DAY 1 - Chaired by Annet Dekker

PRESENTATIONS

Jan Robert Leegte // *Performance Permanence*

Lecture by artist Jan Robert Leegte on his artistic practice, the use of new technologies and how he documents his works. He will also address how others collect and sustain his artworks , and shed light on this perspective over the years and into the future.

Lívia Nolasco-Rózsás // Beyond Matter. Cultural Heritage on the Verge of Virtual Reality

Lívia Nolasco-Rózsás, scientific associate and curator at ZKM, will introduce *Beyond Matter* (2019-2023), an international, collaborative, practice-based research project that takes cultural heritage and culture in development to the verge of virtual reality. It does this by reflecting on the virtual condition, specifically emphasising its spatial aspects in art production, curating, and mediation via numerous activities and formats. One of the project's goals is to develop novel solutions for the accessible digital documentation and networked presentation of exhibitions that exist or previously existed in physical space. Another is to explore the possibilities of curation and art mediation in computer-generated spaces.

Steve Benford // The Carolan guitar: between instrument and archive

From famous instruments played by celebrity musicians to reissues of vintage designs to factory-distressed relics, guitars come laden with stories and history, both factual and fictional. Steve Benford, Dunford Professor of Computer Science at the University of Nottingham, will present his ten-year-long project to create and tour the Carolan guitar, a unique musical instrument that captures and recounts its life story as it passes through the

hands of many players. He will reflect on how digitally augmented musical instruments and potentially other artefacts can become social memory objects that carry their archives with them and invoke and extend them through live performance.

Workshops & Presentations on Documentation

Matt Adams // Cat Royale

In this online documentation workshop, artist Matt Adams (Blast Theory) will present his work [Cat Royale](). *Cat Royale* is an upcoming work exploring the impact of AI on animals. Cats will live inside a utopia created by the artists. The cats' every need will be catered for, with spaces for playing and socialising and spaces that are relaxing and private. The artist will discuss the documentation strategies with the moderators and audience, followed by an active audience documentation challenge. This session is moderated by Steve Benford and Gabriella Giannachi and supported by Joost Dofferhoff.

Jonas Lund // Programming Trust

Offline documentation workshop, highlighting documentation strategies of the work Operation Earnest Voice by Jonas Lund. Operation Earnest Voice uses social media to disrupt, influence and manipulate public opinion and discourse. The performance took place online and offline, with a group of performers set up in troll farm fashion and given control over numerous social media accounts. The artist will present this artwork, and possible documentation strategies will be outlined together with Sam Mercer (The Photographer's Gallery), followed by a DIY session where the audience is actively invited to participate in these possible outcomes. The session will be moderated by Annet Dekker and supported by Olivia Brum.

Haitian Ma // Bringing Net Art Documentation to Performance: Activating the Memory of *the_living* (1997-1998)

Based on the documentation, this presentation looks into conservation strategies for the net artwork the_living (Debra Solomon, 1997-2000). The_living was considered the artist's digital-persona. Through the video conferencing software CU-SeeMe, she would interact with users in an online environment and broadcast her visits to various "birthplaces of digital mythology." Unfortunately, the website, www.the-living.org, has gone offline, and the CU-SeeMe software is obsolete. In this presentation, LI-MA researcher Haitian Ma will outline the process of analysing the functionality of the artwork based on documentation and how to re-activate the artwork from media-archaeological and performative approaches.

Marije Baalman // On constructing experiences: documenting the craft of interactive art

How do artists create interactive, digital artwork? How do they shape an interactive experience? The artistic practices in which interactive, digital technology plays a role range from music, dance, and theatre to visual art, media art, film, and beyond. Each of these disciplines brings along a different aesthetic context from which the use of interactive technology is approached, leading to different considerations on what are meaningful

choices in shaping the experience elicited by these works. In this presentation, Baalman will discuss her method for documenting interactive artworks to share knowledge, crafts and best practices across time, programming environments and artistic disciplines.

Morgan Stricot & Mathieu Vlaminck // From thousand of documents to one wiki

In 2019, ZKM's wiki was resurrected to document the software-based art collection. Improved and adapted to our specific needs, this new wiki led to a profound restructuring of our documentation and management strategies for software-based artworks. The possibilities offered by this editing tool are beyond expectation, especially for version control and collaborative documentation. In this presentation, Matthieu Vlaminck and Morgan Stricot will address their journey from building the wiki to transferring the knowledge distributed among many individuals, years of communication via email and documents scattered over different analogue and digital locations.

PANEL DISCUSSION

Melanie Bühler (moderator), Karen Archey, Annet Dekker and Gabriella Giannachi // Where Do We Go from Here?

The Documenting Digital Art Project research started before the pandemic. This means new and essential questions have arisen: How does the current crisis influence the work of artists, scholars, and caretakers of digital art? Where to go from here?

For Gabriella Giannachi, documentation is currently facing crossroads. On the one hand, it is becoming increasingly dependent on technology. Yet, on the other hand, technology is becoming obsolete at a dizzying speed. The question is whether one should embrace more complex forms of technology to ensure artworks are documented more comprehensively or step back from technology altogether by reverting to older forms of documentation.

Annet Dekker sees documentation as an expanded practice comprising production, circulation, and preservation strategies that radically change how to look at, participate in, and generate digital art. Thus, for Annet Dekker, the documentation itself can become (part of) an original artwork, including the introduction of audience-generated documentation.

This evolution might affect the traditional authority of the museum as the creator of documentation used for future reference, historical relevance, or cultural memory. This issue is also raised by Karen Archey, curator at the Stedelijk Museum (Amsterdam). With waning state support, declining revenue, and forced entrepreneurialism, museums have become a threatened public space. Simultaneously, they have assumed the role of institutional arbiter in social justice and accountability issues. The canon of Institutional Critique has responded to the social embeddedness of art institutions by looking at the inner workings of such organisations.