



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.

Friday, March 26, 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.

17h00 CET Welcome and introduction by **Gaby Wijers** (Director, LIMA). The last day of Transformation Digital Art 2021 opens with a session that focuses on highlighting current research in documenting, mediating and distributing digital art at LIMA and partner institutions. This is followed by artist presentations and discussions. All moderated by **Michelle Kasprzak** (Curator, Writer, Artist).

17h00 - 17h30 CET Short Project Presentations

Katrina Sluis (Researcher, Writer and Curator) *From the Google Art Project to the screenshot, from the JPG to the Gigapixel image, photographic technologies continue to mediate our experience of art and culture.* At a time where art selfies mix with installation shots on Instagram, how are practices of audience documentation changing the status and meaning of art? How can institutions engage with this expanded field of documentation, and what are the implications for art history and cultural memory? How do contemporary practices of photographic reproduction intersect with critical discourses of authorship, ethics and control in new media platforms? Sluis will briefly outline the case studies and their implications for the work of (digital) art in an age of hyper-circulation.

Stefan Glowacki (Researcher) *The Importance of Digital Distribution.* The ongoing effort of art institutions at accommodating digital artworks and practices is paralleled in the digital domain by continuous attempts at establishing economical spaces and models artists could rely on. Modulating between scarcity and shareability as contradictory anchors of value digital art brings into confrontation, the initiatives draw equally from conventions of the art world and developments of adjacent media industries. Part of LIMA's research project, the insights presented here will provide a set of coordinates by which to situate the existent and possible relations between art-as-files and these digital economies and frame their implications.

17h30 -18h00 CET Before the First

Before the First is a response to the many claims of online "firsts" in 2020. **Annie Abrahams, Helen Varley Jamieson and Suzon Fuks** aim to draw attention to the long and rich history of online performance, which stretches back to the earliest days of the internet. For some of the artists in "Before the first", the performance shown was not their very first online performance. Many early works were never documented, or for other reasons later works have been used. Discussion with **Annie Abrahams** (Artist) [Before the First](#) is a brief glimpse of the diversity of online performance created before 2020. This video is only a very tiny sample of this field of creative work. This video is a snapshot and provocation to further exploration of the field, rather than an historical record.



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 SFMoma.

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 *Agent Ruby*, Lynn Hershman Leeson, 1999-2002, online, by **Layna White** (Director of Collections SFMOMA), **Rudolf Frieling** (Curator of Media Arts SFMoma), **Mark Hellar** (Technology Consultant, Hellar Studio) and **Grace Weiss** (Assistant Registrar, Media Arts - SFMOMA), moderated by **Gaby Wijers** (Director, LIMA). *Agent Ruby* is among the first web-based works commissioned by SFMOMA and was originally presented by the museum in 2002 on e.space. The museum's care of the work includes the [website](#), custom-code (written in an artificial intelligence markup language popular in the late 1990s), design prototypes, and an ever-expanding chat log of Ruby's conversations with users (2002-present).

Do you have any questions? Please don't hesitate to contact us at tda2021@li-ma.nl. Please visit our [website](#) or Facebook event for the full programme and updates.