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Transformation
Digital Art 2021

ONLINE
March 24, 25 & 26

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Biographies

Annie Abrahams

Annie Abrahams, based in Montpellier, France, has an art practice that meanders between research and performance. In her carefully scripted art, she tends to reveal ordinary human behavior and develops what she calls an aesthetics of trust and attention. She is interested in collaborative practices as a learning place for "being with", and considers behavior as the aesthetic material for her art. In projects like *Angry Women* (2011-), *Distant Feelings* (2015-), *Online En-semble – Entanglement Training* (2018) and *Utterings* (2019-) Abrahams questions the possibilities and limits of communication in general and, more specifically, investigates its modes under networked conditions.

Matt Adams

Matt Adams co-founded Blast Theory in 1991, an artists' group making interactive work. Renowned for its multidisciplinary approach using new technologies in theatre, games and visual art. The group has collaborated with scientists at the Mixed Reality Lab at the University of Nottingham since 1997. Blast Theory has shown work at the Venice Biennale, Sundance Film Festival and Tate Britain. Awards include the Golden Nica at Prix Ars Electronica, the Nam June Paik Art Center Award and four BAFTA nominations. Matt Adams has taught widely with Ju Row Farr and Nick Tandavanitj. He is a winner of the Maverick Award at the Game Developers Choice Awards and he was a Thinker In Residence for the South Australian Government. He was also an inaugural Artist In Residence at the World Health Organization in Geneva in 2018.

Andres Bosshard

Independent sound artist, musician and lecturer. From 1976–80 Studies Andres Bosshard studied musicology and art history at the University of Zurich. In 2005 he became an artistic lecturer at the Zurich University of the Arts in the Department of Art and Media; he has been head of the department and Sound Study Group since 2016. Andres Bosshard is involved in the CTI research project Stadtklang – Klangstadt in collaboration with the Competence Centre Typology & Planning in Architecture (CCTP) at the Lucerne University of Applied Sciences and Arts. He is also involved in the research project "Reduction of acoustic background pollution in the Limmat valley" on behalf of the Department of Noise Protection and Prevention of the Canton of Zurich. In 2012 he became a lecturer at ETH D-ARCH. In 2017 he won the Swiss Music Prize for Sound Architecture.

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Annet Dekker

Annet Dekker is Assistant Professor Media Studies: Archival and Information Studies at the University of Amsterdam and Visiting Professor and co-director of the Centre for the Study of the Networked Image at London South Bank University. Previously she was Researcher Digital Preservation at Tate, London, core tutor at Piet Zwart Institute, Rotterdam and Fellow at Het Nieuwe Instituut, Rotterdam. She also worked as web curator for SKOR, was programme manager at Virtueel Platform and curator/head of exhibitions, education and artists in residence at the Netherlands Media Art institute. She publishes regularly in numerous collections and journals and is the editor of several volumes, among others, *Curating Digital Art. From Presenting and Collecting Digital Art to Networked Co-Curating* (Valiz 2021) Her recent monograph, *Collecting and Conserving Net Art. Moving Beyond Conventional Methods* (Routledge 2018) is a seminal work in the field of new media conservation.

Driessens & Verstappen

Erwin Driessens and Maria Verstappen have worked together since 1990. After their study at the Maastricht Academy of Fine Arts and the Rijksakademie Amsterdam, they jointly developed a multifaceted oeuvre of software, machines and objects. They attempt an art in which spontaneous phenomena are created systematically. Art that is not entirely determined by the subjective choices of a human being, but instead is generated by autonomously operating processes. The artists participated in numerous exhibitions, a.o. Stedelijk Museum Amsterdam, Centraal Museum Utrecht, Centre Pompidou Paris, LABoral Gijón, IVAM Institute Valencia. They present at universities, art academies, festivals and conferences. In 1999 and 2001 their *Tickle* robot projects were awarded first prize at *VIDA*. In 2013 they received the *Witteveen+Bos Art+Technology Award* for their entire oeuvre.

Michelle Feelders

Michelle Feelders is a young Dutch artist who graduated in Spatial Design and Communication and Interaction Design. She works with poetical concepts that question the relationship between human and machine. With a fascination for communication, linguistics and the natural vs. the digital she presents new angles and insightful details on contemporary topics. Her vision is to use surrealist methods to approach modern technology, which allows you to keep looking with the curious and unbiased eyes of a child. Inspired by people, cultures, body language and linguistics she develops experimental designs.

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Francesca Franco

Francesca Franco is a Venetian-born art historian based in the UK. She is Senior Research Fellow at the University of Exeter and Visiting Lecturer at Danube University Krems. The central theme of her research is the history of art and technology and the pioneers of computer art. She is CI on the AHRC-funded project "*Documenting digital art: re-thinking histories and practices of documentation in the museum and beyond*". In 2017 she was curator-in-residence at the Fondazione Bevilacqua La Masa in Venice where she curated Algorithmic Signs, an exhibition that explored the history of generative art. She has published extensively on the history of early computer art and its pioneers. Franco is author of Generative Systems Art - The Work of Ernest Edmonds (Routledge 2018) and The Algorithmic Dimension - Five Artists in Conversation (Springer 2020). She is currently working on her next curatorial project, a large-scale exhibition of computer art for the Venice Biennale.

Rudolf Frieling

Rudolf Frieling is the Curator of Media Arts at the San Francisco Museum of Modern Art (SFMOMA) where he co-curated the recent retrospectives *Nam June Paik* (2019-2021), *Suzanne Lacy: We Are Here* (2019) and *Bruce Conner: It's All True (2016-2017)* as well as the survey on contemporary artists working with sound *Soundtracks* (2017). Other monographic exhibitions included artists such as Julia Scher, Richard Mosse, John Akomfrah, William Kentridge, Lynn Hershman Leeson, Sharon Lockhart. In 2008, he curated SFMOMA's influential survey exhibition *The Art of Participation: 1950 to Now.* From 1994 to 2006, Frieling was a curator and researcher at ZKM Center for Art and Media, Karlsruhe, Germany, where he directed the projects *Media Art Net* and *40yearsvideoart.de: Digital Heritage – Video Art in Germany from 1963 until the present* (2006).

Gabriella Giannachi

Gabriella Giannachi is Professor in Performance and New Media at the University of Exeter, UK. 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); *Archive Everything* (2016 and, in Italian translation, 2021) and *Histories of Performance Documentation,* co- edited with Jonah Westerman (2017)*.* She has written papers for a number of humanities and science journals, and has been involved in a number of AHRC and RCUK funded projects in collaboration with Tate, Royal Albert Memorial Museum and Art Gallery, and LIMA.

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Stefan Glowacki

Stefan Glowacki is a researcher and artist working in the fields of media art and theory. Graduate of the School of the Art Institute of Chicago. Together with Video Data Bank in Chicago he has worked on possible preservation approaches to CD-ROM artworks. He is currently working with LIMA on a research project mapping the present and possible models for distribution of computer based art. He's primary areas of interest include media archeology, effects of digital mediation on memory, and the potential of video games as artistic instruments.

Sanneke Huisman

Sanneke Huisman is an art historian and works as a freelance critic, writer and curator with a focus on contemporary and digital art. Together with Marga van Mechelen, she is the editor of A Critical History of Media Art in the Netherlands (2019, Jap Sam Books) and she is advisor digital culture at Creative Industries Fund NL. She is also a guest lecturer at universities and art academies, amongst which ArtEZ and Leiden University. At LIMA, she initiated the exhibition series Cultural Matter in collaboration with Jan Robert Leegte and was project leader of *Digital Canon?!*. She is based in Rotterdam.

Brigitte Jansen

Brigitte Jansen is a graphic designer and project manager in the cultural field. As a designer, she is interested in combining forms from the physical and digital worlds. Her design, both analog and digital, has a strong relation to new forms of interaction and remix culture. Over the years Brigitte has worked for different cultural institutions as a project leader, art mediator and curator. Amongst other projects, she has led diverse research projects in finding innovative ways to present digital heritage. Since 2020, she has worked at Het Nieuwe Instituut as the program manager of the Network Archives Design and Digital Culture.

Michelle Kasprzak

Dr. Michelle Kasprzak is an established contributor to the field of digital culture as an educator, curator, writer, and artist. Based in Amsterdam, she currently teaches at Hogeschool van Amsterdam and Hogeschool Rotterdam, as well as co-editing the Commissioned Critique essay series for Sandberg Instituut with Rosa te Velde.

Niels Koomen

Niels Komen works as a digital archivist at the Regional Archive of Zutphen, the Netherlands. He has many years of experience in digital preservation and project management for local governments. In 2020 he managed a project for the Dutch Digital Heritage Network (DDHN) about '*Endangered Digital Heritage on Portable Media*'.

Ellen Kotthaus

Ellen Kotthaus is an independent conservator of contemporary art. She graduated with a master`s degree in conservation-restoration with focus on modern material and media at the Bern University of the Arts (Switzerland). In her conservation studio in Bern, she restores artworks from a wide range of materials. Incidentally, she acts out her passion for exhibition setup and dismantling in museums like the Center for Art and Media Karlsruhe (ZKM), the Museum of Communication Bern (MfK) and the Design Foundation of Bern (BDS). In collaboration with Claudia Röck, she cares for the collection of the House of Electronic Arts Basel (HEK). In order to preserve the authenticity of the artworks and identify their significant properties she engages in intensive dialogues with the artists.

Marcella Lista

Since 2016, Marcella Lista has been Chief Curator of the New Media Collection at the National Museum of Modern Art – Centre Pompidou, Paris. This collection was undertaken with the creation of the Centre Pompidou in 1977 and is a reference collection of ca 3500 works, encompassing video installations, single channel works and audio arts from the early stages of electronics until the today's digital sets of tools and, more broadly, digital culture. She has recently curated at Centre Pompidou in Paris "Eric Baudelaire. Après" (2017) and "Ryoji Ikeda. Continuum" (2018), as well as "A Different way to Move. Minimalismes, 1960-1980" at Carré d'Art, Nîmes (2017). Her current project, co-curated with Florian Ebner, is the solo exhibition "Hito Steyerl. I Will Survive. Physical and Virtual Spaces", until July 7 at Centre Pompidou, with a catalogue co-edited by Spector Books

Alexandre Michaan

Alexandre Michaan is a media art conservator based in Paris. After graduating at the National institute for cultural heritage in France, and a stay at the conservation laboratory of LIMA, where he worked on obsolete software-based artworks for CD-ROM, he has been since 2013 specializing in the preservation of audiovisual artworks threatened by obsolescence. He is currently working as a researcher, on a PhD focused on documentation procedures for the preservation of media artworks at Université de Saint-Etienne, and worked in the past years at Centre Pompidou on the digitization of video collections, and the conservation study of Chris Marker's video and computer-based installation Zapping Zone.

Arthur van Mourik

Arthur van Mourik is specialized in preserving contemporary art and is an employee at the Centraal Museum Utrecht as a collection manager. He worked for several organizations such as the Rijksmuseum Amsterdam and the Van Abbemuseum and did research on artist interviews and the documentation of installation artworks. In the Centraal Museum he is responsible for the modern art collection in the fields of registration, documentation, conservation and exhibiting artworks (abroad). His museum-practices focus on the installment and acquisitions of digital (installation) artworks and managing this specific type of collection.

Eoin O'Donohoe

Eoin O'Donohoe has over five years experience working in the digital heritage field. Following completion of the Preservation & Presentation of the Moving Image programme at the University of Amsterdam, and a four month internship with EYE Film Institute, he began working at the IFI Irish Film Archive. Here, his main focus was on the preservation of contemporary digital film and broadcast material but also, increasingly on the research of new microservices to automate workflows. This led to a greater interest in the area of coding, further studies in the area of software development and his current role researching software preservation at Beeld en Geluid.

Claudia Röck

Claudia Röck specializes in the preservation of time-based media art. The ongoing and fast technological change and the processual character of many contemporary artworks open a fascinating field of work. In her PhD research on preservation strategies for software-based art she connects theoretical concepts and practical conservation work. Highlighting collaboration, knowledge exchange and networking in museums and in research, building/organising the underlying infrastructures, workflows and policies necessary. Röck works as a freelancer conservator for HEK, LIMA, Institute of Sound and image a.o.

Vivian van Saaze

Vivian van Saaze is Associate Professor at the Faculty of Arts and Social Sciences of Maastricht University where she heads the Master's programme Arts and heritage, and the Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH). She specialises in the study of museum practices by integrating theories and methods from anthropology, museum studies, and science and technology studies. Research interests include institutional challenges and opportunities arising from digitalisation and inherently unstable artworks such as installation art, digital art, and performance art. van Saaze is the author of Installation Art and the Museum (Amsterdam University Press 2015), and has co-authored and (co-)led several research projects advancing the increasingly complex and collaborative field of contemporary art conservation.

Katrina Sluis

Katrina Sluis is a researcher, writer and curator. She is currently Associate Professor and Head of Photography & Media Arts in the School of Art & Design at the Australian National University, Canberra where she also convenes the Computational Culture Lab. Prior to this, she was Senior Curator (Digital Programmes) at The Photographers' Gallery, London and Co-Director of the Centre for the Study of the Networked Image, London South Bank University. She continues to serve as Adjunct Research Curator at The Photographers' Gallery, and is part of the research team leading the AHRC project *Documenting Digital Art*.

Mauricio Van Der Maesen de Sombreff

Mauricio Van Der Maesen started his academic studies in architecture. He soon shifted his attention to engineering due to his increasing interest in mathematics and physics. He completed his degree in Electrical Engineering and followed studies in Computer Sciences, specialising in signal processing. Through all his various career choices, some constants remained: Van Der Maesen was always considered a maker, impulsive and curious, thinking out of the box, constantly driven by an attraction to the technology and its potential. He explored music as a performer and as a technician and studied photography (back in the analog era) and now, he is writing a new chapter, leaving a space to explore the digital arts. His experiments range from robotics to sounds. He's researching innovative ways of applying engineering concepts to the visual arts and sound installations. His work makes use of data from connected sensors, internet feeds, literature, and equations.

Helen Varley Jamieson

Helen Varley Jamieson is a writer, theatre practitioner and digital artist from New Zealand, based in Germany. She holds a Master of Arts investigating cyberformance - live online performance – which she has practiced since 1999. She co-founded UpStage, a web-based venue for cyberformance, in 2003 and has co-curated many online festivals and events. Helen Varley Jamieson uses digital and online tools to address current environmental, political and social issues in projects including *Mobilise/Demobilise* (current) *We have a situation!* (2013-), *Unaussprechbarlich* (2015-), *Tales from the Towpath* (2014) and *make-shift* (2010-12). Helen is active internationally in open source, feminist, theatre and digital art networks.

Grace Weiss

Grace T. Weiss currently serves as the Assistant Registrar for Media Arts at the San Francisco Museum of Modern Art (SFMOMA). Weiss has presented internationally on media registration and her work with SFMOMA's Media Arts collection. She is the author of *Managing Digital Art*, the first chapter of its kind, in Museum Registration Methods, 6th Edition. Weiss holds a M.A. in Museum Studies from New York University and dual B.A. degrees in Art History and Communications from Fordham University. Specializing in time-based media, her work focuses on how museums are adapting to collect and display the art of our time.

Layna White

Layna White is Director of Collections at the San Francisco Museum of Modern Art. She leads a Division of five highly functioning departments (Conservation, Registration, Collections Management, Collections Information and Access, and Library + Archives) in cross-disciplinary art stewardship placed in direct dialogue with art access and presentation. Her interests include developing lively, situational digital records related to art, art practices, and art experiences, towards maximizing access and sharing for staff and public benefit.

Gaby Wijers

Gaby Wijers is founder and director of LIMA. Previously she was coordinator of collection, preservation and related research at Montevideo and the Netherlands Media Art Institute (NIMk) and Theater Instituut Nederland (TIN), Amsterdam. She initiated, advised and participated in multiple national and international projects dealing with the documentation, preservation and access of immaterial and interactive art, specialization in media art and performance. She participates in national and international networks such as Foundation for the Conservation of Contemporary Art (SBMK), Dutch Digital Heritage Network (NDE), Amsterdam Platform for Innovation (POI) and MOKER (Amsterdam Platform for contemporary Art) and DINAMO (Distribution Network of Artists' Moving Image Organizations).

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