

Documentation Digital Art with Centre Pompidou
Case Study – Documenting *Zapping Zone: Proposals for
an Imaginary Television* (1990-1994), by Chris Marker

Thursday, 25 March, 18h00-19h30 CET
Transformation Digital Art 2021 | LIMA

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



Image of *Zapping Zone: Proposals for an Imaginary Television* (1990-1994), by Chris Marker from the 1990 original installation.

Description:

Zapping Zone (Proposals for an Imaginary Television) is an artwork by Chris Marker produced by the Centre Pompidou for the exhibition *Passages de l'Image* in 1990. Composed of 13 video monitors, seven computer units Apple IIGS, 80 slides mounted in four 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. Until 2007, with the last presentation of the piece in Chris Marker's lifetime, he never ceased to modify or complete it, building an archive of 183 floppy discs, among other data carriers.

Over a period of one year, a conservation and historical study was made of the artwork which investigated the historical documentation kept in the archives of the museum, as well as the hardware and software components and the challenges raised by their obsolescence. Based on this research, the sustainability of the various technological elements of the work (computers, CRT monitors, electronic boards and peripherals, digital and analogue content carriers such as floppy discs, memories and magnetic tapes) were evaluated. In addition, there was a critical reflection on future approaches of documenting, maintaining and migrating so-called bodyless pieces such as early computer-based artworks and audiovisual installations.

Some questions:

- 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?

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