

UNFOLD: Mediation by Re-interpretation is a research project aiming to examine re-interpretation for the preservation and documentation of media art and draws upon the practices of producing a re-interpretation of two works by The Vasulkas by the Dutch artist Joost Rekveld in 2016/2017. It is remarkable how the potential and consequences of re-interpretation have been rarely addressed when debating on media art mediation, transmission and preservation. The intention of this first network meeting on **mediation, re-mediation, re-enactment and re-interpretation of media art** is to open up a debate to contextualise and define the paradigms of re-interpretation as a preservation strategy. In the catalogue *The Variable permanence through change*, edited by Alain Depocas, Jon Ippolito and Caitlin Jones, for example, *re-interpretation* is presented as the most radical preservation strategy as it involves a re-interpretation of the work each time it is re-created. Re-interpretation is here understood as a strategy able to preserve the immaterial and live qualities of media art or performance. It raises several questions:

- What are the paradigms of the preservation of an artwork of ephemeral nature?
- Can re-interpretation as creative act be seen as preservation strategy?
- How is re-interpretation understood by and practised in other disciplines such as theatre, music or dance? And which position and role do documentation have in these processes?
- Can we integrate other methodologies of preservation like those of theatre, music and dance in the preservation of media art and performance?
- How would notions such as authenticity or authorship be affected by using re-interpretation as a transmission and mediation strategy for media art?
- Until which extend must re-interpretation be warrant by the original artist?
- Should we encourage re-interpretation to be broadly accepted in media art's mediation, transmission and preservation?
- Which methodology should be used to integrate re-interpretation as a mode of preservation within institutions such as LIMA?

We are very honoured with your presence on June 6. It would be delightful if we could use the occasion to start answering some of these questions together. Please find below the programme of the day and the information of the public programme at night.

June 6 11:00-17:30 room 2

Network meeting on mediation, re-mediation, re-enactment and re-interpretation of media art.

Re-interpretation as a mode of mediation, transmission and preservation: the hybrid, contextual, and 'live' qualities of media art.

11:00 -12:30 Introduction by Gaby Wijers and Lara Garcia Diaz

12:30- 13:00 The re-interpretation of work by The Vasulkas by Joost Rekveld: Case study

13:00 –14:00 Suzan Tunca on re-stating dance, Frédérique Bergholtz on re-interpretation as a mode of

mediation, Elisabeth Schimana on the re-staging in music practise

14:00 – 15:00 Lunch

15:00 – 17:30 Screening, discussion and planning

1. Performer/Audience/Mirror, Dan Graham, 1975

– Performance/Audience/Remake, Adad Hannah, 2008

– Performance/Audience/Fuckoff, Forsyth & Pollard, 2009

2. Walk-Over (Indirect Approaches), Vito Acconci, 1973

– Walking over Acconci (redirected REPROACHES), Forsyth & Pollard, 2005

– Walking over Acconci (misdirected REPROACHES), Forsyth & Pollard, 2008

Followed by a brainstorm guided by the questions proposed

18:00-19:00 Dinner

Public evening program June 6: Mediation and Remediation of media art, re-enactment and reinterpretation 20:00-22:30 room 4

19:30 – 20:00 Registration and Coffee

Welcome by Gaby Wijers (Director LIMA) and Lara Garcia Diaz (Art Theorist)

Talk by Serena Cangiano (Ph.D candidate and coordinator of Master of Advanced Studies in Interaction Design SUPSI at the University of Lugano). Cangiano will lecture on Mediation and Remediation of media art case: the project Reprogrammed Art. The project “Re-programmed art: an open manifesto” aimed at involving digital artists in the process of reprogramming artworks by Gruppo T, an Italian collective of artists that pioneered the introduction of technology and of an algorithmic approach in the process of artistic production.

Talk by Gabriella Giannachi (Professor in Performance and New Media at the University of Exeter). Giannachi will discuss practices of re-interpretation, re-mediation and re-transmission of performance and media artworks, looking specifically at the role played by documentation in this process. She will be showcasing works of Valie Export, Lynn Hershman Leeson, and Musee de la Dance to revisit the idea of what constitutes performance; examine how performance unfolds over time; and show how viewers become implicated into the processes that are at stake for the production of the legacy of performance.

Presentation by Joost Rekveld Joost Rekveld is an artist who is motivated by the question of what we can learn from a dialogue with machines. In his abstract films and installations, he explores the sensory consequences of systems of his own design, often inspired by forgotten corners in the history of science and technology. In their sensuality they are an attempt to reach an intimate and embodied understanding of our technological world. He made projections and light composition for several dance and theatre productions and also works as a curator and teacher.

Panel discussion with Katja Kwastek (professor Modern and Contemporary Art at the Faculty of Humanities of VU Amsterdam). Kwastek research interests focuses on modern and contemporary art and media, media aesthetics, audiences of art and digital humanities.

Biographies

Serena Cangiano is researcher at Laboratory of visual culture/interaction design lab of SUPSI, the University of Applied Sciences and Arts of southern Switzerland. where she coordinates the Master program in Interaction design. Her research focuses on open design and hardware practices and their impact on the technological innovation. She develops projects in the field of interaction design, social innovation, interactive art preservation. She manages the fablab SUPSI Lugano and the summer programs related to electronic prototyping, creative coding and data visualization.

Gabriella Giannachi is Professor in Performance and New Media at the University of Exeter. She has published a number of books, including *Virtual Theatres* (2004), *The Politics of New Media Theatre* (2007), *Performing Presence: Between the Live and the Simulated* (co-authored with Nick Kaye, 2011), *Performing Mixed Reality* (co-authored with Steve Benford, 2011), *Archaeologies of Presence* (co-edited with Michael Shanks and Nick Kaye, 2012) and *Archive Everything* (2016). She has written papers for a number of humanities and science journals, and has been involved in several projects funded by AHRC, RCUK, and Heritage Lottery Fund in collaboration with Tate, Royal Albert Memorial Museum and Art Gallery, 1010 Media, and Exeter City Football Club Supporters Trust. She is currently editing a book on the history of performance documentation.

Joost Rekveld is an artist who makes abstract films and kinetic installations since 1991, initially judging by the idea of a form of music for the eye. He develops his own tools, frequently inspired by historical impasses in science and technology. He made projections and light composition for several dance and theatre productions and also works as a curator and teacher.