



Transformation Digital Art 2024 Presentation Descriptions & Participant Bios

**Day 1 – 21 March 2024
Nieuwe Instituut, Rotterdam**

10:00–12:30 Care and Legacy

10:00–10:15 Welcome and introduction

Gaby Wijers (moderator)

Director

LI-MA

Gaby Wijers is the founder and director of LI-MA. She has a background in information management, theatre and informatics. She initiated, advised and participated in multiple national and international projects dealing with the documentation, preservation and access of immaterial and interactive art, specialisation media art and performance. She participates in national and international networks such as the Foundation for the Conservation of Contemporary Art (SBMK), Dutch Digital Heritage Network (NDE) and Network Archives Design and Digital Culture. She is a guest lecturer at the University of Amsterdam and an honourable research fellow at the University of Exeter.

10:15–10:45 Care Ethics and Art

Feminist care ethics have for some time guided contemporary artists and curators in their search for sustaining and sustainable practices in the current toxic neoliberal backwash and climate emergency. With a focus on current Australian art in the context of recent care ethics scholarship, this presentation by Jacqueline Milner considers what contemporary art – in its processes as well as aesthetic outcomes – can offer in imagining and practising care for the human and more-than-human world.

Jacqueline Millner (online)
Professor of visual arts
Latrobe University Melbourne Australia

Dr Jacqueline Millner is professor of visual arts at La Trobe University. She has published widely on contemporary Australian and international art in key anthologies, journals and catalogues of national and international galleries. Her authored, co-authored and co-edited books include *Conceptual Beauty: Perspectives on Australian Contemporary Art* (2010), *Australian Artists in the Contemporary Museum* (2014), *Fashionable Art* (2015), *Feminist Perspectives on Art: Contemporary Outtakes* (2018), *Contemporary Art and Feminism* (2021) and *Care Ethics and Art* (2021).

10:45–11:15 Planned Obsolescence in Leadership: Intergenerational and Intercultural Transfer of Power in the Dutch Media Arts

This presentation from Matteo Marangoni will focus on how iii (instrument inventors initiative) was founded in The Hague in response to the crisis in the Dutch Media Art sector in the years preceding 2013, the lessons that were learned from that crisis and how that informed governance, power sharing and intergenerational transfer of responsibility within iii. The presentation will include a screening of the short documentary Ten Years of iii: Experiment, Ambition, Community.

Matteo Marangoni
Artist, founding chairman of iii

Matteo Marangoni is an artist interested in ritual arenas, home brewed inventions and applied utopianism. Involved with grassroots organisations since the age of 16 in his hometown of Florence, he studied music performance, sound engineering and cultural management, before moving to The Hague, where he obtained his masters diploma from the ArtScience Interfaculty in 2011. In 2013 he co-founded iii (instrument inventors initiative), leading the development of the organisation and coordinating all its activities for 10 years until 2023. He currently remains active in the role of chair of the executive board and member of iii's agency team. In parallel to his work with iii, in 2017 he co-founded the cultural incubator WD4X, which provides 2500 m² of permanent and affordable workspaces to over 45 artists.

iii-iii

11:15–12:00 Re:Senster. Reactivation of Edward Ihnatowicz's Cybernetic Sculpture

This talk from Anna Olszewska recapitulates *The Senster's* reactivation project five years after its completion, revisiting the original decisions and concerns of the piece's restoration. Olszewska relates the post-reactivation measures taken in the case of Ihnatowicz's piece and discusses them in terms of recommended long-term maintenance practices for technologically complex embodied systems. It raises the question of how issues of obsolescence control that are achievable for such complex technical pieces affect general engagement in media art projects.

Anna Olszewska

Assistant professor

Faculty of humanities AGH University of Science and Technology in Kraków

Anna Olszewska is a researcher and curator based in Poland. She is responsible for the Re:Senster project of cybernetic art restoration. She is also currently involved in artificial vision and post-growth technology studies and is an adjunct at the Faculty of Humanities at AGH University of Science and Technology in Krakow. She has a background in art history and culture studies.

12:00–12:30 REBOOT: Pioneering Digital Art

This exhibition by LI-MA and Nieuwe Instituut features key works from 1960 to 2000, plus new interpretations by contemporary makers. *REBOOT* reveals the influence of digital technology on art and society and builds on the Digital Canon of the Netherlands, compiled by experts in 2017-2019 commissioned by LI-MA. Curators Sanneke Huisman (LI-MA) and Klaas Kuitenbrouwer (Nieuwe Instituut) will walk us through the making of, selected themes and the need to commission new work from contemporary artists, who took inspiration from these classics to explore how the debates they prompted remain relevant today.

li-ma

Sanneke Huisman
Curator
LI-MA

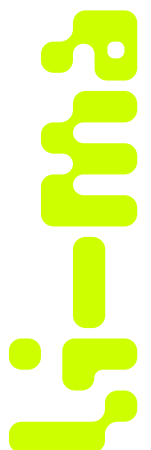
Sanneke Huisman (1985) was trained as an art historian, and works as writer, critic and curator with a focus on media art. She is co-editor of *A Critical History of Media Art in the Netherlands: Platforms, Policies, Technologies* (2019). At LI-MA, she is active as a curator; recent projects include Cultural Matter (2017-2020), Digital Canon of the Netherlands (2017-2019) LIMA Online (2020-2021) and Mediakunst op Wikipedia (2021-2023). She writes about contemporary art for magazines and exhibition catalogues, is a guest lecturer and works as an advisor at Creative Industries Fund NL and Cultuurloket DigitALL.

Klaas Kuitenbrouwer
Researcher
Nieuwe Instituut

Klaas Kuitenbrouwer (1964) is a researcher, curator, and educator. He studied History at the University of Utrecht. He is senior researcher at Nieuwe Instituut in Rotterdam, where he makes public programs at thematic crossroads of culture, technology and ecology, with a special focus on the intersection of knowledge practices. Recent exhibitions include *Gardening Mars* (2018) and *Neuhaus* (2019). *Have We Met? – humans and non-humans on common ground* (2022), curated together with Ellen Zoete, won the prize for the best pavilion at the Milan Triennial. He co-edited *Vertical Atlas* (2022) on planetary techno-politics and *Making Matters* (2022) on collective artistic practices.

13:30–13:45 Archives at Risk: Seeking Shelter

In this short talk, Eline de Graaf introduces the archive of Doors of Perception, currently presented inside the cube in Nieuwe Instituut's foyer. For this fourth installation of the campaign Archives at Risk: Seeking Shelter, Network Archives Design and Digital Culture (NADD) draws attention to the threat of losing many significant design archives. Doors of Perception was a groundbreaking conference initiated by Kristi van Riet and John Thackara, the director of the Netherlands Design Institute.



Eline de Graaf
Programme manager
Network Archives Design and Digital Culture

Since 2019, Eline de Graaf has been working as curator of collections at Nieuwe Instituut. Her position includes the research, presentation and communication, and the management and preservation of the institute's collection. De Graaf is primarily concerned with the translation and accessibility of the collection and is constantly looking for new collaborations, new makers, new media and new stories to make this happen. Starting from December, de Graaf started at the Network Archives Design and Digital Culture to focus on collection policies, exhibitions, the network and lobby and the (threatened) archives in the Netherlands.

14:30–16:30 From Concept to Care (Parallel sessions)

1) The Legacy of Ideophone I

14:30–15:10 The Loudspeaker Speaks

In this lecture, Kees Tazelaar will speak about the Ideophones' origins, concepts, destruction and reconstruction.

Kees Tazelaar
Composer
Institute of Sonology at the Royal Conservatoire

Kees Tazelaar followed courses in Sonology in Utrecht and The Hague, and later studied composition under Jan Boerman. He has been teaching at the Institute of Sonology since 1993 and has been head of the institute since 2006. As well as a composer, Kees Tazelaar is a historian. He earned his PhD at the Technische Universität Berlin in 2013 with the dissertation *On the Threshold of Beauty: Philips and the Origins of Electronic Music in the Netherlands 1925–1965*.



15:10–15:50 On Making *Ideophone I* More Sustainable

In this session, Bram Vreven details the 2023 preservation process that restored it to *REBOOT* and for future presentations. Although Raaijmakers' massive sound installation *Ideophone I* might look as if it was built to withstand the ages, its core principle is actually extremely fragile. In both the original work and in the largely reproduced version from 2011, each of its 36 loudspeaker cones was fit with two small metal springs and a steel ball in a glass tube. Together, these parts formed brittle electrical switches that couldn't really handle the DC currents they had to switch. During long-term research into solutions, a balance had to be found between making the work sustainable and staying close to the original.

Bram Vreven Artist

Bram Vreven (1973) studied jazz guitar at the Royal Conservatoire Antwerp and followed the Sonology programme at the Institute of Sonology (Royal Conservatoire The Hague). After his studies, he developed a range of sound installations that partly focused on the theme of silence. Gradually these works evolved into kinetic art installations that were shown in (inter)national media art festivals, galleries and museums. Since 2010, he has also supported other artists and institutions by sharing knowledge and (co)-producing artworks.

15:50–16:30 Discussion

Suzanne Visser Coordinator collection management Kunstmuseum Den Haag

Since 2021, Suzanne Visser has been working at the Kunstmuseum The Hague as coordinator of collection management. Her main roles are managing the depot/collection management team and project managing within the collections department (on preventive conservation).

2) To Emulate or Not?, or How to Present and Preserve Net Art

14:30–15:00 The Well-Tempered Emulator

Emulation is often regarded as a provider of a certain technical context or "look and feel" for works of net art and software art, but can in fact play a variety of parts in the conservation discipline. For preservation, emulation can reproduce the performance of legacy software, save on migration costs, and embody knowledge about legacy systems. From a collection perspective, emulation can support condition assessment and preservation planning, embody knowledge about works in the collection, and support the ownership and custodianship roles of institutions dealing with digital objects. For presentation, emulation provides a platform for true digital restoration. Curators can use emulation to historicise works of digital art and create a richly contextualised space for reflection on technical and political developments for their audiences. After more than a decade of emulation practice, Dragan Espenschied will discuss emulation in examples of online exhibitions and the retrospective digital art exhibitions *My Boyfriend Came Back From The War* by Olia Lialina, online since 1996 and shown in 2016 at HEK, Basel, and *My Veins Are the Wires, My Body Is Your Keyboard* by Auriea Harvey, shown in 2024 at the Museum Of The Moving Image, New York.

Dragan Espenschied

Preservation director

Rhizome

Dragan Espenschied is a net artist, musician and digital art conservator. He is preservation director at Rhizome, where he stewards ArtBase, a collection of more than 2200 works of digital art and net art. With a background in net activism, net art, and electronic music, Espenschied's activities as a conservator are mostly focused on infrastructure and field-wide action concerning web archiving, emulation, and linked open data, rather than singular artworks.

15:00–15:30 Presentation Decisions for Three Web-Based Artworks for REBOOT 2023/2024

The web-based artworks *Scrollbar Composition* (2000) by Jan Robert Leegte, www.jodi.org (1995) by JODI and *Being Human* (1997–2007) by Annie Abrahams are all presented at the exhibition *REBOOT. Pioneering Digital Art* at Nieuwe Instituut. Mauricio van der Maesen de Sombreff and Claudia Roeck discuss their presentation, the decisions that led to that, and what role emulation played.



Mauricio van der Maesen de Sombreff
Freelance engineer & digital artist
LI-MA

Mauricio van der Maesen de Sombreff is a professional at the crossroads of technology and creativity. With a background in telecommunications engineering and software development, he brings a unique blend of technical expertise and artistic vision to his work. Combined with his studies of fine arts and design at the Dogtime program of the Gerrit Rietveld academy, Mauricio's journey into the art world was shaped by formal training and a passion for exploration.

Claudia Roeck
Time-based media conservator
LI-MA; House of Electronic Arts (HEK), Basel; Kunstmuseum
Basel

Claudia Roeck works as a time-based media conservator for LI-MA, as well as the Kunstmuseum and House of Electronic Arts (HEK), both in Basel. Before that, she researched conservation strategies for software-based art at the University of Amsterdam and at LI-MA. This research was part of the EU-funded project New Approaches in the Conservation of Contemporary Art (NACCA). From 2019 to 2021 she collaborated on a software preservation project at the Netherlands Institute for Sound and Vision. Previously, she worked as an assistant time-based media conservator at Tate, mainly with video-based art.

15:30–16:00 Prototyping Experiences for Decision-Making: Preserving *Learning to Love You More's* Website

In close collaboration with Rhizome and the San Francisco Museum of Modern Art (SFMOMA), students from the contemporary art conservation program at the Bern Academy of the Arts explored two preservation strategies for the website of Harrell Fletcher and Miranda July's participatory art project, *Learning To Love You More* (2002–2009): emulation and migration. Following a comprehensive condition reporting process, this exploration resulted in two functional prototypes. These prototypes allowed stakeholders to fully immerse themselves in the experience evoked by each strategy, thereby providing a tangible comparison that formed a solid basis for informed decision-making. This presentation by Martina Haidvogl will outline the discussions leading up to the creation of the final prototypes and share the outcomes of their review with SFMOMA's team.



Martina Haidvogel
Media conservator & lecturer
Academy of the Arts Bern

Martina Haidvogel is co-head of the contemporary art conservation program at the Bern Academy of the Arts. Prior to this appointment she was associate media conservator at the San Francisco Museum of Modern Art (2011–2019), where she piloted documentation and preservation initiatives for SFMOMA's Media Arts collection. Her research focuses on cross-disciplinary collaboration practice fostered through digital tools, serving the needs of the art of our time.

15:30–16:00 Discussion

16:45–17:30 How to Keep the Digital Art Canon Alive: Where to Go from Here: Reflection on the Digital Art Canon and REBOOT.

The exhibition REBOOT. Pioneering Digital Art built on the Digital Canon of the Netherlands, compiled by experts in 2017–2019 and commissioned by LI-MA. The Canon was meant as a starting point for further analysis, debate and action – to bring the rich history of this art to the world, at the foreground in an increasingly digital-minded contemporary art context, and to open it to the public at large. To close Day 1, this session, with participants revealed on the day, will reflect on the Digital Art Canon and REBOOT exhibition. It's time to make next steps, open up the Canon and the discussion of the importance of digital art, its heritage and who's taking care.

li-ma

Day 2 – 22 March 2024

LI-MA, Amsterdam

10:00–12:00 On Practices and Politics of Legacy and Taking Care

10:00–10:05 Welcome and introduction

10:05–10:30 Hacking Memory Institutions – Old Boys Network Archive as a Prototype

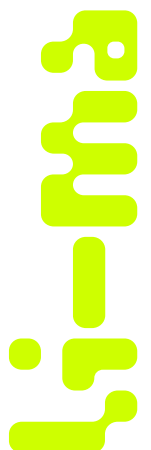
Hacking as a form of caring seeks to improve systems, enhance security, and foster positive societal impact, demonstrating its potential for constructive and altruistic endeavours. Taking the notion of transformation as a starting point, this talk with Cornelia Sollfrank and Lozana Rossenova presents the case of the archive of the Old Boys Network hosted at documenta Archiv in Kassel. Doing justice to a process-based artistic infrastructure which has involved over 180 people as a manifestation of organisational aesthetics is one aspect; the other is to reconcile the constraints of a major memory institution with the philosophy of Free Software and open access.

Cornelia Sollfrank

Artist & researcher

Zurich University of the Arts

Cornelia Sollfrank (PhD) is an artist, researcher and writer, living in Berlin (Germany). Recurring subjects in her artistic and academic work in and about digital cultures are artistic infrastructures, new forms of (political) self-organisation, critical authorship, aesthetics of the commons, and techno-feminist practice and theory. Her projects net.art generator – a web-based art-producing ‘machine’ – and Female Extension have earned her a reputation as a pioneer of net art. Recent open-access publications include "The beautiful Warriors. Technofeminist Practice in the 21st Century" (minorcompositions.org), "Aesthetics of the Commons" (diaphanes.net) and "Fix My Code" (with Winnie Soon) (e eclectic.de).



Lozana Rossenova
Postdoc researcher
Open Science Lab, TIB

Lozana Rossenova is a digital humanities researcher and designer based in Berlin. She is currently a Postdoc Researcher at the Open Science Lab in TIB Hannover, working on the NFDI4Culture project towards a national research infrastructure for cultural heritage data. She completed a PhD degree at London South Bank University in 2021, focusing on the redesign of the ArtBase archive at Rhizome. Her current projects involve open-source software (WikiBase, Kompakkt, OpenRefine) and community-driven approaches to digital infrastructures (NFDI, Wikimedia movement).

10:30–11:00 Caring for the Unique and the Vernacular: VALIE EXPORT's Archive

Since the 1960s, VALIE EXPORT has been creating an extensive archive on her artistic and curatorial projects. In 2023 the VALIE EXPORT Center Linz launched an online archive, which provides open access to selected holdings of the artist's archive. Analysing VALIE EXPORT's archival practices of documenting and curating, Ulrike Hanstein's paper explores the history of feminist media art from particular locations and investments of its production. It asks how the artist's archive can expand our understanding of archival practices as a mode of action and as caring labour.

Ulrike Hanstein
Professor / Director of the VALIE EXPORT Center Linz
University of Arts Linz / VALIE EXPORT Center Linz

Ulrike Hanstein is director of the VALIE EXPORT Center Linz _ Research Center for Media and Performance Art and professor for aesthetics and media studies at the University of Arts in Linz (Austria). Before joining the University of Arts, she held academic positions at universities, art academies and film schools in Weimar, Jena, Vienna, Leipzig and Cologne and was a postdoctoral fellow at the Getty Research Institute in Los Angeles. Her research interests include experimental film and video practices, feminist art, artists' archives, and the materials and methods of art and media historiography.



11:00–12:00 Conversation on Conservation – A Vernacular of File Formats

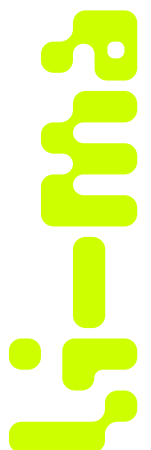
Rosa Menkman's talk 'It Takes More than the Past to Build an Archive' delves into the decade-long journey of her work, *A Vernacular of File Formats* (2010). This exploration of file format encoding and digital glitches, featuring a self-portrait in various compressed formats, reveals the aesthetics of data organisation. Menkman discusses the evolution of her work from its creation, through its 2016 acquisition by the Stedelijk Museum and MOTI, to its recent iterations, including a significant co-optation by Sotheby's. She reflects on the shifting relationships between the artist, the archive and the work, an image, and its underlying essence. Following this, Menkman and Archey discuss the acquisition, preservation and presentation of the work.

Rosa Menkman Artistic researcher

Rosa Menkman is a Dutch artist and researcher of resolutions with a special focus on glitches, resolutions, cyclopes 🙈, impossible rainbows 🌈, unnamed colours 🌈 and IANA, the goddess of staircases 🏢. In her work, she focuses on noise artefacts that result from accidents in both analogue and digital media that offer insights into their otherwise black boxed modes of operation. As a compendium to this research, she published *The Glitch Moment/um* (INC, 2011), a little book on the exploitation and popularisation of glitch artefacts. Menkman developed and highlighted the politics of resolution setting further in a second book titled *Beyond Resolution* (i.R.D., 2020). In this book, she describes how the standardisation of resolutions is not only a process that promotes efficiency, order and functionality, but also involves compromises and the obfuscation of alternative possibilities.

Karen Archey Curator of contemporary art Stedelijk Museum Amsterdam

Karen Archey is curator of contemporary art at Stedelijk Museum Amsterdam and a doctoral researcher at the Amsterdam School for Heritage, Memory and Material Culture at the University of Amsterdam. At the Stedelijk, Archey cares for the contemporary art and time-based media collections, and organises the museum's performance programme and contemporary permanent collection display. She has curated major solo exhibitions of artists Hito Steyerl, Rineke Dijkstra, and Metahaven, and is currently preparing a large-scale overview of the work of Marina Abramović.



13:30–15:30 How to Transfer Care? (Parallel sessions)

1) Re-Presentation and (Performing) the Archive

Annet Dekker (moderator)

Curator, researcher
University of Amsterdam

Annet Dekker is a curator and researcher. Currently, she is assistant professor of Archival and Information Studies and Comparative Cultural Analysis 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. She has published numerous essays and edited several volumes, including *Documentation as Art* (co-edited with Gabriella Giannachi, Routledge 2022) and *Curating Digital Art. From Presenting and Collecting Digital Art to Networked Co-Curating* (Valiz 2021).

13:30–14:00 Re-Perform, Re-Enact, Re-Interpret: What Can AI Do for Documentation?

Since Marina Abramović's well known series of re-enactments in *Seven Easy Pieces* (2005), *The Artist is Present* (2010), and, more recently, re-enactments of some of her performances in two key retrospectives in London (2023) and Amsterdam (2024), re-performances, re-enactments, and re-interpretations have become so popular that several cultural organisations have revisited their acquisition and documentation protocols to make space for (re-)activations within the museum context. This talk from Gabriella Giannachi uses works by Marina Abramović, Lynn Hershman Leeson, and Blast Theory as case studies to explore what becomes of the re-performance, re-enactment, and re-interpretation of archival materials when AI is introduced into documentation.

Gabriella Giannachi

Professor
University of Exeter

Gabriella Giannachi is Professor in Performance and New Media at the University of Exeter, UK. She has published several 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); *Histories of Performance Documentation*, co-edited with Jonah Westerman (2017); *Moving Spaces: Enacting Dance, Performance and the Digital in the Museum*, co-edited with Susanne Franco (2021); *Documentation as Art: Expanded Digital Practices*, coedited with Annet Dekker (2022) and *Technologies of the Self-Portrait* (2022 and in Italian translation, 2023).

14:00–14:30 Scoring Liveness: A Conversation with Anik Fournier, David Gauthier and Martine Neddham

This conversation between artist Martine Neddham, theorist and artist David Gauthier, and curator Anik Fournier addresses questions inherent to the exhibition *Scoring Liveness at If I Can't Dance I Don't Want To Be Part Of Your Revolution*, which proposed the score as a technology of reproduction that ensures the future lives (legacy) of a work as it moves across and encounters new bodies and contexts (shifting stakeholders). Within this exhibition, codes and algorithms were explored as specific kinds of scores. In this conversation, the notions of legacy and shifting stakeholders will be addressed through how performance and performativity operate in various acts of scoring, coding, interpretation, command and execution, looking at the nature of what persists and what shifts as scores are encountered each time anew.

Martine Neddham

Artist

mouchette.org

Martine Neddham is an artist who uses language as raw material. Since she began as an artist, her favourite subjects have always been 'speech acts', modes of address, and words in public space.

Anik Fournier

Curator of archive

If I Can't Dance, I Don't Want To Be Part Of Your Revolution

Anik Fournier is curator of archive at *If I Can't Dance I Don't Want To Be Part Of Your Revolution* in Amsterdam and a theory teacher at Base for Art Experiment and Research (BEAR) ArtEZ, Arnhem. A current strand of her research centres the concept of liveness as something that does not exist in bodies (whether human, more-than human or technological) but in the



encounters between them.

David Gauthier

Assistant professor of Computational Media and Arts
Utrecht University

David Gauthier is a scholar and media artist with an academic background in Mathematics, Media Arts and Sciences, and Cultural Analysis. His research addresses computation by questioning what it is, and how, when, and where it operates. He is particularly interested in computational acts: the way software and computing machines are made to perform and execute. His artistic practice is mostly sound oriented and his artworks have been commissioned and supported by cultural and arts institutions in Europe and North America.

14:30–15:00 Recreating Performance and Installation Art in VR/XR

Experiential artworks can often be inaccessible to audiences for various reasons and are often difficult to restage in real life. VR/XR techniques are becoming a valuable tool to open up such works to larger audiences and also for works which cannot be displayed in their original form. This presentation from Adam Lockhart will cover two examples of artworks that are being recreated in VR. One is a performance art piece, *MAINBEAM* by Charlie Hooker, which originally took place in 1983, and the other is the Eduardo Paolozzi Studio at the Scottish National Gallery of Modern Art.

Adam Lockhart

Lecturer in media art & archives
DJCAD, University of Dundee

Adam Lockhart is a lecturer/researcher at DJCAD (University of Dundee), with over two decades of expertise in curating, preserving, and archiving media art and time-based installation art, both nationally and internationally. He established the DJCAD Media Preservation Lab in 2004 and recently he has embraced virtual reality (VR) as a tool for archiving and re-creating installation and performance. He also creates his own work specialising in music, video and sound via performance and installation.



15:00–15:30 Discussion

2) Preserving Interactive LaserDiscs: An Introduction to RF Digitisation

13:30–15:30

In 2021, the preservationists of ZKM started a preservation project focused on the interactive LaserDisc collection. LaserDiscs are a complex combination of analogue video, pictures, sound and digital data. In the case of interactive laserdiscs, the analogue video needs to be preserved but so does the digital data allowing the interactivity feature of this media carrier. This workshop with Morgan Stricot, Matthieu Vlaminck and Ralph Michel first gives insight into the technical possibilities of interactive LaserDiscs. This presentation will be followed by a presentation and demonstration of the Domesday Duplicator, a USB3-based 10-bit analogue to digital converter designed to allow the backup of LaserDiscs through the direct sampling of the RF data from the optical head (laser) of a LaserDisc player. To finish, the related software and decoding process will be explained as well as perspective on the use of the produced files.

Morgan Stricot

Media and digital art conservator
ZKM Center for Art and Media Karlsruhe

Morgan Stricot is a senior media and digital art conservator at ZKM | Center for Art and Media Karlsruhe, Germany. She is responsible, within the department Wissen | Collections, Archives & Research, for the acquisition, documentation and conservation of media and digital artworks. She holds a PhD in Media Archaeology from the École Supérieure d'Art et de Design, Orléans, France, and has conducted many research projects in conservation of software-based artworks during the last 10 years.



Matthieu Vlaminc

Senior media and digital art conservator

Matthieu Vlaminc is a senior media and digital art conservator at ZKM | Center for Art and Media Karlsruhe, Germany. He graduated from the École Supérieure d'Art d'Avignon, France, in Visual Arts. He also holds a diploma in Programming/Network and in Music. His research and work, within the department Wissen | Collections, Archives & Research, focus on the preservation and archiving of digital data carriers, software/hardware and the restoration of 3D computer-generated models.

Ralph Michel

Time-based media conservator

digital-preservation.ch

After completing his training as a polymechnic, Ralph Michel studied Art Conservation and Restoration at the Bern Academy of Arts, specialising in modern materials and media. In his master's thesis, he worked intensively on the radio-frequency digitisation method of interactive LaserDiscs. He currently works as a film operator and digitisation specialist at Lichtspiel/Kinemathek Bern, as a technician for the City of Bern's art collection, and as a freelance time-based media conservator.

15:30–17:45 New Platforms for Art, Knowledge Exchange and Community Building

Geert Lovink (moderator)

Researcher & media theorist

Institute of Network Cultures

Geert Lovink is a Dutch media theorist, internet critic and author of *Uncanny Networks* (2002), *Dark Fiber* (2002), *My First Recession* (2003), *Zero Comments* (2007), *Networks Without a Cause* (2012), *Social Media Abyss* (2016), *Organization after Social Media* (with Ned Rossiter, 2018), *Sad by Design* (2019) and *Stuck on the Platform* (2022). He studied Political Science at the University of Amsterdam (UvA) and received his PhD from the University of Melbourne. In 2004 he founded the Institute of Network Cultures (www.networkcultures.org) at the Amsterdam University of Applied Sciences (HvA). His centre organises conferences, publications and research



networks such as *Video Vortex* (online video), *The Future of Art Criticism* and *MoneyLab* (internet-based revenue models in the arts). Recent projects deal with digital publishing experiments, critical meme research, participatory hybrid events and precarity in the arts. From 2007-2018 he was media theory professor at the European Graduate School. In December 2021 he was appointed professor of Art and Network Cultures at the UvA Art History department. The chair (one day a week) is supported by the HvA. Since early 2022 he has been involved in support campaigns for Ukrainian artists, in particular UKRAiNATV: a streaming art studio operating out of Krakow and Kiev.

15:30–16:05 From the Blockchain to the Museum: A Case Study in Acquiring, Exhibiting and Preserving NFTs

In 2023, the National Museum of Modern Art at Centre Pompidou acquired an ensemble of blockchain-related works, including its first NFTs. In this presentation, Philippe Bettinelli addresses the many questions and challenges that arose during this process, how it differs from acquiring other new-media works, and the suitability of museums' existing processes of acquisition and preservation.

Philippe Bettinelli
New media curator
Musée National d'Art Moderne, Centre Pompidou

Philippe Bettinelli is a curator in Centre Pompidou's media department. He was previously curator of the "public art" and "visual arts (1960-1989)" collections at the Centre national des arts plastiques (Cnap). His research now focuses on digital creation: together with Marcella Lista, he was in charge of Centre Pompidou's NFT acquisitions and exhibition. He also curated the online exhibition *Sans objet, 9 abstract works for the web-browser* (Centre Pompidou, 2021), and the 2021 Marcel Duchamp Prize exhibition.

16:05–16:30 The Power of Many – HEK's Decentralised Approach to Museum Participation

The NFT boom has left a profound mark on the art market, especially within media and contemporary art circles. Ugo Pecoraio and Isabella Maund of House of Electronic Arts (HEK) in Basel, Switzerland, will delve into the transformative potential Web3 offers cultural institutions and museums. They'll spotlight HEK's "Friends of HEK" digital community as a case study



for decentralised participation. This innovative tokenised museum membership blurs the lines between audience and curator, inviting all to shape the museum's narrative collaboratively. The presentation invites you to reimagine the museum experience and explore the possibilities and limitations of exhibitions and programs driven by decentralised communities.

Ugo Pecoraio

Head of communications
House of Electronic Arts (HEK)

Ugo Pecoraio is the Head of Communications at House of Electronic Arts (HEK) and is involved in web3 and blockchain-based projects, as well as in the development of online exhibition formats at HEK. Furthermore, Pecoraio is an independent curator and advisor, specialised in blockchain and crypto projects, strategic planning, and the conception of digital exhibition formats, as well as the development of innovative positioning options for artists and designers.

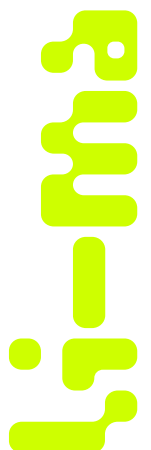
Isabella Maund

Education, Mediation & Communication
House of Electronic Arts (HEK)

Isabella Maund, born in 1996, graduated in Digital Arts Computing from Goldsmiths, University of London in 2019. Joining House of Electronic Arts (HEK) in 2021, she contributes to the development of the educational programme and supports communication and digital engagement efforts, including the development of HEK's decentralised museum membership, Friends of HEK. Situated in Basel, Switzerland, HEK is a cultural institution and museum committed to a rich and comprehensive experience of media, art, and technology.

16:30–16:50 Between Glossolalia and Apophenia: The Bridge between Person and Technology

Exploring how social and cultural values reverberate in tools and technology, Constant Dullaart creates works to emphasise an enjoyable friction between old and new, manual and automated, online and offline, real or not. He deconstructs and analyses the specific human circumstances under which technological instruments are created, and how this influences the way the instruments are consequently used.



Constant Dullaart

Artist, professor Networked Materialities

Constant Dullaart (NL, 1979) lives and works in Amsterdam and Berlin. Dullaart investigates processes of the creation and use of technological instruments through creating his own 'artisanal' social media platform common.garden. Revisiting his research into neural networks, he probes how phenomena like glossolalia and apophenia can create a bridge between person and technology. Dullaart is professor of Networked Materialities at the Akademie der Bildenden Künste in Nürnberg.

16:50–17:10 LI-MA: Living Media Art

Living Media Art will be a hybrid platform developed together with, by and for the LI-MA community, building upon the unique knowledge, materials and skills present within LI-MA and its community. Florian van Zandwijk presents the design of the Living Media Art, which will start from feedback sessions with members of the community. From there, design will take a web-first approach, exploring the intrinsic qualities of the web to inform the creation of an online platform that will also inform RNDR's redesign of the physical LI-MA office and archive space. This will result in a hybrid ecosystem where LI-MA staff, visitors, artists, researchers and the community as a whole come together, experience, exchange and collaborate through the power of both the web and the physical environment.

Florian van Zandwijk

Media artist and designer

Florian van Zandwijk is a media artist and designer working in many different roles in the digital culture field. As part of studio mot, Van Zandwijk applies his practice as an artist in all sorts of commissioned work, ranging from interactive installations to online platforms.

17:10–17:45 Discussion

