



Transformation Digital Art 2021 | International symposium on the preservation of software-based art.

LIMA, Amsterdam. March 24, 25, 26 2021.

Transformation Digital Art symposium is designed as an opportunity to share best practices concerning both artist-led and institutional strategies geared towards the future presentation of born-digital and software-based art. This year the focus of the symposium will be on Documenting Digital Art.

In performance and digital art, documentation has become the focus of conservation and presentation strategies. These artistic practices also challenge existing forms of documentation, resulting in new ways of thinking about documentation. What can be learned from other practices within and outside of the scope of the museum?

Transformation Digital Art 2021 aims to show and discuss existing and new strategies for the documentation, transmission, and preservation of digital art for and by artists, curators and conservators.

This year's symposium will be presented online.

Transformation Digital Art 2021 explores the history of the field of media art and digital art documentation with lectures by guest speakers. The daily programme includes workshops for sharing museum practises and closes with artist presentation and discussions. Between the workshop and the artist presentation and panel discussion, very short challenges will be presented highlighting current research in documenting, archiving and preserving digital art at LIMA and partner institutions.

LIMA

media art platform

Transformation
Digital Art 2021

ONLINE
March 24, 25 & 26



Thursday, March 25, 2020

Please note this is a live streamed event. A direct link to view the stream will be announced [here](#) on the day of the event.

17h30 - 17h35 CET Welcome by **Gaby Wijers (Director, LIMA)**

17h35 - 18h00 CET Annet Dekker (Assistant Professor Media Studies: Archival and Information Studies, University of Amsterdam)

Documentation is created and used in numerous ways, and functions differently yet complementary in the various departments of museums. By comparing these practices to artists and audience documentation practices and efforts, Annet Dekker explores how documentation moved from an inferior subjective derivative to being part of, or substituting, an artwork. Next to presenting the outcomes of the research project *Curating Documentation*, which was made possible by KIEM Creative Industry of the Netherlands Organisation for Scientific Research (NWO), Dekker will address how expanded practices of documentation open new ways of thinking about what documentation means and how they influence the value and experience of the “original” artwork; and in turn: in what way they affect the traditional authority of the museum as creator of documentation used for future reference, historical relevance or cultural memory?

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Please note the workshops are by subscription only and have limited capacity. Tickets for the workshops will be available via [EventBrite](#). A link to join will be sent out via email on the day of the workshop.

18h00 - 19h30 CET Workshop Documentation Digital Art with Centre Pompidou

In this series of workshops we aim to share experiences and research as well as discuss strategies for the documentation of digital art for and by artists, curators and conservators. LIMA offers a DIY approach for discussing documentation case studies in smaller groups by subscription. Colleagues from **Haus der Elektronischen Künste** (HEK), Basel, **Centre Pompidou Paris**, **Museum of Modern Art San Francisco** (SF MOMA), will present and discuss documentation case studies of digital artworks from their own practice.

In looking at different artworks, we will identify and analyse a number of problems and/or practices, from an institutional perspective. The case studies will be introduced, and a moderator will guide the discussion. Notes will be made and shared subsequently.

We are happy this can be discussed online now in relation to the identification of a best practice framework. Each case study tackles a specific issue or problem of a certain type of digital art work and the documentation needed for future presentation and conservation. The case studies are all different. However, for each workshop the questions we focus on are centered around:

- What should we remember about the work?
- What about the work should we carry into the future?
- What kind of documentation do we need now and in the future to understand the work, how the work functions or functioned?

Documenting *Zapping Zone: Proposals for an Imaginary television* by **Chris Marker** (1990-1994), (Installation), **Centre Georges Pompidou**, Paris. Workshop by **Alexandre Michaan** (Media Art Conservator) and **Marcella Lista** (Chief Curator of the New Media Collection, Centre Georges Pompidou). Composed of 13 video monitors, 7 computer units Apple IIGS, 80 slides mounted in 4 light boxes, and 10 photographic prints, this major interactive installation marks the entry of digital writing forms in the art field, on the verge of the World Wide Web era. Moderated by **Gaby Wijers**.



Please note this is a live streamed event. Tickets for the evening programme will be available via [EventBrite](#). A link to view the event will be announced on our website and sent out via email on the day of the programme.

19h45 - 20h00 CET Short Project Presentations

The evening of this first day of Transformation Digital Art 2021 opens with a session that focuses on highlighting current research in documenting, archiving and presenting software based art at LIMA and partner institutions. This is followed by artist presentations and discussions. Both moderated by **Shailoh Phillips** (Artist, Researcher, Community Organizer).

Niels Koomen (Regional Archive of Zutphen): *Endangered Digital Heritage on Portable Media*. **Eoin O'Donohoe** (Digital Preservation Analyst, Sound & Vision) *Towards a Common Goal: Collaboration in Software Preservation*. **Michelle Feelders** (Artist) - *NXP Through the Microscope Glass*.

20h00 - 21h30 CET Unpacking documentation

Documentation — a work's physical remnant or trace — is created and used in different ways, depending on its use, perspective and timing. In performance and digital art, documentation has become the focus of conservation and presentation strategies. What can be learned from other practices within and outside of the scope of the museum? This session will explore how documentation is used and conceived by artists and curators/researchers in their work and how works are documented by them. In particular this session will look at the importance to document the creative process and legacy & the artwork itself.

Matt Adams (Artist) *A Pale Imitation and a Creative Act*, and **Francesca Franco** (Art Historian, Researcher, Curator) *Vera Molnar: ICÔNE/2020* will each share their work and work process followed by a discussion. Matt Adams co-founded **Blast Theory** in 1991. Blast Theory makes interactive art that is often formally complex. The public have significant agency, may move between physical and virtual space within a work and may have their most precious experiences alone or in hidden spaces. Adams' talk *A pale Imitation and a Creative Act* will discuss what this means through the group's approach to a major retrospective at the Nam June Paik Art Center in South Korea and through hidden camera filming for Operation Black Antler at the Southbank. Francesca Franco's *Vera Molnar: ICÔNE/2020* is centred on a new commission, "ICÔNE/2020" by Vera Molnar, and explores the process that made this commission possible, bringing together original sketches and documentation material that reveal the complexities behind the making of this project. By reimagining what art could be in an age of immense technological change, Molnar's radical adoption of technology and her conceptual approach to computing have

inspired Franco to this commission for "ICÔNE/2020" curated in Paris in 2021.