

Transformation Digital Art 2019

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LIMA Amsterdam March 21 & 22

International symposium
on the preservation
of software-based art.

creative industries fund NL

Timetable | Day One **Thursday, March 21, 2019**

09:30 Registration & Coffee at LIMA, Amsterdam

10:00 Welcome and Introduction by Gaby Wijers
(Director, LIMA)

The preservation of born-digital art is as challenging as it is important, and takes to task the complex and variable nature of these works in order to maintain the ability for others to witness and experience them in the future. For each edition of TDA we focus on a different key aspect critical to the field. For the 2019 edition, documentation and collaboration in both artistic and institutional strategies and practices take centre stage.

10:10 PART I:
Strategies of Caretaking: How can the Present be Preserved?

Willem van Weelden

(Tutor, Curator & Researcher)

Re-writing the Present: To Inhabit the Inhabitable

When we take the words of media archeologist Wolfgang Ernst seriously, the digital systems we use on a daily basis create a micro-archival bubble. Instant recording, based on the technological interpretation of 'real time' induces the present to lose its logocentric uniqueness. He concludes by stating that the present does not have time to take place. How to regain a sense of the present beyond these media critical irritations? Can digital art guide us towards a passability, an experience of the present beyond the totalitarian regime of digital inscription?

Jennifer Helia DeFelice (Vasulka Kitchen)

The Vasulkas: Legacy Project as Platform Development

The establishment of the Vasulka Chamber in Reykjavik, Iceland and its sister project Vasulka Kitchen in Brno, Czech Republic were both inspired by the desire to create a dedicated space celebrating the life and work of electronic art pioneers Steina and Woody

Vasulka. Their collaborative and influential approach based on research in the field of art and technology, on an insatiable curiosity and depth of contemplation, calls for a legacy project which mirrors these aspects of their methodology. Both projects aim toward the development of platforms and programmes that reflect local contemporary needs and the potential for international cooperation.

Glenn Wharton (New York University)

Settling into Routine: How Strategies for Managing Digital Collections Become Established Practice

As digital artworks enter into museum collections, acquisition and management practices settle into routines. After several decades of development, we can now step back to assess how these processes, including documentation and storage, become established. What are now identifiable as broad themes in managing digital collections and in what ways have collecting institutions adapted to new forms of contemporary art? Examples from recent research on collections management strategies at The Museum of Modern Art, The Metropolitan Museum of Art, and other US museums will be shared.

Moderated by Melanie Bühler

(Frans Hals Museum)

Q&A

12:30-13:45 LUNCH

13:45-14:45 PART II:

Conversation on Conservation: JODI

JODI: Presenting and Preserving the Digital in Museums
Artist duo JODI, or jodi.org, were among the first artists to investigate and subvert conventions of the Internet, computer programs, and video and computer games. In 2016 The Stedelijk Museum Amsterdam bought GeoGoo_Glcon (2015), a digital video screengrab of the website GeoGoo.net by JODI. How are digital artworks like this acquired, presented, documented and pre-

served within a museum context? In this conversation on conservation the artist and curator talk about the important aspects of a digital artwork entering a museum collection or exhibition.

Joan Heemskerk (JODI)

Karen Archey (Stedelijk Museum Amsterdam)

Moderated by Gaby Wijers (LIMA)

14:45-15:30 How to Gain the Right Skills and Mindset for Preservation

Digital art conservation asks for certain skills in computer science, material science, media technology, engineering, art history, and conservation. In the case of sustainable digital art preservation, it starts at the artist with the creation of an artwork. What can the new generation of artists bring to the table? What are the core competencies, mindsets and skills expected from the new generation of media conservators?

Martijn van Boven (ArtEZ Institute of the Arts)

Deborah Mora (Student ArtEZ)

Agathe Jarczyk (University of the Arts Bern)

Moderated by Gaby Wijers (LIMA)

15:30-16:00 BREAK

16:00-17:30 PART III:

How to Activate the Past and (Re)Present It

Anne Marie Duguet (University Paris 1 Panthéon-Sorbonne)

An Anarchive Archive

For some time now our cultural context and forms of history making have been defined by the presence of the 'anarchive', an archive that cannot be described as an archive in a traditional sense, assigned to a fixed place, embedded into a definitive and consistent system of care. Now the physical archive has become data. By referring to examples from the Anarchive

series initiated in Paris in 1995, a singular approach to digital and interactive monographs in which artists are deeply involved, will be considered. This research invites a rethinking of topics such as description, visualisation, interface and modes of reading.

Adam Lockhart (University of Dundee)

VR as an Archiving and Simulation Tool for Media Artworks

Due to technological obsolescence, many media artwork installations are in danger of being lost or becoming problematic to replicate. This is particularly prevalent in the use of CRT monitors for video sculptures. Although these monitors are still currently available, they are no longer manufactured and over time will gradually disappear. In what ways can VR technology be used to replicate such works, allowing them to be experienced in the future? Examples from UK artist David Hall, one of video art's pioneers, will be explored.

Emile Zile (Royal Melbourne Institute of Technology)

Wearing the Skin Suit: Interpretation and Reperformance of Historical Performance Art

The historical canon of performance art is intimately fused with its representation in mediated form. We think of portapak video when we consider the first wave of performance art on camera, or the satellite when recalling early broadcast performance. The act of reperforming and reinterpreting historical performance art provides an embodied frame to reassess previous artworks and generate contemporary encodings. Artist Emile Zile will profile two of his network-performances which trace the outline, inhabit the aura and live through the artworks of previous eras, namely; *I Follow Yoko and Yoko Follows Me* (2012) and *Audience / Performer / Lens* (After Dan Graham) (2018).

Moderated by Serena Cangiano (University of Applied Sciences and Arts of Southern Switzerland)

17:30 End of Day One

Timetable | Day Two **Friday, March 22, 2019**

09:30 Registration & Coffee at LIMA, Amsterdam

10:00 Welcome by Gaby Wijers (Director, LIMA)

10:05 - 11:45 PART I: **Research and Practices**

The second day of Transformation Digital Art 2019 opens with a morning focused on highlighting current research in digital art conservation at LIMA and partner institutions, followed by an afternoon of hands-on workshops and a discussion programme.

Mila van der Weide (LIMA)

*What Net Art Needs From Documentation:
Examining Arthost*

In both conservation and in the act of recreating ephemeral/immaterial artworks, documentation is critical for gaining clarity over what defines the authentic art object. The question of what kind of documentation is needed is central to being able to properly conserve or recreate a work. Through the project Arthost, LIMA and artist Constant Dullaart are developing a hosting service for works of net art, a new initiative necessitating asking complex questions about what net artworks might need for and from documentation. In order to unravel these questions a documentation method was developed and a series of artist interviews between LIMA and Dullaart took place to understand the intention and functionality of his works, which will be shared.

Rachel Somers Miles (LIMA)

The Importance of Digital Art Distribution

Over the coming two years, LIMA will explore the current state and future of digital art distribution. This project aims to map the state of digital art distribution, investigating, analysing and assessing models (both business and technology) being used for video art,

software-based installations, net art and live performance on an international level, now and those that might arrive in the future. From the use of VoD platforms for digital video art, thinking about “the festival” or “production” as a model for distribution of installations, or what we can learn from looking to other industries and disciplines. The project seeks to put distribution on the map as an important and necessary model for the dissemination of digital art.

Sylvia van Schaik (RCE)

Mediakunst.net

Last year LIMA, Van Abbemuseum, Frans Hals Museum, Stedelijk Museum Amsterdam and the Cultural Heritage Agency of the Netherlands launched the online catalogue Mediakunst.net, a digital catalogue uniting the media art collections of these five participating institutions. Mediakunst.net is the online catalogue of media art in the Netherlands, with the works collected there being available worldwide for research education and presentation. Topics such as the necessity and importance of such a project, the cooperation between its partners, and for whom Mediakunst.net is intended will be covered.

Ernst Van Velzen (Eye Filmmuseum) & **Wiel Seuskens** (LIMA)

*A Case Study from LIMA and Eye Filmmuseum:
Mixing Video Art and Film Together in One Digital
Storage Facility?*

Under the NDE Sustainability programme, LIMA and Eye Filmmuseum have conducted research into whether the storage of LIMA's digital collection in Eye's storage facility can offer a series of desired benefits, such as cost efficiency. The pilot began with the assumption that LIMA could efficiently make use of the economies of scale and residual capacity of Eye storage and that the storage in terms of its load on the system and any adjustments needed to the Eye infrastructure would remain within an acceptable range. An overview of the project and its results will be shared.

Dragan Espenschied (Rhizome)

Remote Browsers

To present legacy pieces of net art in an adequate software context, Rhizome developed a that provides interactive access to preserved browsers via the web: Remote Browsers. Dragan Espenschied will present the latest developments of this service. Rhizome and LIMA did a pilot on Remote Browsers and are planning a collaboration to expand this framework.

Miriam Windhausen (Researcher & Curator)

A Gift Crocodile...Artists' Legacies, Choices and Chances

Over the past two decades there has been a growing attention on artists' legacies. The post-war generation of artists who made the canon of our museums of modern art are now passing away. Their legacies are being taken care of by estates, galleries, museums, archives, commercial organisations, family members and friends... And a lot of them, also, are not. Is there a balance of attention in legacy maintenance paid to all artistic disciplines, such as performance art, digital art, and art in public space, etc? What are the implications for our future cultural heritage and art historical research, and, what chances and opportunities are there that we are overlooking now?

Moderated by Marcel Ras (NDE)

Q&A

11:45 -12:30 Conversation on Conservation: Naked on Pluto

Naked on Pluto: When Documenting and Archiving the Past Allows for a Better Understanding of the Present
Conservation of online artworks asks for new ways of documenting. Focusing on the artwork *Naked on Pluto* by artists Dave Griffiths, Aymeric Mansoux and Marloes de Valk, Aymeric Mansoux and Julie Boschat Thorez offer their perspectives on the possible documentation of this open source, multiplayer, online facebook game, a work that serves as the focus for a wider examination

of online privacy via a blog, interviews, public events and lectures. The project kicks-off mid-2019.

Aymeric Mansoux (Artist/Researcher)

Julie Boschat Thorez (Artist/Researcher)

12:30-13:30 LUNCH

13:30-16:00 WORKSHOPS

Option A) How to Ask the Right Questions for the Acquisition, Documentation, Long-term Storage and Presentation of Software-Based Artworks

Gabriel Lester (Artist)

Marije Verduijn (Centraal Museum Utrecht)

Gaby Wijers / Mila van der Weide / Jeanette Bisschops (LIMA)

Keeping it Real

Increasingly digital artworks are being collected by museums, with the Centraal Museum in Utrecht being one such location. Conservation of these artworks asks for new ways of working and documenting. What has been learned so far? The acquisition of Gabriel Lester's *Alarm in the Universe* in 2015 by the Centraal Museum is a case study that draws specific attention to the question of the role of the artist in the definition and documentation of their work. After a presentation by Gabriel Lester, the artist and Marije Verduijn will go into conversation. In the second part of the session, led by Gaby Wijers, Jeanette Bisschops and Mila van der Weide the discussion is opened up to the audience.

Option B) Disk Imaging and the Preservation of Software-Based Artworks: A Practical Introduction

Wiel Seuskens (LIMA)

Tom Ensom (Digital Conservator)

Disk imaging is becoming established as a crucial process in the preservation of software-based artworks. In capturing the bits of data stored on physical storage media and encapsulating them as a digital file, imaging provides a baseline for further preservation efforts and a means of enabling access to digital materials. In

this workshop, the core concepts of disk imaging will be introduced and illustrated with practical demonstrations. Topics covered include image acquisition, analysis and quality control, for both hard drives and optical media. Participants are invited to bring their own laptops and follow along using a bootable BitCerator USB stick (provided).

16:00-16:15 BREAK

16:15-17:00 PART III:

How to Activate the Past and (Re)Present It

Digital Canon?!

Digital Canon?! is LIMA's yearlong research project in collaboration with Josephine Bosma, Martijn van Boven, Annet Dekker, Sandra Fauconnier, Jan Robert Leegte and other experts from the field. Its goal is to open up the discussion on the importance of digital art, to bring the rich history of this art to the forefront in an increasingly 'digitally'-minded contemporary art context, and to open up digital art to the public at large. After more than a year of meetings, meetups, discussions and workshops, twenty pioneering 'Dutch' digital artworks have been selected. Sanneke Huisman and Jan Robert Leegte will share the project and launch the Digital Canon?! website.

Sanneke Huisman (LIMA)

Jan Robert Leegte (Artist)

Rounding Up | Reflections on TDA 2019

Summary of best practices and reflections on the symposium, drinks afterwards.

17:30 End of Conference Programme

Karen Archey

Karen Archey is Curator of Contemporary Art, Time-based Media at the Stedelijk Museum Amsterdam. She was previously based in Berlin and New York, where she worked as an independent curator, art critic, and editor of e-flux conversations. Archey was a 2015 Creative Capital | Warhol Foundation Arts Writers Grant recipient for short-form writing.

Jeanette Bisschops

Jeanette Bisschops (1984) is an art critic and a freelance assistant curator for time-based media. She co-curated the exhibition *Freedom of Movement* with Karen Archey at the Stedelijk Museum Amsterdam. As a curator and writer she has a special interest in expanding and critiquing existing narratives in the art world, and in opening up the world of art to lesser-known or new voices.

Martijn van Boven

Martijn van Boven is a visual artist from Amsterdam, with a focus on experimental films and computer generated art. His work is expressed through installations, films, collaborations with composers, and cinema performances. Boven has been the head of Interaction Design at the ArtEZ Institute since 2012, and teaches Media Archeology at the Art Academy in Arnhem.

Melanie Bühler

Melanie Bühler is the Curator of Contemporary art at the Frans Hals Museum, Haarlem since 2018. Prior to this, she worked as an independent curator. Recent exhibitions include *Noise! Frans Hals, Otherwise* (Frans Hals Museum, 2018), *Private Public Relations* (Pinakothek der Moderne, 2017), and *Inflexed Objects* – an exhibition series at Future Gallery, Berlin and De Hallen Haarlem (both 2016), and Swiss Institute Milan (2015). She is the founder and curator of Lunch Bytes (2010-2015)—a project on digital art and culture for which she collaborated with Art Basel; CCA, Glasgow; ICA, London; and Hirshhorn Museum and Sculpture Garden, Washington, D.C. She is the editor of *No In-*

ternet, No Art and her writing has appeared in various exhibition catalogues and magazines.

Serena Cangiano

Serena Cangiano is a senior researcher at SUPSI University of Applied Sciences and Arts of Southern Switzerland, where she coordinates the MAS in interaction design and manages Fablab Lugano. She holds a PhD from University Luav of Venice with a thesis on open source practices and interaction design. She leads the project Re-programmed art and the FabLab SUPSI, where she develops programmes and research projects to generate innovations by lowering the barriers to technology development via prototyping. She collaborates with a network of organisations, such as WeMake makerspace, TODO media&interaction design, Creative Hub CH, and We Are Play Lab.

Jennifer Helia DeFelice

Jennifer (Helia) DeFelice is an artist, musician, and educator focusing on performative practice, interpretation and improvisation. Her approach ranges from individual installations and events through community projects and curatorial activities. She has worked as a graphic designer, translator and interpreter, and is interested in the field of art and technology. Originally from the United States, she lives and works in Brno.

Anne-Marie Duguet

Anne-Marie Duguet is Emeritus Professor at the University Paris 1 Panthéon-Sorbonne and an art critic. Among her publications are *Vidéo, la mémoire au poing* (1981), *Jean-Christophe Averty* (1991), and *Déjouer l'image. Créations électroniques et numériques* (2002). She was the curator of *Jean-Christophe Averty. Col-lages, découpages* (Espace Electra, Paris 1991), *Thierry Kuntzel* (Jeu de Paume, Paris, 1993), *Smile Machines* (Akademie der Kunst, Berlin, 2006), *peter campus video ergo sum* (Jeu de Paume, 2017) and co-curator of the Biennale Artifices (Saint-Denis, 1994, 1996). Since 1995, she has been the director and editor of the anarchive series, multimedia monographs with Antoni Munta-

das, Michael Snow, Thierry Kuntzel, Jean Otth, Fujiko Nakaya, Masaki Fujihata, and Peter Campus.

Tom Ensom

Tom Ensom is a London-based digital conservator whose work focuses on the development and implementation of strategies for the preservation of software-based artworks and other complex digital media. He has recently completed a PhD at King's College London and Tate, which sought to develop documentation strategies for software-based artworks entering museum collections. Tom's primary research interests relate to the preservation of complex digital things and the role of cultural memory institutions in their long-term care.

Dragan Espenschied

Dragan Espenschied is a net artist, musician, and digital art conservator. He is leading Rhizome's Digital Preservation Program since 2014.

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 an upcoming extensive publication on the history of media art in the Netherlands (Jap Sam Books, September 2019). At LIMA, she initiated the exhibition series Cultural Matter in collaboration with Jan Robert Leegte. She has collaborated with many artists, including Raul Marroquin, David Garcia, Jonas Lund, Olia Lialina, Julika Rudelius, Sefer Memişoğlu and Harm van den Dorpel. She lives and works in Amsterdam.

Agathe Jarczyk

Agathe Jarczyk is Conservator of Modern Materials and Media. Since 2008, Agathe Jarczyk is the owner of the Studio for Video Conservation in Bern, Switzerland. Her studio focuses on conservation treatment and caretaking of video artworks for numerous Swiss and international museums and collections. Between 2010

to 2012, Jarczyk worked as a conservation researcher in a number of national research projects. From 2011 to 2019 she was professor at the department for conservation and restoration at the University of the Arts, Berne, and currently holds the position of an associate professor and researcher.

JODI

JODI, or jodi.org, pioneered net.art in 1995. Based in The Netherlands, JODI were among the first artists to investigate and subvert conventions of the Internet, computer programs, and video and computer games, radically disrupting the very language of these systems, including visual aesthetics, interface elements, commands, errors and code. JODI stages extreme digital interventions that destabilise the relationship between computer technology and its users by subverting our expectations about the functionalities and conventions of the systems that we depend upon every day. Their work uses the widest possible variety of media and techniques, from installations, software and websites to performances and exhibitions. JODI's work is featured in most art historical volumes about electronic and media art and is exhibited worldwide such as at Documenta-X, Kassel; Stedelijk Museum, Amsterdam; ZKM, Karlsruhe; ICC, Tokyo; CCA, Glasgow; Guggenheim Museum, New York; Centre Pompidou, Paris; Eyebeam, New York; FACT, Liverpool; and MOMI, New York, amongst others.

Gabriel Lester

Gabriel Lester's artworks consist of installations, performances and films that originate from a desire to tell stories and construct environments that support these stories or propose their own narrative interpretation. His works have also been commissioned for public space. Lester teaches at the fine arts department of the Sandberg Institute in Amsterdam, the master course of the Gerrit Rietveld Academie s Born in Amsterdam where he currently resides, Gabriel Lester has lived in Brussels, New York, Shanghai and Stockholm.

Jan Robert Leegte

Jan Robert Leegte is an artist living and working in Amsterdam. He is among the first artists involved in the 90s NetArt movement. Leegte translates the themes of his work into offline media such as print, sculpture and projections, and regularly explores the sculptural materiality of interfaces of computer programs. Drawn to the early graphic design of cursors, selection boxes and menu bars that were offered to give the user the impression of actually physically pressing buttons, Leegte often uses these components in his work and by placing them in a new context, gives them their own sculptural legitimacy.

Adam Lockhart

Adam Lockhart is a leading specialist in the conservation, preservation and restoration of artists' video. Lockhart has worked on various research projects including REWIND | Artists' Video in the 70s & 80s, Narrative Exploration in Expanded Cinema with Central Saint Martins College of Art & Design, REWIND Italia and European Women's Video Art. He has acted as curator, co-curator and consultant for a number of screenings and exhibitions at organisations such as Tate Modern, Tate Britain, BFI Southbank, Dundee Contemporary Arts, Scottish National Galleries of Modern Art, Stills Edinburgh, Streetlevel Photoworks Glasgow, DOCVA in Milan and Shanghai Minsheng Art Museum.

Rachel Somers Miles

Rachel Somers Miles is a project coordinator and researcher at LIMA, currently focusing on the new 2-year digital art distribution research project. She has been involved in previous LIMA projects such as Future Proof, where she focused on researching the documentation and preservation of born-digital interactive installations and Arthost where she developed an online tool to assist born-digital artists in documenting their own artworks. She is also the coordinator of a new international AV Think Tank from the Netherlands Institute for Sound and Vision, and continues to consult on/edit publications about art and digital culture,

and works closely with artists as a project/exhibitions manager.

Aymeric Mansoux

Aymeric Mansoux has been messing around with computers and networks for far too long. Recent projects include What Remains, an 8-bit video game about the manipulation of public opinion and whistleblowing for the 1985 Nintendo Entertainment System, and LURK, a server infrastructure for discussions around cultural freedom, experimental, new media art, net and computational culture. Aymeric received his doctorate from the Centre for Cultural Studies, Goldsmiths, University of London (2017), for his investigation of the decay of cultural diversity and the techno-legal forms of social organisation within free and open source-based cultural practices. He currently runs the Experimental Publishing (XPUB) master course at the Piet Zwart Institute, Willem de Kooning Academy, Rotterdam.

Deborah Mora

Deborah is a student from the Interaction Design department of the ArtEZ University of the Arts, Arnhem. During her studies she developed an interest in the relationship between technology and nature, especially human nature. Her work usually involves the investigation of the human body, in both its biological form its 'technologically mediated' form, exploring how we respond to, and reflect on, technology. Aside from her personal practice, she works for commissioned projects in the field of music and dance, where she is busy working on stage design, live visuals and identity.

Marcel Ras

Marcel Ras is Program Manager for activities related to digital preservation at the Dutch Digital Heritage Network (NDE). This network was established in 2015 with the aim to improve the visibility, usability and sustainability of Dutch digital heritage collections. From 2014–2018 Marcel was program manager of the Netherlands Coalition for Digital Preservation (NCDD), a network to foster exchange of knowledge and national

collaboration in digital preservation. Since March 2018, the NCDD has become part of the Digital Heritage Network. After starting his career at the National Library of the Netherlands (KB), Marcel has been involved in numerous projects focused on the preservation of digital materials, as well as digitisation, standardisation and long-term storage in the Netherlands. Marcel is also acting Chair of the 16th international conference on digital preservation, iPRES 2019, to be held in Amsterdam from 16-20 September.

Sylvia van Schaik

Sylvia van Schaik is an art historian and specialist in twentieth-century decorative arts and design. She works as a curator for the art collections department of the Cultural Heritage Agency of the Netherlands. The state art collection, managed by the Agency, comprises some 100,000 items, ranging from paintings, sculptures, media art and performances to furniture, jewelry and posters. Much of it is on loan to museums, public buildings and Dutch embassies. In addition to working with artwork at the Agency, Sylvia is also engaged in a number of research projects including Installation Art on the Map!

Wiel Seuskens

Wiel Seuskens studied Image and Media Technology at the Art, Media & Technology faculty of the University of the Arts Utrecht. After graduating, he started teaching Computer Graphics at the same institution. Around 1994, when the World Wide Web ascended, Wiel started working with Internet companies, in different branches, setting up streaming video, online payment services and web applications to control and extract information from all kinds of hardware. From 2002 on his main occupation has been preserving art, setting up a video digitising system, on- and offline storage, web representation and maintaining the collections management system of Montevideo, NIMk and LIMA.

Julie Boschat Thorez

Julie Boschat Thorez is an artist and researcher who works with code to explore the impact of digital systems over human agency and governance. Her research currently focuses on context specificity and human bias in information structuring and organisation (from museums to databases). Over the past few years she has developed a practice-based approach to archiving, with a focus on variability, circulation, co-authorship, re-appropriation and access. She is a member of the Varia collective in Rotterdam.

Ernst van Velzen

Ernst van Velzen is CIO at Eye Filmmuseum in Amsterdam. He is responsible for the digital archive that was implemented in 2016 and for overall ICT strategy and application management for business applications. He worked for over 10 years in different organisations and has experience with large-scale digitisation projects. A main focus area at Eye is on digital storage for digital film collections.

Marije Verduijn

Born in Karlsruhe, Marije Verduijn grew up in Brussels and studied in Utrecht and Amsterdam. She is the head of the Collection Management department of the Centraal Museum Utrecht, having held the position since 2013. The collection of the museum consists of 60,000 objects, divided into 5 collections (Old Masters, Modern & Contemporary Art, History of Utrecht, Fashion and Design). Her previous positions at the Museums' Association and Adlib Information Systems (a museum software company) made her familiar with working methods in museums around Europe. She has been working for the Centraal Museum since 2002.

Willem van Weelden

Willem van Weelden is a tutor in media theory, curator and researcher living in Amsterdam. He recently finished the master Critical Studies at the Sandberg Institute (2018) with the project Time as Matter, on

Jean-Francois Lyotard's media critical philosophy of time. The project concentrated on Lyotard's ambition 'to develop a philosophy by other means', using different medial forms, to investigate the immanent crisis in the representability of 'presence', 'memory', 'time' and 'matter'. A publication of this project is forthcoming. Currently he is preparing an international symposium and non-exhibition that are both dedicated to this neglected aspect of Lyotard's legacy.

Mila van der Weide

Mila van der Weide is a graduate from the MA programme "P&P" (Preservation and Presentation of the Moving Image) at the University of Amsterdam. At LIMA she works together with technician colleagues on the proper execution of the preservation workflow for clients who store their media art collections at LIMA. Next to this, she is currently involved in Arthost, a project about the implementation of a system for the sustainable storage of net art, and working on the harmonisation of data for the project mediakunst.net, a collaborative online catalogue where the media art collections of various Dutch institutes are made accessible.

Glenn Wharton

Glenn Wharton is a Clinical Professor in Museum Studies at New York University where he teaches and writes about contemporary art and social justice programming in museums. From 2007-2013 Glenn served as Media Conservator at the Museum of Modern Art, and in 2006 founded Voices in Contemporary Art (VoCA), a non-profit organisation that generates critical dialogue and interdisciplinary programming to address the production, presentation, and preservation of contemporary art. At New York University, Glenn co-directs the Artist Archives Initiative, a research project that develops online resources about the display and conservation of contemporary artists.

Gaby Wijers

Gaby Wijers is founder and director of LIMA. Previously she was coordinator of collection, preservation and related research at the Netherlands Media Art Institute (NIMk, Amsterdam) and Theater Instituut Nederland (TIN, Amsterdam). She participates in national and international networks such as Foundation for the Conservation of Contemporary Art (SBMK), GAMA, INCCA, Cultural Coalition for Digital Heritage (CCDD), Dutch Digital Heritage Network (NDE), and is a guest lecturer at Amsterdam University and honorable research fellow at Exeter University.

Miriam Windhausen

Miriam Windhausen works as an independent art historian and curator. She worked as curator and head of collections at Museum Arnhem and was final editor of the Dutch art historical magazine *Jong Holland*. In 2018 she did a field research project on artists' legacies in The Netherlands, which was commissioned by the Mondrian Fund. In 2019 she continues this research scientifically as well as artistically, focusing on making accessible the hidden and unseen treasures of artists' legacies.

Emile Zile

Emile Zile is an artist and PhD candidate at the Digital Ethnography Research Centre, RMIT Melbourne. In the darkly comical and critical re-use of communication personas and platforms, his work reflects a distributed humanity, a yearning for transcendence and the limits of language. Emerging from a practice that utilises network-performance, exhibition making and short film, he is currently researching non-verbal communication online, performativity within social video platforms and the limits of gesture. He studied at Sandberg Instituut MFA (2007-09) and Rijksakademie van Beeldende Kunsten (2012-14). His work is profiled in *Australiana to Zeitgeist: an A to Z of Australian Contemporary Art* published by Thames and Hudson in 2017.

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- **10:10 PART I: Strategies of Caretaking: How can the Present be Preserved?**
Willem van Weelden (Tutor, Curator & Researcher)
Re-writing the Present: To Inhabit the Inhabitable
Jennifer Helia DeFelice (Vasulka Kitchen)
The Vasulkas: Legacy Project as Platform Development
Glenn Wharton (New York University)
Moderated by **Melanie Bühler** (Frans Hals Museum)
Q&A
- **12:30-13:45** LUNCH
- **13:45-14:45 PART II: Conversation on Conservation: JODI**
JODI: Presenting and Preserving the Digital in Museums
Joan Heemskerk (JODI)
Karen Archey (Stedelijk Museum Amsterdam)
Moderated by **Gaby Wijers** (LIMA)
- **14:45-15:30 How to Gain the Right Skills and Mindset for Preservation**
Martijn van Boven (ArtEZ Institute of the Arts)
Deborah Mora (Student ArtEZ)
Agathe Jarczyk (University of the Arts Bern)
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- **15:30-16:00** BREAK
- **16:00-17:30 PART III: How to Activate the Past and (Re) Present It**
Anne Marie Duguet (University Paris 1 Panthéon-Sorbonne)
An Anarchive Archive
Adam Lockhart (University of Dundee)
VR as an Archiving and Simulation Tool for Media Artworks
Emile Zile (Royal Melbourne Institute of Technology)
Wearing the Skin Suit: Interpretation and Reperformance of Historical Performance Art
Moderated by **Serena Cangiano** (University of Applied Sciences and Arts of Southern Switzerland)
- **17.30** End of Day one

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- **10:00** Welcome by Gaby Wijers (Director, LIMA)
- **10:05 PART I: Research and Practices**
Mila van der Weide (LIMA)
What Net Art Needs From Documentation: Examining Arthost
Rachel Somers Miles (LIMA)
The Importance of Digital Art Distribution
Sylvia van Schaik (RCE)
Mediakunst.net
Ernst Van Velzen (Eye Filmmuseum) & **Wiel Seuskens** (LIMA)
A Case Study from LIMA and Eye Filmmuseum: Mixing Video Art and Film Together in One Digital Storage Facility?
Dragan Espenschied (Rhizome)
Remote Browsers
Miriam Windhausen (Researcher & Curator)
A Gift Crocodile...Artists' Legacies, Choices and Chances
Moderated by **Marcel Ras** (NDE)
- **11:45 -12:30 Conversation on Conservation: Naked on Pluto**
Naked on Pluto: When Documenting and Archiving the Past Allows for a Better Understanding of the Present
Aymeric Mansoux (Artist/Researcher)
Julie Boschat Thorez (Artist/Researcher)
- **12:30-13:30** LUNCH
- **13.30-16:00 WORKSHOPS**
- **Option A) How to Ask the Right Questions for the Acquisition, Documentation, Long-term Storage and Presentation of Software-Based Artworks**
Keeping it Real
Gabriel Lester (Artist)
Marije Verduijn (Centraal Museum Utrecht)
Gaby Wijers / Mila van der Weide / Jeanette Bisschops (LIMA)
- **Option B) Disk Imaging and the Preservation of Software-Based Artworks: A Practical Introduction**
Wiel Seuskens (LIMA)
Tom Ensom (Digital Conservator)
- **16:00 -16:15** BREAK
- **16:15-17:00 PART III: How to Activate the Past and (Re)Present It**
Digital Canon!?
Sanneke Huisman (LIMA)
Jan Robert Leegte (Artist)
- **Rounding Up | Reflections on TDA 2019**
Summary of best practices and reflections on the symposium, drinks afterwards.
- **17:30** End of Conference Programme