklyn J. Pakathi, Daniel Rautenbach, and myself. This enabled a broader discussion to occur around the residency programme, the South African digital art context, internet and post-internet art, and content generation. I also interviewed MJ Turpin and Matthew Dean Dowdle from Kalashnikovv Gallery, and Jayne Crawshay-Hall and Maaïke

The residency programme has naturally shifted and is becoming a more process-orientated research residency as opposed to a conventional residency focused solely on the creation of an art object or exhibition. Artists use varying methods during their //2Weeks residency, but ultimately an iterative practice over the duration of the residency emerges.

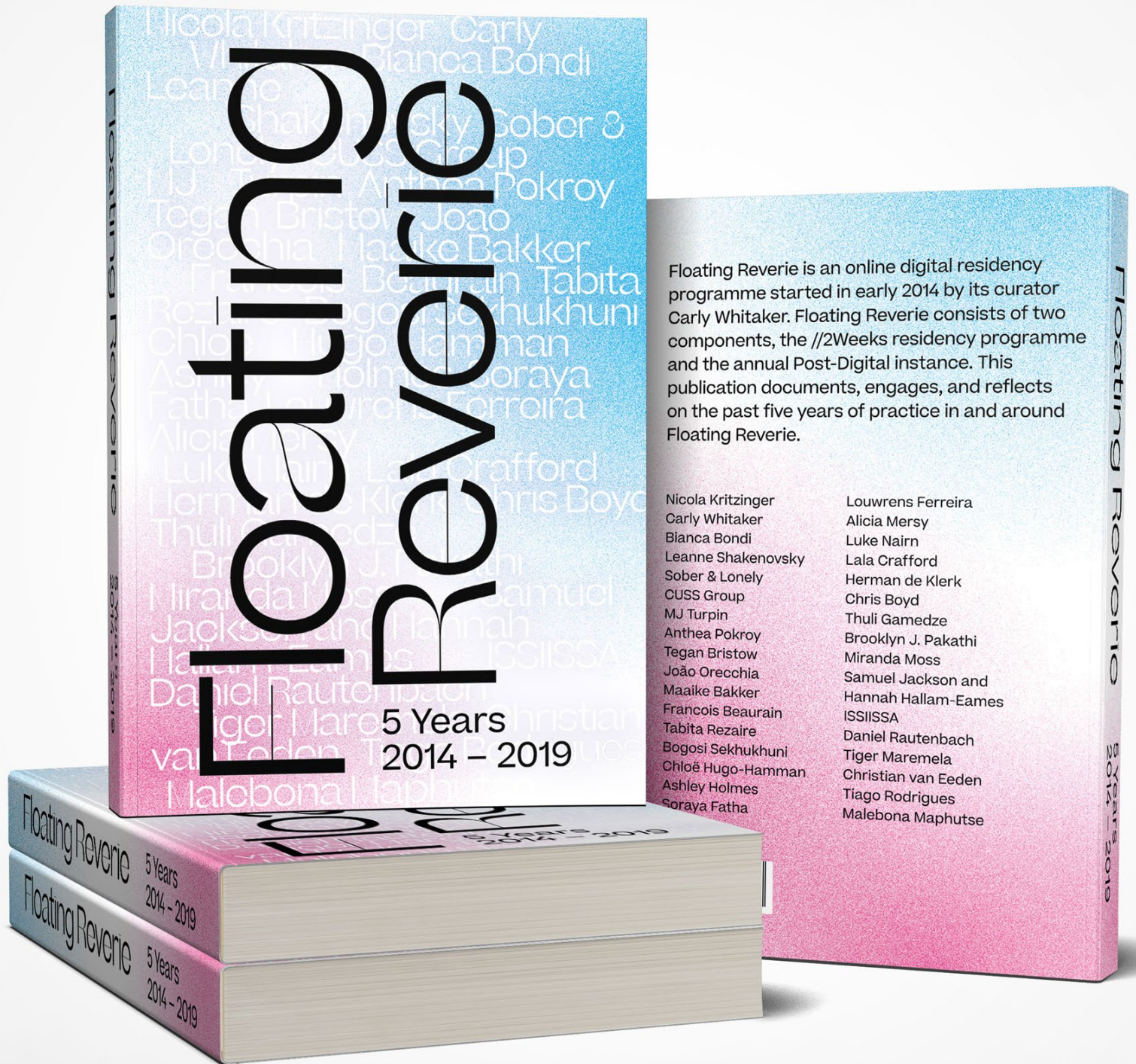
The documentation and discourse from the residency programme, produced during the first five years of running Floating

Bakker from NO END Contemporary Art Space, as both galleries had hosted *Post-Digital* instances.

**“The answer to how new media art differs from video art therefore lies not only in the new kinds of distribution and connectivity offered by the Internet, but also in what the software itself is doing over time.”**

**-Beryl Graham and Sarah Cook, *Rethinking Curating*, 2010, p. 97**

For a full view of the *Floating Reverie* archive, visit: [www.floatingreverie.co.za](http://www.floatingreverie.co.za).



# Floating Reverie

5 Years  
2014 - 2019

Floating Reverie is an online digital residency programme started in early 2014 by its curator Carly Whitaker. Floating Reverie consists of two components, the //2Weeks residency programme and the annual Post-Digital instance. This publication documents, engages, and reflects on the past five years of practice in and around Floating Reverie.

- |                    |                     |
|--------------------|---------------------|
| Nicola Kritzinger  | Louwrens Ferreira   |
| Carly Whitaker     | Alicia Mersy        |
| Bianca Bondi       | Luke Nairn          |
| Leanne Shakenovsky | Lala Crafford       |
| Sober & Lonely     | Herman de Klerk     |
| CUSS Group         | Chris Boyd          |
| MJ Turpin          | Thuli Gamedze       |
| Anthea Pokroy      | Brooklyn J. Pakathi |
| Tegan Bristow      | Miranda Moss        |
| João Orecchia      | Samuel Jackson and  |
| Maiike Bakker      | Hannah Hallam-Eames |
| Francois Beaurain  | ISSIISA             |
| Tabita Rezaire     | Daniel Rautenbach   |
| Bogosi Sekhukhuni  | Tiger Maremela      |
| Chloë Hugo-Hamman  | Christian van Eeden |
| Ashley Holmes      | Tiago Rodrigues     |
| Soraya Fatha       | Malebona Maphutse   |

*Floating Reverie 5 Years  
2014-2019, self-published  
(2019)*

To view the five-  
year publication, click  
[here](#).

**“It definitely led to new opportunities. I think people seeing my work, seeing the work that I produced within that space and the type of project that it was, it definitely has helped people understand what kind of thinking I have in my approach to making work. I think the two-weeks model is a good thing because you’re not just making one thing, you’re making multiple things. And so people begin to see what kind of a methodology you use. And I think that that’s very valuable.”**

**-Daniel Rautenbach, interview with Carly Whitaker, 2023**





## Brooklyn J. Pakathi

*my feelings are here, somewhere, 2018*  
Digital Prints

an ongoing series of self-dialogue 🗣️ manifested through the often complex relationship 🤝 with digital anxieties of being. brooklyn j pakathi reflectively focuses his gaze 👁️ on notions of emotional healing 🌈 and mandatory time out 🕒 to address mental well being 🧠.

there's a particular trend of self-care 🌿 but how do we actually make a note 📝 of prioritizing it? can self-care only be applied as a means of distress tolerance 🧘 or checked as a coping skill ✓ or is there a greater demand for daily holistic cleansing 🧼 ?

the quality of the work 🎨 is an innately inventive process that offers space 🕒 and time for the unwind, a letting go into the creative flow 🌊 of the now moment and trusting the process of release and recharge. the challenge 🏋️ is to become curious about stillness 🧘.

Credits: In searching for the connectors of cause, meaning and sense of resolve, Brooklyn J's work fundamentally speaks to the tragic vulnerability of romance. he explores these themes of an existential nature, plagued by fragility, through video vignettes, digital observations, and photographic interrogations.

**“The curatorial politics of exhibiting dematerialized and network-based art are limited not just to its selection, but also to its installation.”**

**-Beryl Graham and Sarah Cook, *Rethinking Curating*, 2010, p. 83**

**“Imbuing digital material with fantasy today is not a retro act of mythologizing; it continues as a survival mechanism. Using the Internet to play perform, explore still has potential. Giving ourselves this space to experiment perhaps brings us closer to a projection of a ‘sustainable/future’”**

**-Legacy Russell, *Glitch Feminism*, 2020, p. 22**

# Post-Digital IV 2016/2017 (2018)

25 / 01 / 2018

POSTDIGITAL 2016/2017

FLOATING REVERIE X

*Post-Digital IV 2016/2017* was held at the Kalashnikov Gallery in Johannesburg in February 2018. An excerpt from the 5 Year publication, adapted from previous catalogues, explains the intention and role behind this exhibition:

***Post-Digital IV 2016/2017* is about concept, process, and residency. *Post-Digital IV 2016/2017* is a re-imagining and engagement with the residencies from 2016 and 2017. *Floating Reverie* has encouraged the artists to maintain the essence of the digital residency during //2Weeks, along with the process and research. Artists are encouraged to engage with their own experience during the residency. With this consideration and further development, artists are taking their initial engagement and relocating it from a virtual, digital space, into a physical, real space. What happens offline? What happened online?**

For *Post-Digital IV 2016/2017*, screen recordings of the //2Weeks residencies were included on small tablets, which were displayed alongside each *Post-Digital* artwork to communicate the relationship between the two components.

To view the *Post-Digital IV 2016/2017* Curator's Notes (which discusses both the //2Weeks residency and the *Post-Digital* artworks), click [here](#).



*my feelings are here,  
somewhere, Brooklyn J  
Pakathi (2018)*



*my feelings are here,  
somewhere, Brooklyn J  
Pakathi (2018)*



*The Citrus Saga pt. 1*  
(stolen fruits are the  
sweetest), Miranda Moss  
in collaboration with Oliver  
Walkhof (2018)



The Citrus Saga pt. 1 (stolen fruits are the sweetest), close up of installation, Miranda Moss in collaboration with Oliver Walkhof (2018)

Brangelina, 2018, Hannah Hallam-Eames and Sam Jackson, (2018)



**“Just as physical institutions lack intelligence and awareness, so do institutions of the digital – Facebook, Twitter, Instagram, Snapchat, TikTok. These are the institutions (re)defining the future of visual culture; they are also, without question, deeply flawed.”**

**-Legacy Russell, *Glitch Feminism*, 2020, p. 23**

Artists participating in  
*Post-Digital IV 2016/2017* were:

Alicia Mersy

Luke Nairn

Lala Crafford

Chris Boyd

Brooklyn J. Pakathi

Miranda Moss in collaboration  
with Oliver Walkhoff

Samuel Jackson and

Hannah Hallam-Eames

# //2Weeks special edition (2020)

Chloë Hugo-Hamman

Neil Badenhorst

ISSIISSA

Nicola Kritzinger

Luke Nairn

Zika Crowned

Malebona Maphutse

MJ Turpin

//2WEEKS *special edition*  
17 - 30 April 2020

The *//2Weeks special edition* of 2020 was a significant ‘moment’ for the *//2Weeks* residency, occurring when it did at the beginning of the global Covid-19 pandemic. Inspired by conversations with the artist ISSI\_ISSA, it was given added impetus by the initial two-week extension of the South African lockdown. The *//2Weeks special edition* was an open invitation to all previous residency artists to participate once again, this time offering them an opportunity to reimagine their past residency on a new or similar platform. The project remained focused on process, practice and research, and was positioned as an opportunity to develop an idea – no matter how complete or incomplete.

The corresponding *Post-Digital 2019/2020 special edition* was a re-imagining of the *//2Weeks* online digital residencies, that took place in 2019, and the *special edition* in 2020. It is a reflection, a re-imagining and re-engagement of an experience, process and practice, and an interrogation of the residency..

To view the post-residency interview, click [here](#).



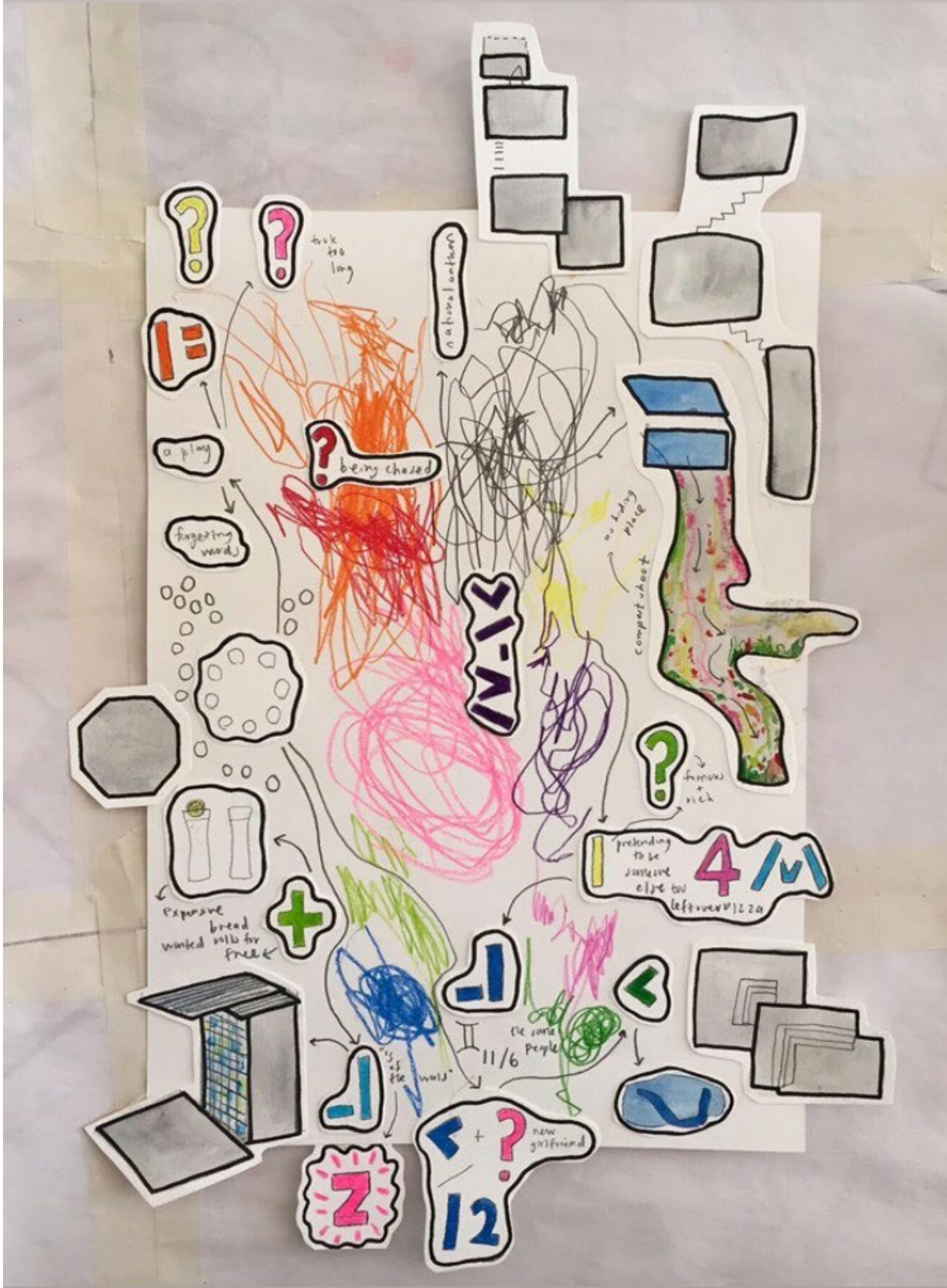
Portalling, Chloë Hugo-Hamman, screenshots from selected days of residency, (2020)



chloehugohamman 11h



Day 11/14 and 31/35

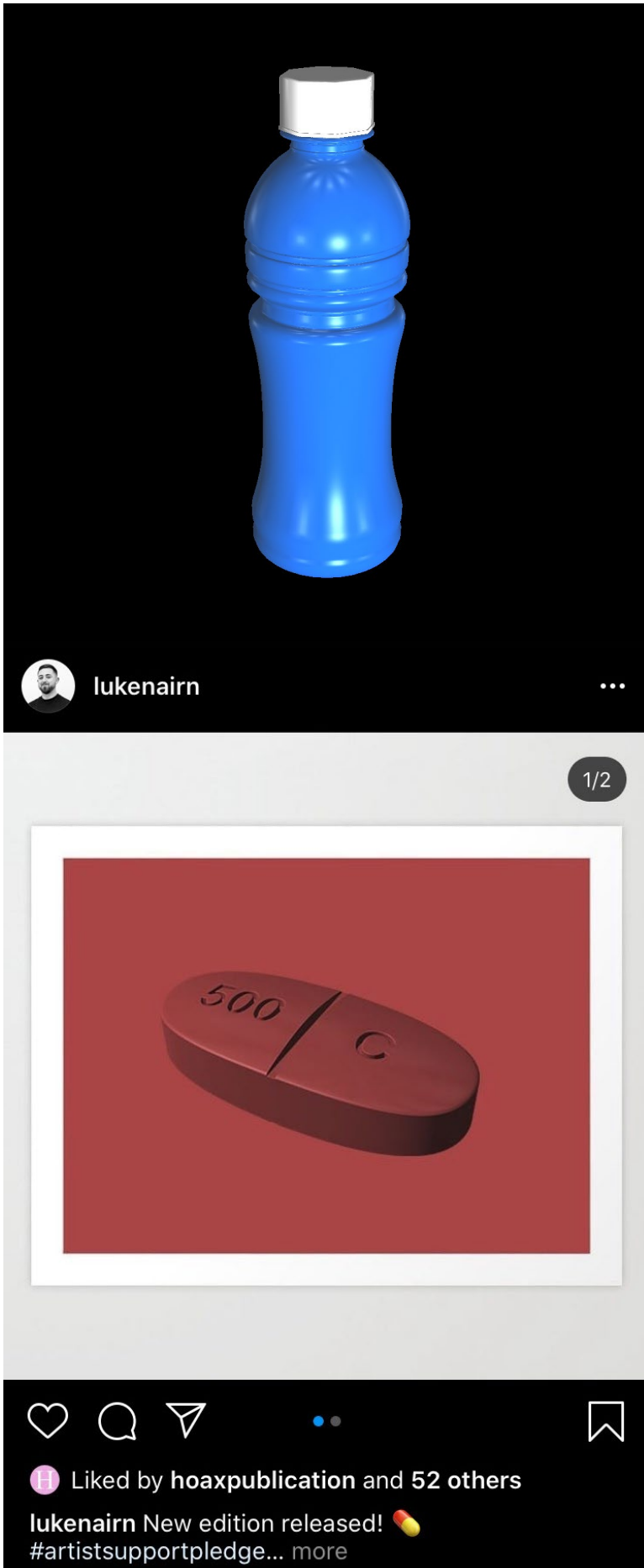


@floatingreverie  
residency

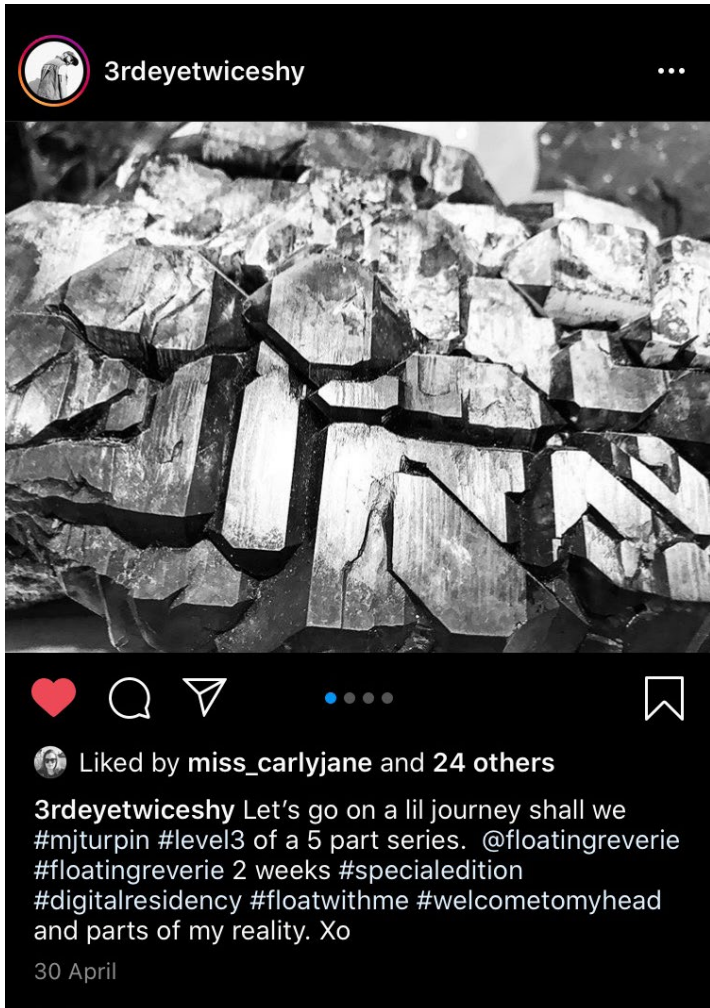


Send message





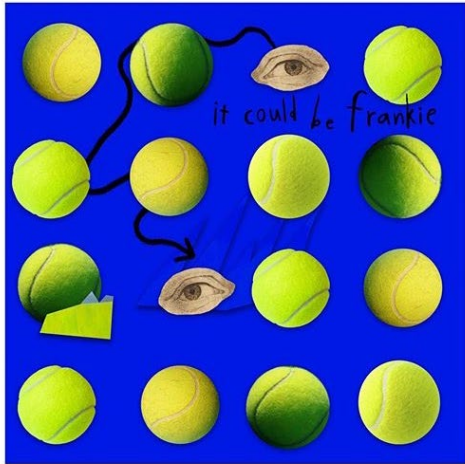
*The objects that live within, screenshots from selected days of residency, Luke Turk (2020)*



who the fuk actually knows  
what the fuck is going on?,  
screenshots from selected  
days of residency, MJ  
Turpin (2020)



1/6



Liked by [jcrawshay](#) and 49 others

**stronganimals** these are the days my friends, and these are the days (essential items pt. I) .



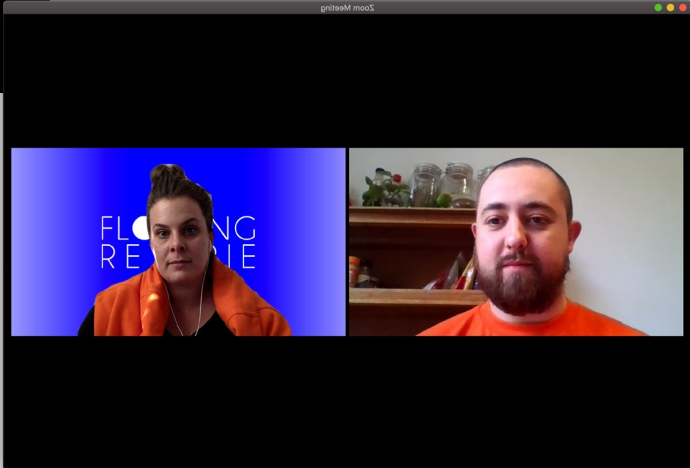
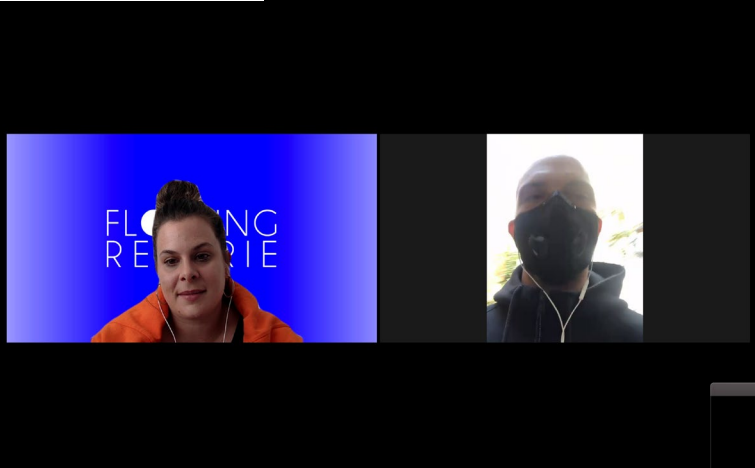
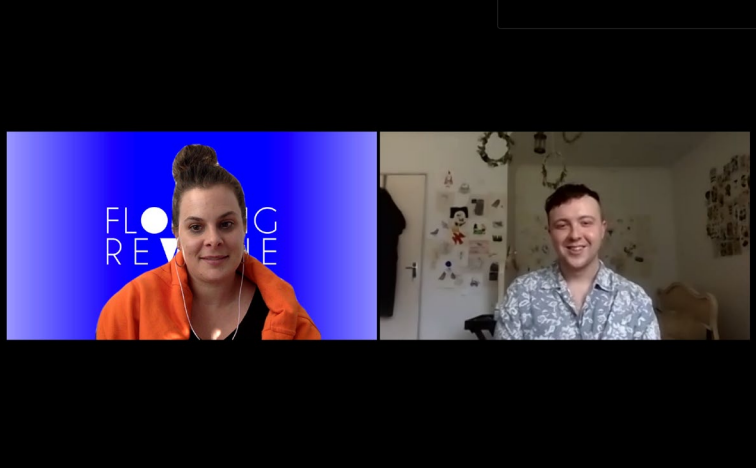
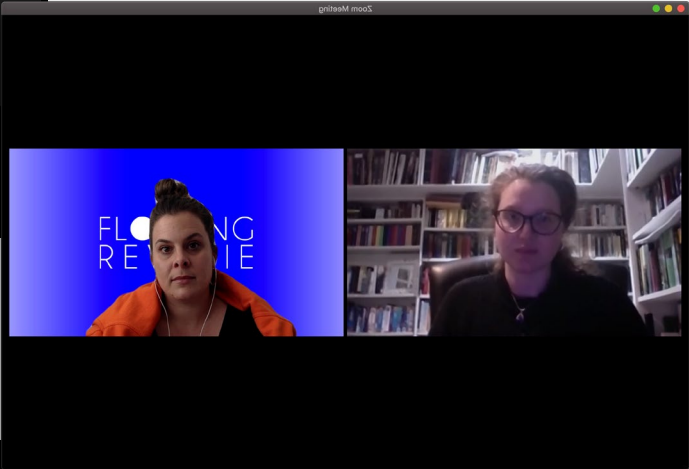
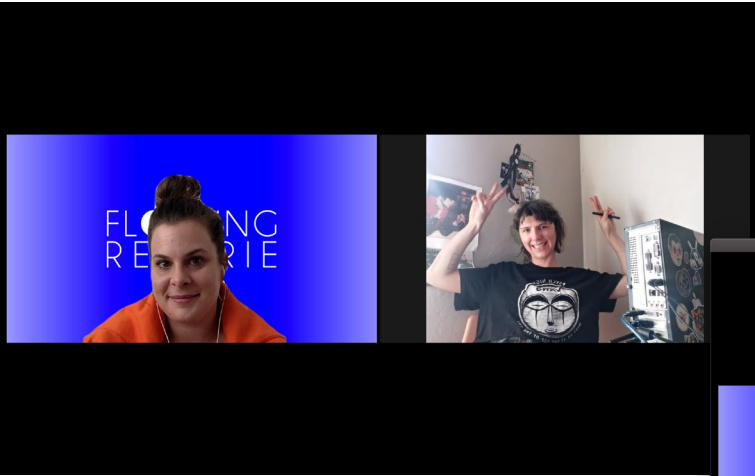
2/10



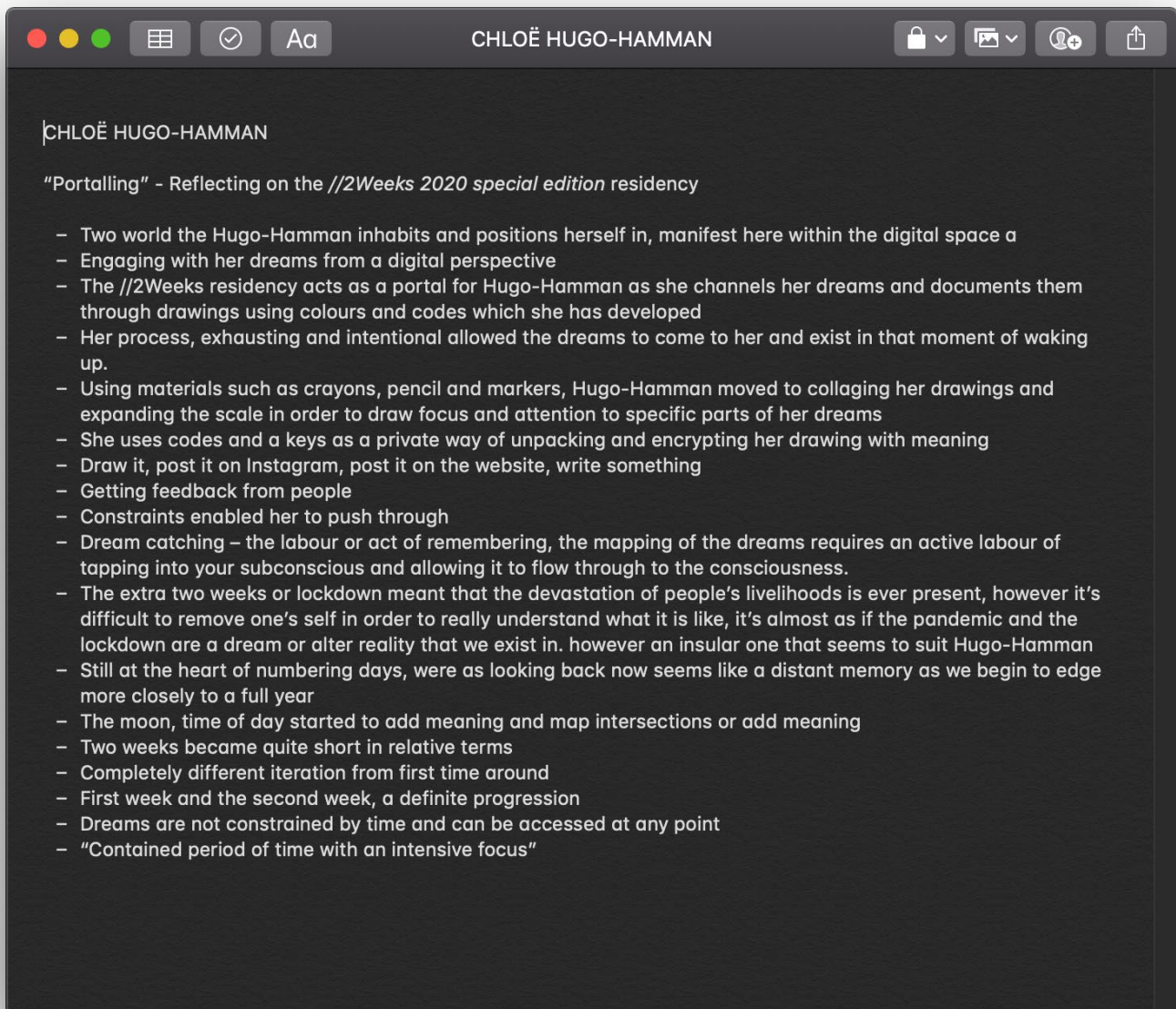
Liked by [miss\\_carlyjane](#) and 39 others

**stronganimals** Title: lol I'm watching bad student films on YouTube cause the WiFi router broke :( also we now have a lot of lemons for some... more

MAKING SENSE 2.0,  
screenshots from  
selected days of  
residency, Neil Badenhorst  
(2020)



Screenshots from post-residency interviews, (2020)



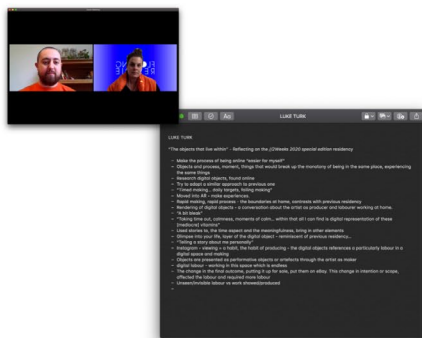


*Speaking in Dream*,  
 installation view of artwork  
 and exhibition, Chloë Hugo-  
 Hamman, image by Anthea  
 Pokroy (2021)



*stay-at-home superstar*  
(2021), installation view  
of artwork and exhibition,  
Neil Badenhorst, image  
by Anthea Pokroy  
(2021)

As part of the *Post-Digital 2019/2020 special edition*, the exhibition, catalogue containing curatorial notes, and the post-residency interviews were presented online on Artpool, which allowed the curatorial notes to be accessed while viewing the physical exhibition. Each artist and artwork have corresponding Artist Notes and Curatorial Notes that have been compiled from interviews, which are also accessible online on Artpool. This information was compiled progressively throughout the duration of the exhibition, so that the audience or viewers or users could interact with different components at different points in the exhibition. These notes and documentation of artworks have also been compiled into digital publications.



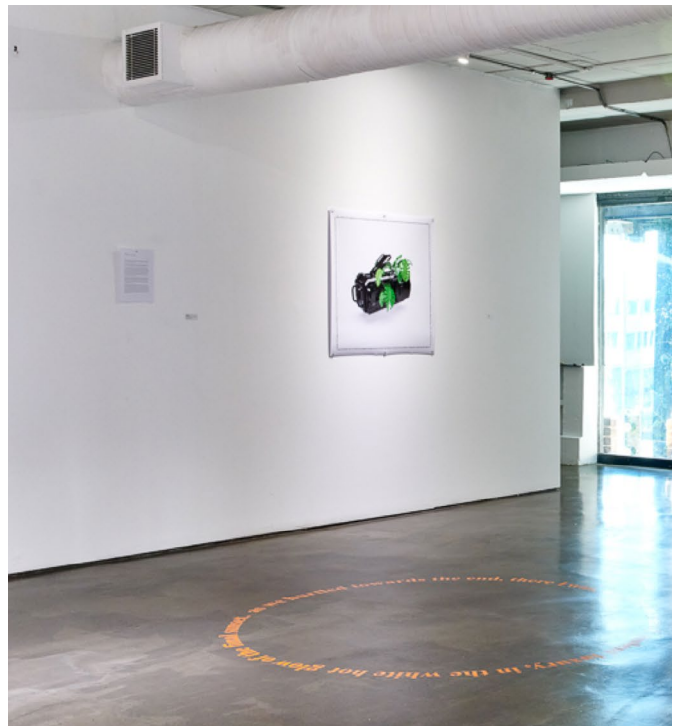
**LUKE TURK**  
**"THE OBJECTS THAT LIVE WITHIN" (2020)**  
[https://www.instagram.com/luke\\_turk/](https://www.instagram.com/luke_turk/)

The objects that live within is a new series of digital objects that are being produced over the course of the exhibition period. These objects are being produced as a response to the current global pandemic. The objects are being produced as a response to the current global pandemic. The objects are being produced as a response to the current global pandemic.



**LUKE TURK**  
**"THE HOT WHITE GLOW OF THE FINAL SUNSET" (2021)**  
**"PLANTLAB" (2021)**  
[https://www.instagram.com/luke\\_turk/](https://www.instagram.com/luke_turk/)

The white hot glow of the final sunset is a new series of digital objects that are being produced over the course of the exhibition period. These objects are being produced as a response to the current global pandemic. The objects are being produced as a response to the current global pandemic.



*Post-Digital 2019/2020 special edition*, extract from catalogue with curatorial notes and installation view, (2021)

To view the *Post-Digital 2019/2020 special edition* Curator Notes, click [here](#).

Artists participating in  
*//2Weeks special edition* were:

Malebone Maphutse

Nicola Kritzinger

MJ Turpin

ISSI ISSA

Luke Turk (Nairn)

The screenshot displays the Art Curator Grid website interface. The browser address bar shows the URL: [artcuratorgrid.com/online-exhibition/2021-02-06-postdigital-20192020-special-edition](https://artcuratorgrid.com/online-exhibition/2021-02-06-postdigital-20192020-special-edition). The page title is "Post-Digital 2019/2020 special edition".

The navigation menu includes: Exhibition Map (selected), Curatorial Text, Artwork List, Artist Info, More Info, and Comments. The right sidebar contains: Create Post, Exhibitions, Venues, Network, My profile, and Notifications. Below the navigation is a "Share" button, a "Like" button (with 1 like and 181 followers), and "Edit Exhibition" and "Delete Exhibition" buttons.

The main content area features an "Exhibition Map" on the left, which is a blue background with a network of white and blue nodes connected by lines. The right sidebar lists six artworks:

- 01 CHLOË HUGO-HAMMAN Speaking in Dream 2021
- 02 //2Weeks special edition - Cur...
- 03 ISSI\_ISSA Soft Where? A vexillum to the ... 2021
- 04 ISSI\_ISSA Augmented Circulation Crops: ... 2021
- 05 //2Weeks special edition - Cur...
- 06 NEIL BADENHORST stay-at-home superstar 2021

Post-Digital 2019/2020 special edition, screenshot of exhibition on Artpool, (2021)

To view the Post-Digital 2019/2020 special edition on Artpool, click [here](#).

# Floating Reverie – Data Archive (2014–2022)

The *Floating Reverie – Data Archive* is a database compiled to help provide insight into qualitative information about the residencies. It has gone through various iterations, and is now live on a [publicly accessible page](#) on Notion.

**Floating Reverie - Data Archive (2014 - 2022)**  
An archive of data gathered from the artists who have participated in the Floating Reverie residency programme from 2014 - 2022.  
For more information on the residency programme, please visit [www.floatingreverie.co.za](http://www.floatingreverie.co.za).

Full View Table Filter Sort Q

Aa ARTIST name	Year	@ email / contact	artist website	Location / City	# Age	type of artist / medium
Nicola Kritzinger	2014	+ 27 (0) 82 55 20 369 kritzinger.n@gmail.com	<a href="https://nicolakritzinger.wordpress.com">https://nicolakritzinger.wordpress.com</a>	Johannesburg	27	writer
Carly Whitaker	2014	whitaker.carly@gmail.com	<a href="http://www.carlywhitaker.co.za">www.carlywhitaker.co.za</a>	Johannesburg	29	digital art
Bianca Bondi	2014	biancambondi@gmail.com	<a href="http://www.biancambondi.com/">http://www.biancambondi.com/</a>	Paris	27	multidisciplinary
Leanne Shakenovsky	2014	lshakenovsky@gmail.com	<a href="http://www.leanneshakenovsky.co.za">www.leanneshakenovsky.co.za</a>	Johannesburg		multidisciplinary

COUNT 47 COUNT 47

*Floating Reverie – Data Archive*, screenshot of archive on Notion, (2023)

**“Art takes place in the playground where the internet exists as a component part, as is the case on any other level of our lives. Simply put, the relationship between reality and its online mirror has changed to the point where the real and the digital have merged into a single thing: isn’t Google real? It’s not a matter of a generational shift from an older generation of artists that looked at the internet as a way to escape the art world and its unique production and distribution medium to a younger generation reconciled with the white cube, which enjoys Photoshop as well as acrylic paint, simulations as well as matter, ethereal codes as well as solid installations.”**

**-Dominico Quaranta, “Internet state of mind: where can medium specificity be found in digital art?”, *Mass Effect*, 2015, p. 425**

The screenshot shows a Notion data archive table with the following columns: Location / City, # Age, type of artist / medium, type, Residency Title, //2weeks date, platform, and residency UR. The table contains several rows of data, each representing a residency entry with associated details like dates, platforms, and URLs.

Location / City	# Age	type of artist / medium	type	Residency Title	//2weeks date	platform	residency UR
Auckland Sydney	24	writer digital art multidisciplinary video sound	cross residency - collabor	Brangelina	September 1, 2017	own site	brangelinathefru
Johannesburg	29	multidisciplinary digital art	independent	14 Vases	March 1, 2018	instagram	https://www.insta ssa/
Cape Town	26	multidisciplinary digital art writer video installation	independent	Content Generator	April 1, 2018	own site	https://danielrau t-Generator
Johannesburg		digital art	independent	These are the memes that will save us	July 1, 2018	instagram	https://www.insta 3saviour/
Cape Town	41	multidisciplinary new media	independent	Remind Me Tomorrow	August 1, 2018	tumblr youtube instagram own site	https://r3m1ndm press.com/ https://www.insta ndm3t0m0rr0w/ https://www.yout /UCKBsZlu5FzyE https://r3m1ndm lr.com/
Cape Town	30	multidisciplinary sculpture installation video new media	independent	Now For Something A Little Lighter	September 1, 2018	own site instagram	: https://www.now m https://www.insta odrigues.co/
Johannesburg		sculpture	independent	Skand Katimela Tentei	October 1, 2018	instagram	https://instagram

*Floating Reverie – Data Archive, screenshot of archive on Notion, (2023)*

## **Summary of key residency statistics:**

**46 artists in total**

**36 artists in South Africa**

**12 artists are people of colour**

**31 artists are white**

**3 collectives**

**37 independent artists**

**2 cross-residency collaborations**

**16 artists used Instagram**

**12 artists developed their sites**

**14 digital artists**  
**3 new media artists**  
**12 video artists**  
**5 sound artists**  
**8 installation artists**

**20 artists were not classified as  
digital artists, new media, video,  
sound or installation artists**

# Floating Reverie website (2022–2023)

The *Floating Reverie* [website](#) acts as an archive – a collection of all of the //2Weeks residencies, *Post-Digital* instances, and interviews or articles published on the programme.

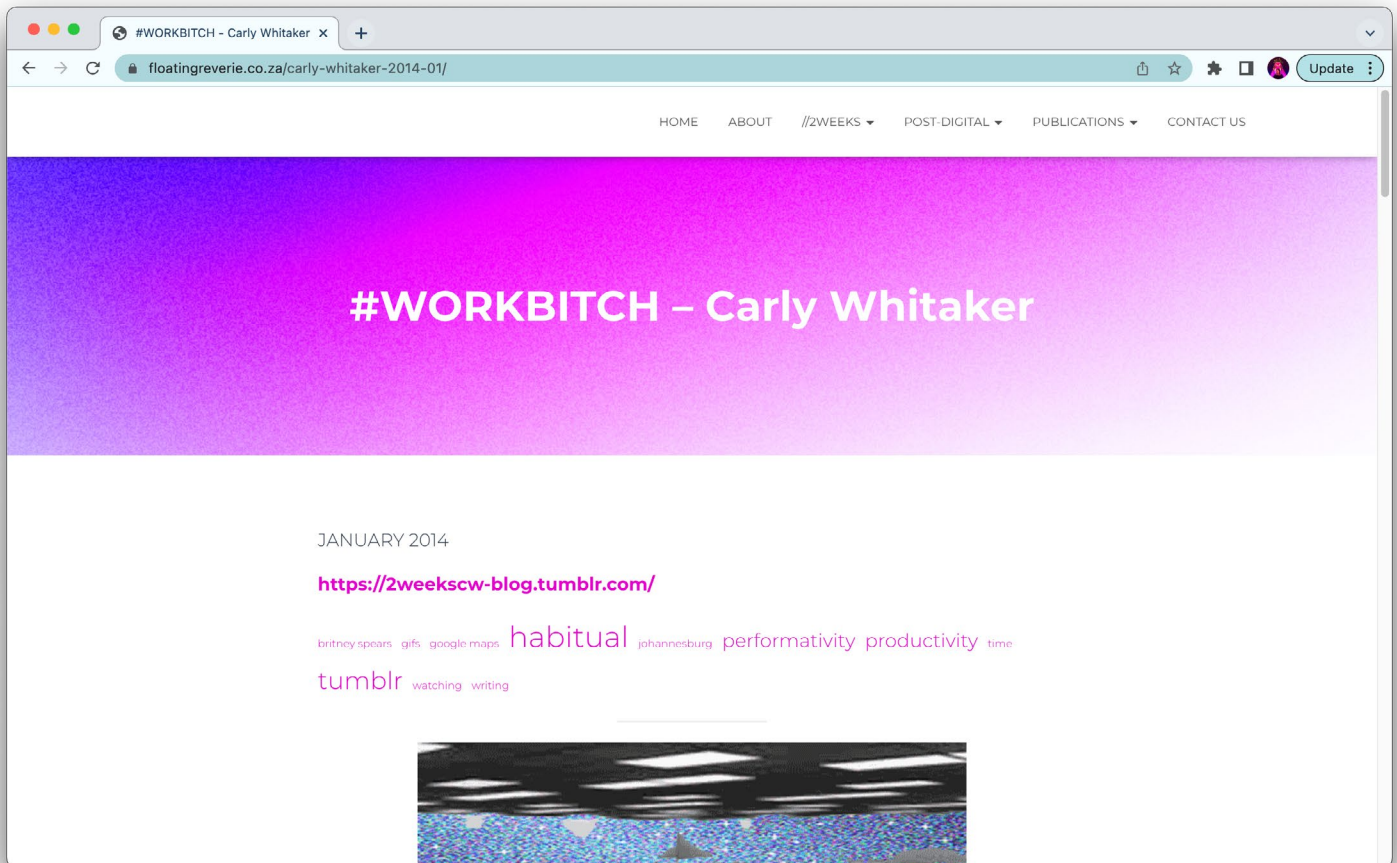
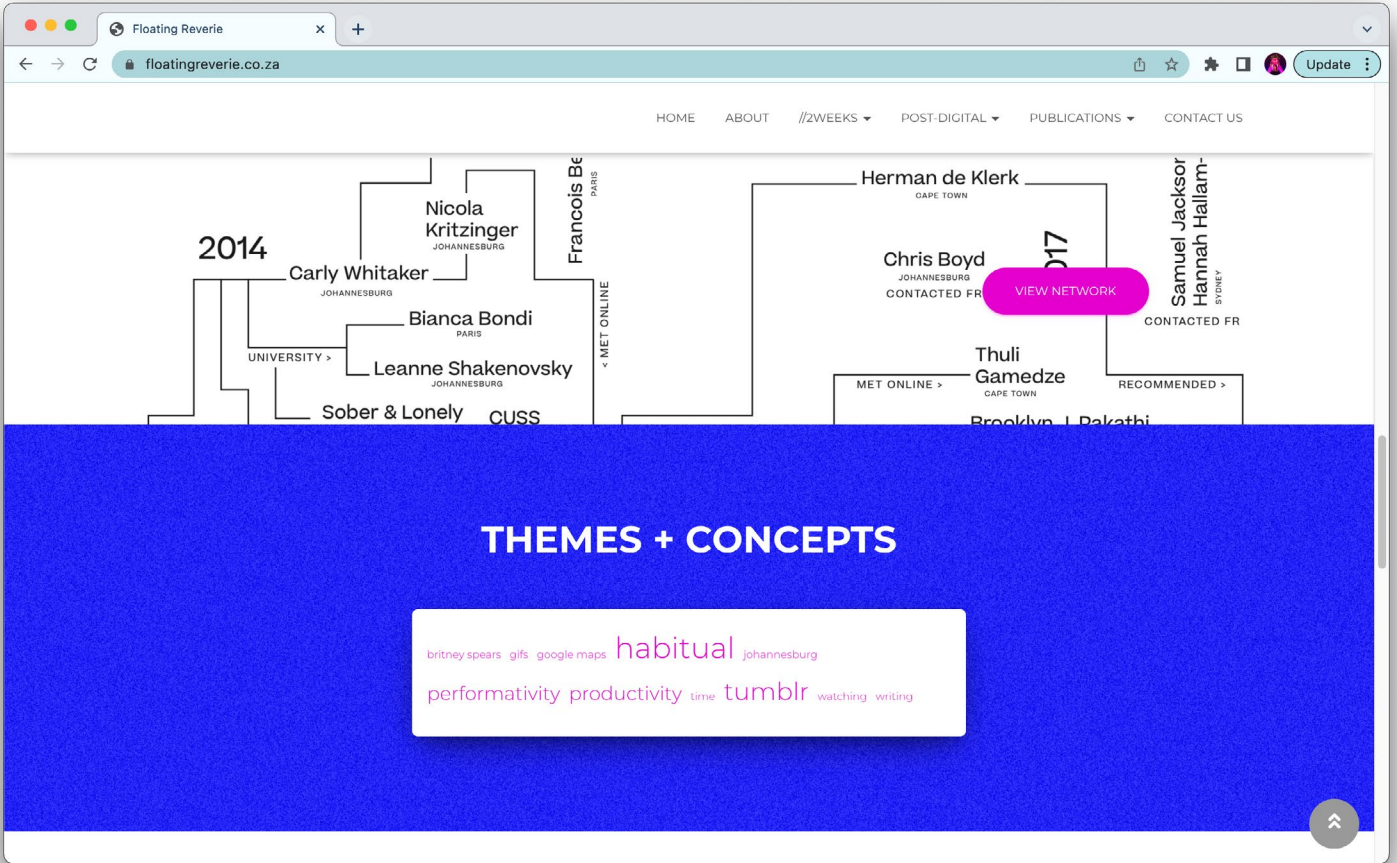
The archive reflects the scale of the programme, presents accurate documentation of the programme and all of the participating artists, indicates the relationship between the //2Weeks residency and corresponding *Post-Digital* instance, presents the overlapping themes in the different //2Weeks residencies, and additionally reflects the networked methodology used throughout the process.

**“And, in a sense, *Floating Reverie* actually validated a lot of the questions I had about the importance of virtual matter, virtual gravity’s virtual, virtual materials, and all those aspects of architecture that we take for granted and devalue in the architectural practice ... It’s been a very wonderful journey with you because I think it’s validated a lot of the things that I was ... thinking in architectural space, but validated within the art ... aspect genre life. We asked these questions here about practice and we ask these questions about language, and it’s not weird, it’s actually critical and important.”**

**-Ilze Wessels, interview with Carly Whitaker, 2023**

For a full view of the *Floating Reverie* archive, visit the [website](#).

*Opposite page: Floating Reverie website, screenshot of tags integrated into the homepage, (2023)*



RESIDENCY TITLE

JANUARY 2014

ARTIST NAME

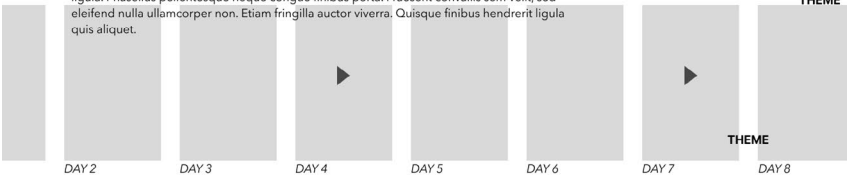
THEME

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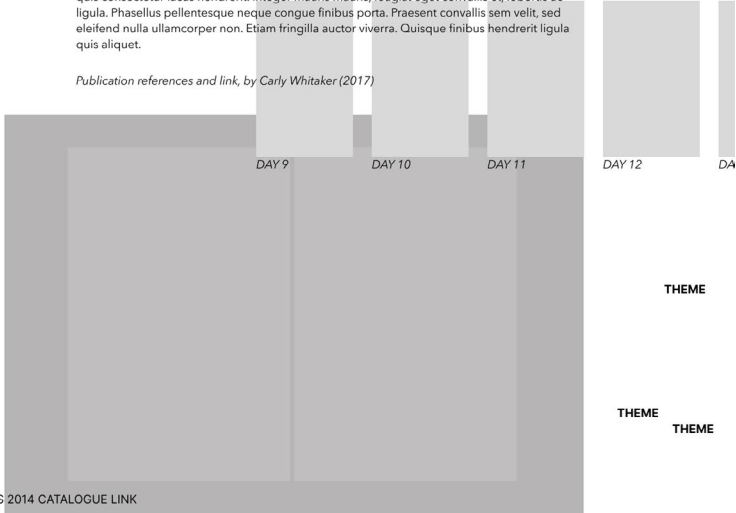
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**Curatorial Notes:** Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec in eros vehicula, pellentesque erat ut, elementum est. Etiam porta pellentesque lacinia. In consectetur diam id erat laoreet, quis consectetur turpis varius. Orci varius natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec ultricies elit vel arcu mollis, quis consectetur lacus hendrerit. Integer mauris mauris, feugiat eget convallis et, lobortis ac ligula. Phasellus pellentesque neque congue finibus porta. Praesent convallis sem velit, sed eleifend nulla ullamcorper non. Etiam fringilla auctor viverra. Quisque finibus hendrerit ligula quis aliquet.

THEME

Publication references and link, by Carly Whitaker (2017)



//2WEEKS 2014 CATALOGUE LINK

POST-DIGITAL 1 2014 LINK

Wireframe for template of //2Weeks residency page on Floating Reverie website, (2023)

POST-DIGITAL I 2014

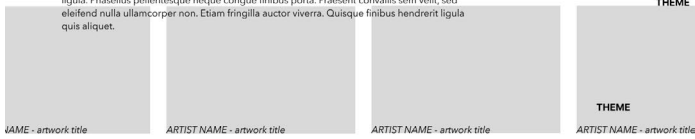
APRIL 2014

ARTIST NAME, ARTIST NAME, ARTIST NAME, ARTIST NAME  
ARTIST NAME, ARTIST NAME, ARTIST NAME

THEME



**Post-Digital Description:** Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec in eros vehicula, pellentesque erat ut, elementum est. Etiam porta pellentesque lacinia. In consectetur diam id erat laoreet, quis consectetur turpis varius. Orci varius natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec ultricies elit vel arcu mollis, quis consectetur lacus hendrerit. Integer mauris mauris, feugiat eget convallis et, lobortis ac ligula. Phasellus pellentesque neque congue finibus porta. Praesent convallis sem velit, sed eleifend nulla ullamcorper non. Etiam fringilla auctor viverra. Quisque finibus hendrerit ligula quis aliquet.



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Publication references and link, by Carly Whitaker (2017)



Wireframe for template of Post-Digital page on Floating Reverie website, (2023)

**Participating artists in *Floating Reverie* (2014-2022):**

**Nicola Kritzinger, Carly Whitaker, Bianca Bondi, Leanne Shakenovsky, Sober & Lonely, Cuss Group, MJ Turpin, Anthea Pokroy, Tegan Bristow, João Orecchia, Maaike Bakker, Francois Beaurain, Tabita Rezaire, FAKA x OPEN TIME, Chloë Hugo-Hamman, Ashley Holmes, Soraya Farth, Louwrens Ferreira, Alicia Mersy, Luke Nairn, Lala Crafford, Herman de Klerk, Chris Boyd, Thuli Gamedze, Brooklyn J. Pakathi, Miranda Moss, Hannah Hallam-Eames and Sam Jackson, ISSI ISSA, Daniel Rautenbach, Tiger Maremela, Christian van Eeden, Tiago Rodrigues, Malebona Maphutse, Youlendree Appasamy, Natalie Paneng, Neil Badenhorst + Hanroux Nel, Zika Crowned, Neil Badenhorst + Tana Pistorius, Nkhensani Mkhari, Jhono Bennett**

**“The distributed model is based on Net- or Web-based art practices and describes how formal exhibitions might not be the end result at all, but instead ‘exhibitions’ in which independent curators create their own infrastructure – agencies – or squat existing platforms to support their practice of circulating and distributing art, whether into museums, galleries, or any other kind of space.”**

**-Beryl Graham and Sarah Cook, *Rethinking Curating*, 2010, p. 155**

\*  
FLOATING  
REVERIE