Transformation Digital Art 2025 Presentation Abstracts & Participant Bios

Day 1 – 20 March

10:00 - 10:05 Welcome and Introduction

Gaby Wijers
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, specialising in 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 honorary research fellow at the University of Exeter.

10:10 - 12:30 The Evolving Process

Moderated by Gaby Wijers and Annet Dekker.

Annet Dekker
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).

Precarious Movements? Choreography & Conservation

This presentation explores how conservation can create and support an environment in which performance and choreographic artworks and artists can thrive within a museum context. This will be examined through the lens of Tate and the collaborative research

project *Precarious Movements* (2021-2024). It considers how Tate's conservation strategies and processes have evolved with new experiences and encounters and how, through this dedicated research project, further practice and guidance have been developed for the sector. *Precarious Movements* places the community and artist at its centre, bringing together different voices and worlds of practice.

Louise Lawson
Head of Conservation, Tate

Louise Lawson is Head of Conservation at Tate, where she leads the strategic direction and development of conservation across the institution. Her research focuses on the conservation of performance and dance-based artworks, most recently as a partner investigator in *Precarious Movements: Choreography and the Museum* (2021–2024).

Erin Brannigan
Associate Professor in Theatre and Performance, University of New South Wales

Erin Brannigan is Associate Professor in Theatre and Performance at the University of New South Wales. She is of Irish and Danish political exile, convict, and settler descent. Erin is the lead for *Precarious Movements: Dance and the Museum*. Her forthcoming monographs include *Choreography, Visual Art and Experimental Composition 1950s-1970s* and *The Persistence of Dance: Choreography as Concept and Material in Contemporary Art*.

Intermedial Transmissions

This presentation by Aga Wielocha explores the concept of activation as a strategy for sustaining contemporary art within and beyond institutional spaces. By examining activation both as a theoretical framework and practical methodology, Wielocha speculates on how artists can use this concept to envision and shape the future of their work.

Aga Wielocha
Postdoctoral Fellow / Research Associate, Bern Academy of the Arts

Aga Wielocha is a researcher, collection care professional, and conservator specialising in contemporary art. Her research focuses on collecting and preserving contemporary art forms, including media, participatory, and performance art. She investigates ownership, guardianship, and commons in both institutional and community contexts, working towards equitable and sustainable solutions that support artists in securing the future of their artistic production. Currently a postdoctoral researcher at the Bern Academy of the Arts, she previously worked as a museum conservator.

From Analog to Digital... and Back Again? Revisiting *Kubusproject*

Susanne Kensche

Conservator of Modern Art and Sculpture, Kröller-Müller Museum

Susanne Kensche has been Conservator of Modern Art and Sculpture at the Kröller-Müller Museum since 2011, focusing on (outdoor) painted sculpture, installation art, artist interviews, and plastics. She previously led the Painting and Sculpture Conservation Department at Museum het Valkhof and worked at documenta 12. She also works as an independent conservator.

Marijn Geist

Junior Curator of Modern and Contemporary Art, Kröller-Müller Museum

Marijn Geist is Junior Curator of Modern and Contemporary Art at the Kröller-Müller Museum, focusing mainly on the postwar collection. She has curated presentations on mail art, Christo's *56 Barrels*, Hetty Huisman, and Gerry Schum's *Fernsehgalerie*. She previously worked at the Fries Museum and Kunstmuseum Den Haag, contributing to the exhibition *Hilma af Klint & Piet Mondrian. Forms of Life* (2023). In early 2024, she completed the Master Curating Art & Cultures at the University of Amsterdam.

Preserving Practice

The Hmm and NADD are developing a workshop programme that encourages artists and designers to integrate archiving into their practice. Beyond raising awareness, it provides practical tools and strategies to make archiving a meaningful part of their work. Insights from a survey on artists' challenges and expectations will shape the workshops, ensuring they are relevant, hands-on, and impactful.

Lilian Stolk

Director, The Hmm

Lilian Stolk is the director of The Hmm. She is passionate about understanding the internet, with a particular focus on internet languages and the rise of image-based communication. In 2018, she published *Het zonderwoorden-boek* (*The Book Without Words*), based on her research into emoji, and in 2019 launched the app *Emoji Voter* to democratise emoji design. Through events, workshops, and online research dossiers, The Hmm contextualises and unravels digital cultural phenomena.

14:00 - 15:30 Interactive Sessions on Reactivation

Session One

Infrastructure Project: A Workflow for Collaboration

Joost Dofferhoff will contextualise the recently completed *Collaborative Infrastructure* project. A key next step is making this valuable knowledge accessible to collections and artists.

Joost Dofferhoff
Registrar and Assistant Conservator, LI-MA

Joost Dofferhoff is a Registrar and Assistant Conservator at LI-MA and an alumnus of the *Preservation and Presentation of the Moving Image* Master's programme at the University of Amsterdam. He is currently working on the *Mapping Media Art* project, focusing on data modelling for media art using Linked Open Data.

REACTIVATE *AmsterdamREALTIME?*

Since 2002, *AmsterdamREALTIME* has been foundational to artist **Esther Polak's** work on mobility and landscape. It has also served as a point of reference for many artists and art historians fascinated by spatial experience. Originally a participatory project, in 2003 Waag, creative coder **Bente van Bourgondiën**, and Polak created an interactive animation of the original data, forming a new work. Now, this Flash-based animation requires restoration. During their presentation, Polak and van Bourgondiën will discuss how a contemporary audience can still engage with the work, which elements are indispensable, and which aspects should be re-emphasised.

Esther Polak
Artist

Esther Polak is one half of the artist duo *PolakVanBekkum*, alongside Ivar van Bekkum. Their work explores movement and landscape through artistic practice, often in collaboration with human, animal, or environmental participants. Their approach is deeply rooted in the Dutch tradition of landscape representation.

Bente van Bourgondiën
Programmer, Creative Coder

Bente van Bourgondiën develops interactive, connected installations for museums and cultural spaces. With expertise in both software and hardware, she bridges the digital and physical, creating intuitive user experiences through code, sensors, and interactive technologies. Since 2016, she has also taught coding and electronics at the Royal Academy of Art (KABK).

Session Two: From Identifying to Preserving Amiga Artworks

Upon its release in 1985, the Commodore Amiga quickly gained popularity among artists for its advanced graphics and sound capabilities. However, following Commodore's bankruptcy in 1994, the very features that made the Amiga unique became obstacles to its preservation. LI-MA will present insights from their recently completed *AMIGA NU* project, while ZKM will showcase case studies from their collection of Amiga-based artworks, including *Table of Orientation* (1995) by Stansfield / Hooykaas,*The Surprising Spiral* (1991) by Ken Feingold, and *Border Patrol* (1994) by Paul Garrin & David Rokeby. The presentation will highlight emulation as a strategy for accessing data and documenting the software integral to Amiga artworks.

Olivia Brum
Junior Conservator, LI-MA

Olivia Brum is a Junior Conservator at LI-MA, contributing to projects such as *Collaborative Infrastructure for Sustainable Access to Digital Art* and *AMIGA NU*. Previously, she worked on oral history research at the University of Amsterdam.

Morgane Stricot & Matthieu Vlaminck
Media and Digital Art Conservators, ZKM │ Center for Art and Media Karlsruhe

Morgane Stricot and Matthieu Vlaminck are media and digital art conservators at ZKM │ Karlsruhe. Their work focuses on preserving computer-based artworks through data recovery, software migration, and hardware replacement.

15:45-16:00 Break

16:00 - 17:30 On Performance

Moderated by Annet Dekker.

Framing Performance

Dragan Espenschied
Preservation Director, Rhizome

Dragan Espenschied is the Preservation Director at Rhizome, overseeing *ArtBase*, a collection of over 2,300 digital and net art pieces. With a background in net activism, net art, and electronic music, his work in conservation primarily focuses on infrastructure and large-scale initiatives in web archiving, emulation, and Linked Open Data—rather than on individual artworks.

archive.glitches.me

Naoto Hieda
Researcher & Artist, Tallinn University

Naoto Hieda is a Japan-born researcher and artist based in Estonia. As a PhD candidate at Tallinn University's School of Digital Technologies, they challenge conventional coding practices through neuroqueerness, decolonisation, and live coding. Their research bridges the gap between dancers and technologists, developing playful tools and unconventional methodologies for creative collaboration.

17:30 End

Day 2 – 21 March

10:00 – 10:10   Welcome and Introduction

Gaby Wijers

10:10 – 12:00 How Do You Transmit Your Legacy & How Do You Gain Knowledge?

Presentations and discussion with Paulien 't Hoen, Gaby Wijers, Claudia Röck, and Dušan Barok, and Agnes Vugts, moderated by Agnes Vugts.

Paulien 't Hoen
Coordinator, Foundation for the Conservation of Contemporary Art (SBMK)

Since 2003, Paulien 't Hoen has been leading international research projects on conservation challenges in contemporary art with SBMK. She is also an art historian and practical philosopher and has co-authored *The Artist Interview for Conservation and Presentation of Contemporary Art: Guidelines and Practice*.

Gaby Wijers
Director, LI-MA

Claudia Röck
Time-Based Art Conservator

Claudia Röck has worked as a time-based media conservator for LI-MA in Amsterdam, and Kunstmuseum and House of Electronic Arts (HEK) in Basel. She holds a PhD from the University of Amsterdam, focusing on the conservation of software-based art. From 2019 to 2021, she collaborated on a software preservation project at the Netherlands Institute for Sound and Vision. Previously, she worked at Tate as an assistant conservator, specialising in

video-based art.

Dušan Barok
Founder, Monoskop

Dušan Barok is the founding editor of Monoskop, a collaborative wiki for arts and studies. With a background in Networked Media, Media Studies, and Heritage and Memory Studies, he explored publishing as a conservation strategy for contemporary art in his doctoral research. His recent collaborations span exhibitions and publications, including *Katalog for Kunstnerisk Publisering* (Torpedo, 2024) and *Multiple Realities: Experimental Art in the Eastern Bloc* (Walker Art Center, 2023).

12:00 - 13:30 Lunch

13:30 - 15:15 Interactive sessions on Restaging and Layers of Documentation

Session One: Working Through the Digital to Open Up Accessibility in Performance Practices

For this session, Anik Fournier and Sara Giannini propose to focus on questions and registers of accessibility within performance practices, and the function and possibilities opened up by the digital within them. By considering the digital alongside access in the creation, presentation, and documentation of performance works, concepts such as presence, embodiment, perception, interpretation, scoring, and communicability become more layered. The session will be organised around archival material and documentation of one of our past commissions: Constantina Zavitsanos' *Entrophy* (2022).

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 on 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.

Sara Giannini
Programme Curator
If I Can't Dance, I Don't Want to Be Part of Your Revolution

Sara Giannini is a curator, writer, and educator based in Amsterdam. Since 2019, she has been part of *If I Can't Dance, I Don't Want to Be Part of Your Revolution*, Amsterdam, where she develops art and research commissions exploring the expansive field of performance

and performativity.

Session Two: New Approaches to Archiving Media Art

MEHI – Media Art History in Finland Project

The *MEHI – Media Art History in Finland* project was a three-year initiative by the Finnish Media Art Network, dedicated to documenting and publishing the history of Finnish media art while developing sustainable infrastructures for its long-term preservation. Susanna Ånäs will present two key outcomes of the project: the creation of a comprehensive database of Finnish media artworks and events, and the development of a specialised ontology and open data framework for media art. She will also discuss how this data has been integrated into Wikimedia projects, highlighting the role of open knowledge in expanding accessibility and visibility for media art.

Susanna Ånäs
Interim Managing Director, AvoinGLAM and Open Knowledge Finland

Ånäs is an advocate for open access to cultural heritage, leading initiatives at *AvoinGLAM* in Helsinki. Expanding the traditional GLAM (Galleries, Libraries, Archives, and Museums) framework, *AvoinGLAM* reinterprets it as *Global Languages, Art, and Memory*, fostering a more inclusive approach to cultural heritage. Her recent projects include the *Wikidocumentaries* platform, the global *Hack4OpenGLAM* online hackathons, the *Wiki Loves Living Heritage* campaign, the *AI Sauna* co-creation event in Helsinki, and the *Media Art in Wikimedia* initiative. In 2024, she also became executive director at *Open Knowledge Finland*, continuing her commitment to open data, digital heritage, and collaborative knowledge-sharing.

Data Modeling for *Vernacular of File Formats*

FOMU (FotoMuseum Antwerp) is developing a *Wikibase* data model to capture the complex details of digital artworks that cannot be easily documented in standard collection management systems. This model aims to account for contextual information about different versions of artworks, installation conditions, manuals, and third-party contact information for loans. In this workshop, Kaat Somers, Bert Lemmens, and Rosa Menkman will present their proposal for a data model designed to register the necessary information for complex artworks, using *Vernacular of File Formats* by Rosa Menkman as a case study. The session will include hands-on work with the artist to apply the proposed model.

Kaat Somers
Project manager and researcher, FOMU Antwerp

Kaat Somers works within the collection team of FOMU Antwerp, conducting research on the registration of photographic works. She frequently collaborates with archives on collection presentations and works closely with photographers. Over the past year, she has been focusing on atypical photographic works in the collection, which require specialised documentation and care compared to traditional photo prints.

Bert Lemmens
Freelance digital collections expert

With a background in art history, Lemmens specialises in digital preservation and linked data.

Rosa Menkman
Artist

Rosa Menkman is a Dutch artist and researcher whose work focuses on the concept of *resolutions*. She investigates the noise artefacts produced by glitches, examining how these accidents occur in both analog and digital media.

15:15-15:30 Break

15:30 - 17:30 Matching Data

The Politics of Loss: Preservation, Disappearance, and Digital Futures

Digital societies are often seen as places of endless data accumulation. However, loss—through deletion, obsolescence, and decay—is equally important, shaping what can be remembered or forgotten. Preservation is not a neutral act; it is a political process that determines what endures and what disappears. Drawing on research in digital preservation, this keynote explores the dynamics of data loss and memory in digital landscapes, offering insights into the complexities of preserving or discarding cultural heritage.

Nanna Bonde Thylstrup
Assistant Professor, Copenhagen University

Nanna Bonde Thylstrup conducts research on data politics and digital infrastructures, focusing on cultural theory, STS, and critical data studies. She leads the ERC-funded project *Data Loss (DALOSS)*, which examines the politics of disappearance, destruction, and dispossession in digital societies. Her key publications include *Uncertain Archives: Critical Keywords for Big Data* and *The Politics of Mass Digitization* (MIT Press).

Art, AI, and Robotics: Documentation Challenges and Possibilities of AI for Media Art and Performance

This session brings together experts Steve Benford (University of Nottingham), Gabriella Giannachi (University of Exeter), and the artist duo Lancel/Maat to explore the creative intersections of art, AI, and robotics. Focusing on early insights from *Somabotics: Creatively Embodying Artificial Intelligence*, Benford's UKRI-funded Turing Fellowship project, the panel examines AI's role in documenting and preserving media art. Using Lancel/Maat's *Embrace Angels* as a case study, the discussion will delve into the challenges of capturing a complex, interactive hybrid work that intertwines robotics, human bodies, somaesthetics, VR, and AI.

Gabriella Giannachi

Professor in Performance and New Media
University of Exeter

Gabriella Giannachi is Professor in Performance and New Media at the University of Exeter, UK. She has authored and co-edited several books, including *Performing Mixed Reality* (2011), *Archive Everything* (2016, Italian translation 2021), and *Documentation as Art: Expanded Digital Practices* (2022). Her research explores performance, virtual and mixed reality, and AI documentation, often in collaboration with artists and museums.

Steve Benford

Professor of Computer Science and UKRI Turing AI Fellow
University of Nottingham

Steve Benford researches the design of interactive experiences that provoke human meaning-making. In collaboration with artists, he creates, tours, and studies artworks to develop new concepts, methods, and tools. His work combines AI, robotics, and mixed reality. Currently, he is leading a five-year UK Turing AI Fellowship on *Somabotics: Creatively Embodying Artificial Intelligence*.

Lancel/Maat

Artists
Mixed Reality Lab Nottingham

Lancel/Maat create aesthetic Public Meeting Spaces: playful artistic social labs that propose visionary narratives and speculative scenarios for shared autonomy, sensuality, and vulnerability with mutual responsibility. Through poetic trust-rituals and post-Anthropocene trust-ecologies, their work radically redesigns haptic, facial, and brain sensor interfaces, wearables, robotics, XR, and AI. Their innovative approach to co-creation between humans and machines generates unique, spatially immersive Shared Reflexive DataScapes.

Richard Ramchurn

Filmmaker & researcher, University of Nottingham

Richard Ramchurn is an artist and researcher exploring the intersections of storytelling, AI, and interactive media. His work blends film, neurocinematics, and real-time systems to

create immersive experiences that challenge traditional narrative forms. He has collaborated with leading institutions and artists to push the boundaries of human-machine creativity. Through innovative documentation and research-led practice, Ramchurn examines how emerging technologies shape audience interaction, agency, and perception, fostering new ways of experiencing and understanding digital storytelling.

17:30 End