

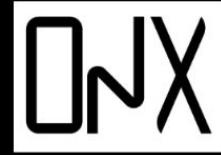
FORA

STREAMING LIVE

VIA ONASSIS ONX.STUDIO  NYC

FORA

Consortium on Decentralized Media Art Conservation



FORA



- NYC @ ONASSIS ONX STUDIO
- SF @ GRAY AREA THEATER
- YOUTUBE LIVESTREAM
- ARTIST STUDIO
- SECOND LIFE
- VIRTUAL PANEL

FORA /



STATEMENT OF PURPOSE

CASE STUDY

New Sculpt (2013) by LaTurbo Avedon

PEER REVIEW PANEL

METHODOLOGY NOTES

RESOURCES + CALL TO ACTION



FORA is an intra-organizational consortium developing crucial cultural infrastructure with decentralized methodologies.

The virtual convening invites interdisciplinary specialists – conservators, curators, appraisers, engineers, creative technologists, researchers, critics, and collectors – to engage in a virtual peer-review process aimed at boosting conservation and care practices for experimental media art.



Loss Prevention: Examining how innovations in decentralized storage can aid in long term access to invaluable media art history.

Knowledge Dissemination: Exploring ways to make the expertise of conservators and other professionals in museological practices accessible to a broader community.

Transparency in Appraisal: Shining a light on the opaque practices involved in the appraisal and pricing of media art.

Value Exchange: Investigating decentralized networks that can create more equitable value exchange systems for artists.



Methodology: Building on the great legacy of Time-Based Media Conservation, we'll discuss specialist skill sets and workflows, and how we work.

Archival Toolkit: Introduction to the Archival Information Package, and some new approaches to sovereign data practices backed by decentralized storage.

Workflows: Asynchronous and open workflows, value exchange, reciprocity and getting involved.

What's Next: Future conevenings and how to engage the consortium.

FORA /

CASE STUDY
New Sculpt

LaTurbo Avedon

Avatar, artist, curator

lol A/S/L

LaTurbo Avedon is an avatar and artist, creating work that emphasizes the practice of non-physical identity and authorship. Avedon has spent the past decade developing a body of work that illuminates the ever-growing intensity between users and the virtual, pursuing creative environments that deepen the meaning of immaterial experiences. They curate and design Panther Modern, a file-based exhibition space that encourages artists to create site-specific installations for the Internet.

LaTurbo's process of character creation continues through gaming, performance and exhibitions. Their work has appeared internationally, including MAK – Museum of Applied Arts (Vienna), The Manchester International Festival UK, Transmediale (Berlin), Haus der elektronischen Künste (Basel), HMVK (Dortmund), Barbican Center (London), TRANSFER Gallery (New York), Galeries Lafayette (Paris), and The Whitney Museum (New York City).

laturbo.eth
laturbo.tez





new sculpt - LaTurbo Avedon

Follow newsculpt

tumblr





August 10, 2013 ·

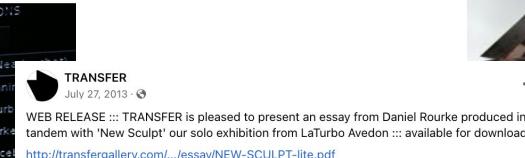
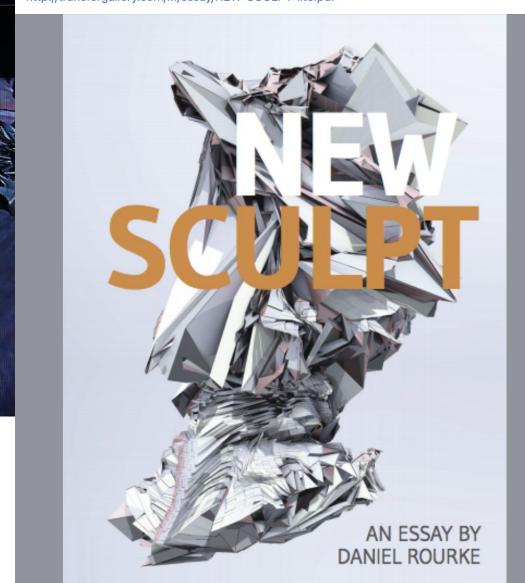
Setting up for an artist talk with LaTurbo Avedon :: TODAY 5PM in the gallery + online in Catalina Cove.

Artist and writer Daniel Rourke will join us via virtual space :: have a read of his essay for 'New Sculpt' and join us this afternoon :::

<http://transfergallery.com/.../essay/NEW-SCULPT-lite.pdf>



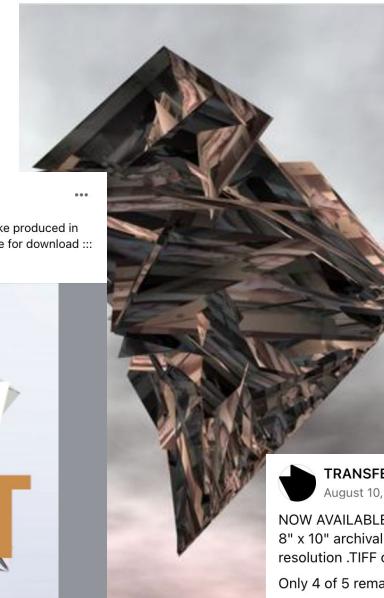
Mystified by the blurry digital reality of render-artist LaTurbo Avedon? Have a look at her STUFF :: a lovely vignette of the artist from [Art F City](#)



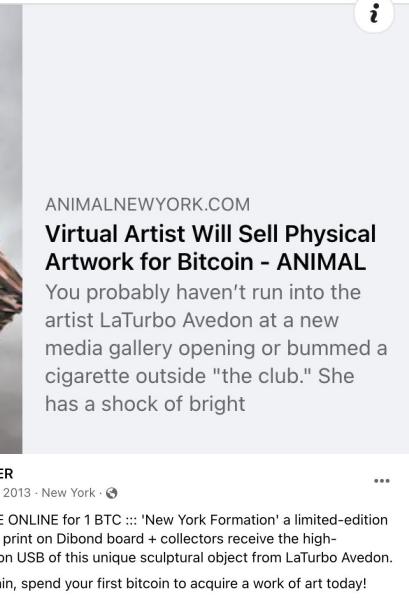
WEB RELEASE :: TRANSFER is pleased to present an essay from Daniel Rourke produced in tandem with 'New Sculpt' our solo exhibition from LaTurbo Avedon :: available for download :::
<http://transfergallery.com/.../essay/NEW-SCULPT-lite.pdf>



What's in your wallet? Time to get your mtgox on y'all :::



Alfred Gannis, La



ANIMALNEWYORK.COM Virtual Artist Will Sell Physical Artwork for Bitcoin - ANIMAL

You probably haven't run into the artist LaTurbo Avedon at a new media gallery opening or bummed a cigarette outside "the club." She has a shock of bright

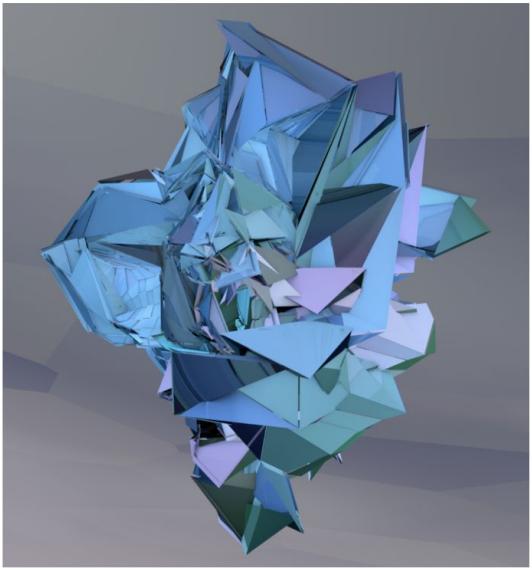


TRANSFEGALLERY.COM

LaTurbo Avedon :: July 2013 :: Transfer

TRANSFER is pleased to present a unique series of work from our flat files ...

WORKS AVAILABLE



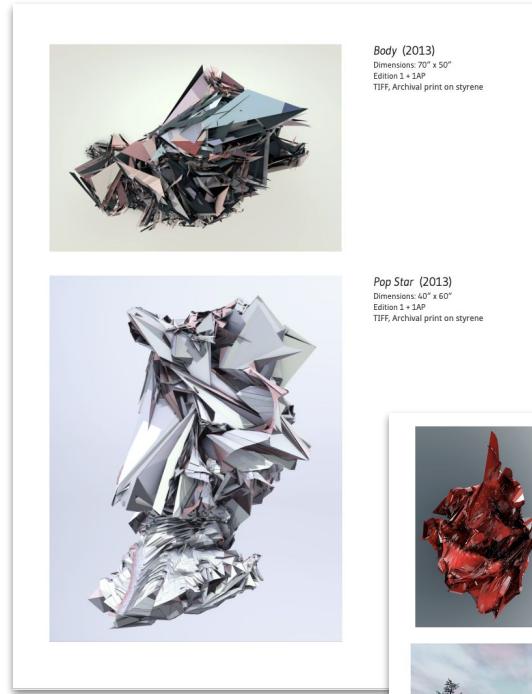
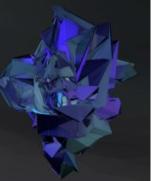
Rainbow Six (2013)

Duration: 30:00

Edition 3 + 2AP

Holographic Display, 3D Virtual Object and Video Sequence

Rainbow Six is a hologram projection sequence (stills below) – the piece slowly makes full revolutions over five-minute intervals. The rotation of the piece remains uninterrupted, and undergoes a slow shift into different stages of color. The work appears as a large, floor-to-ceiling scale sculptural installation within the artist's Second Life 'New Sculpt' installation. The artwork comes with projection and screen-based variants for in-home display and public exhibition.



Body (2013)

Dimensions: 70" x 50"

Edition 1 + 1AP

TIFF, Archival print on styrene



Pop Star (2013)

Dimensions: 40" x 60"

Edition 1 + 1AP

TIFF, Archival print on styrene



Sport Desire (2013)

Dimensions: 24" x 36"

Edition 1 + 1AP

TIFF, Archival print on styrene



Field with First Visitor (2013)

Dimensions: 240" x 93"

Edition 3 + 1AP

TIFF, Archival print on vinyl

Kelani 10/04/2023 1:55 PM

Added @yeshha Yesha Shah NYU Grad Student at IDM who is helping with the prototype development in Vive / UNREAL so we can share files / resources as well (edited)

1

October 6, 2023



LaTurbo 10/06/2023 12:58 AM

Hii everyone, thank you for connecting on Discord ❤️



LaTurbo 10/06/2023 1:07 AM

As requested I've gone back and exported the original model from Rainbow Six and imported it into Unreal Engine 5, see images below. I've also packaged a sample of this project (Windows) that you can download from the Google Drive link. I've kept the Unreal project fairly barebones until I see what specific changes need to be applied for it to follow the output framework.

https://drive.google.com/drive/folders/1Rarc1lnTu7iM1jTo4PwY1R_EY6YgEja?usp=drive_link

When I was first working on New Sculpt back in 2012-13, it began as a deliberate misuse of Second Life's "sculptie" system (link: https://wiki.secondlife.com/wiki/Sculpted_prim). It used RGB values from image files as a quick way for users to bring sculpted 3D models into the engine. These works felt much closer to net art for me, pushing interface and programs into a sort of sublime error. I started feeding gradients and photo images into sculptie objects, and ended up developing a body of work from these crystalline formations. You can find many of them on the Tumblr that I made: <http://newsulpt.tumblr.com/>

For the 2013 solo exhibition at TRANSFER in New York City, I took these further by carrying this visual language into more dynamic software like Cinema4D. This allowed me to increase the fidelity of the renders, dynamic reflections, shaders, and amplified resolution. As these works have always been in a sort of versioning, I am really excited to see them re-enter a realtime environment using Unreal Engine. (edited)

Tumblr

new sculpt - LaTurbo Avedon

images excavated from 2d introduced into 3d space as sculpt
maps



Kelani 10/16/2023 10:21 PM

Michael Connor from Rhizome is going to join the FORA and talk about archiving the tumblr and why they added to artbase 😊 I have also made a backup copy of many online assets and screenshots of the social components in this google drive: https://drive.google.com/drive/folders/1aEBu-KH5CCQZpKazzDbmVbtO3keRxRIA?usp=drive_link (edited)

1

1 @LaTurbo As requested I've gone back and exported the original model from Rainbow Six and imported it into Unreal !

Kelani 10/16/2023 10:38 PM

Thank you for all the great background on the process, added this all to the case study. If you happen to have any screenshots of the previous software environments in your files. that would be an awesome addition to the archive! (edited)

10:42 PM Sending along an update on the installation technique we have been exploring for 'Rainbow Six' – we are using Vive 3.0 trackers and UNREAL 5.2 to create an installation environment. Virtual production techniques are being deployed using NDisplay in UNREAL for multi-channel views into the virtual world.

We are doing R&D in 3 stages for this:

1. Spatialized Display across 3-channels – this is a static view into the world where 'Rainbow Six' exists.
2. Spatialized display with tracking – this is a tracker-activated view into the world that will allow a viewer to walk in a mapped gallery space and 'explore' different angles of the sculpture. This is essentially a 'headless VR' experience, with a parallax experience for all viewers in the gallery space.
3. Spatialized stereoscopic with tracking – this is an advanced technique that requires real-time rendering and is still very experimental. I.e. 'over-under-left-right' incorporating inter-pupillary distance into the render, targeting the tracker to create an uncanny 3d experience for one viewer and for documentation. We are a few steps away from still achieving this due to complexity and compute required.

As of today, we have an UNREAL demo project with the NDisplay viewport implemented for #1 for you to take a look at the environment and get a better sense of the plugins we are leveraging. Our next steps are to get this working with tracking, hopefully by the end of this week. Installation at ONX begins on Monday, October 23rd and at that point we will be able to more reliably test the 72" displays in the space, and have another week for testing / iterating on textures / animations etc. Fingers crossed we can have enough time to try out the stereoscopic, and can keep iterating after the FORA, if compelling. (edited)





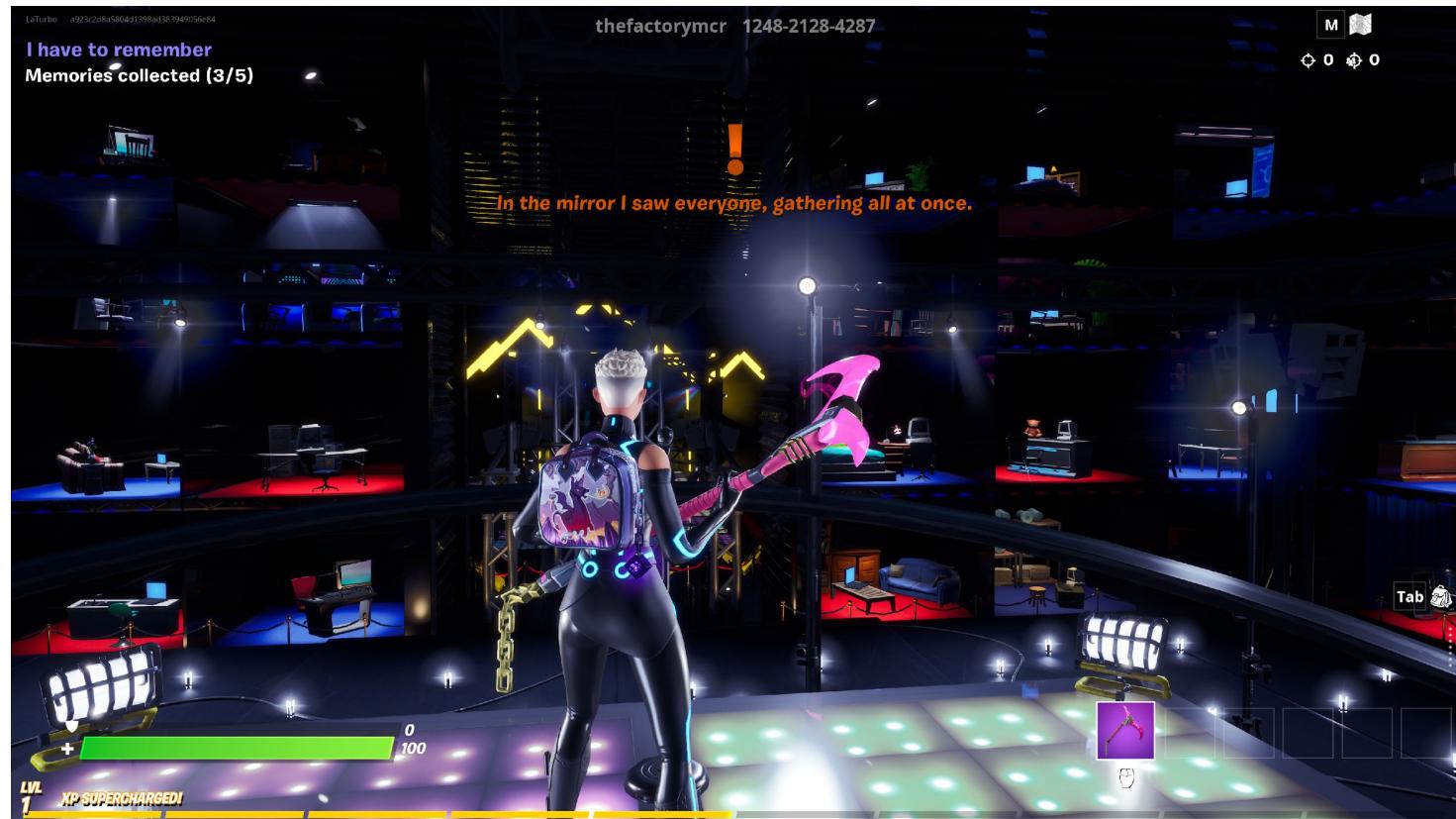
FORA / EXHIBITION TOUR

FORA / ROUND TABLE



Christiane Paul

Curator of Digital Art at the Whitney Museum
of American Art



LaTurbo Avedon, *Your Progress Will Be Saved*, 2020

Taking place in a virtual reimagining of The Factory, built on an island in Fortnite Creative

Whitney Museum of American Art

artport

LATURBO AVEDON: MORNING MIRROR / EVENING MIRROR

MARCH 3, 2021–



ABOUT THE WORK

As the preeminent institution devoted to the century and contemporary American art, with by living artists. The Whitney is dedicated to interpreting, and exhibiting American art, and finest holdings of twentieth-century American Museum's key resource. The Museum's flag is the country's leading survey of the most American art.

Innovation has been a hallmark of the Whitney was the first museum dedicated to the work of artist and the first New York museum to present a major artist (Nam June Paik, in 1982). Such important Jay DeFeo, Glenn Ligon, Cindy Sherman, and Paul first comprehensive museum surveys at the Whitney consistently purchased works within the year they were well before the artists who created them became broadly

Designed by architect Renzo Piano and situated between the High Line and the Hudson River, the Whitney's current building vastly increases the Museum's exhibition and programming space, providing the most expansive view ever of its unsurpassed collection of modern and



For *Morning Mirror / Evening Mirror*, LaTurbo Avedon created fourteen videos depicting digital flythroughs of a 3D apartment within the frame of a virtual mirror that is overlaid on whitney.org. Seven scenes for sunrise and sunset, respectively, are shuffled for playback each day of the week, offering glimpses into the apartment inhabited by Avedon's virtual selves.

For the past ten years, LaTurbo Avedon has worked only as an avatar, spending thousands of hours on the creation and exploration of virtual worlds and identities. Their fascination with virtual mirrors led them to create a [proposal for a mirror emoji](#), which was accepted and released as part of the Unicode 13.0 emoji character library.

Morning Mirror / Evening Mirror communicates peculiarities of virtual reflection, rendering scenes that exist at the threshold of virtual worlds and the environments in which our computers reside. The mirror functions as both a surface for reflection and a window into a different world, showing nature flourishing across living rooms as well as green screens and stage lights consuming the home studio. As online communication has become a dominant mode of connection during the time of global lockdowns, *Morning Mirror / Evening Mirror* highlights the blurring of our virtual and physical existence and the pauses, repetitions, and transformations occurring in a state of shelter and isolation.



A 30-second online art project:
LaTurbo Avedon, [tk]

[Learn more](#)

Open today: 10:24 am–6 pm

[BUY TICKETS](#)

[BECOME A MEMBER](#)



[EVENTS](#) [ART & ARTISTS](#) [LEARN](#) [SHOP](#)

[Staff profiles](#) [Board of trustees](#) [Jobs & internships](#)

ABOUT WHITNEY.ORG

The current iteration of whitney.org was launched on October 1, 2015, by the Whitney Museum of American Art. The Carl and Marilynn Thoma Center for Accessible Media, WGBH Educational Foundation, and accessibility consultants. The Museum's graphic design is by Experimental Jetset. The Museum's current online ticketing system is provided by [Ticketmaster](#), and its digital house and with [GallerySystems](#).

You can read more about our digital work on our [Digital Work page](#).



ART PROJECTS

LaTurbo Avedon is currently mounting *Sunrise/Sunset*, a series of [Internet art projects](#) that will broadcast a live video feed of sunrise or sunset from a different location in New York City, every day. Unfolding over a year, each project forms a visual and interactive artwork. *Sunrise/Sunset* is curated by Whitney Adjunct Curator of Digital Media and Internet Art, Paul G. Ong, and implemented by the Museum's Digital Media department.

Check back here or [here](#) to see where you can view *Sunrise/Sunset* anywhere on this website during sunrise or sunset, New York time.

LaTurbo Avedon
*Morning Mirror /
Evening Mirror* (2021)

WE WELCOME YOUR COMMENTS

WHITNEY

DIGITAL ART QUESTIONNAIRE

This questionnaire is designed to collect the following types of information in order to ensure the best possible future care and presentation of this work:

- history of the work
- media, materials and technical specifications
- techniques and expertise utilized
- installation instructions
- preservation-related information

Please complete this questionnaire and provide the following separate documents:

INSTALLATION INSTRUCTIONS

Please provide an installation manual (as a single PDF) that includes the most current installation instructions. Within the same PDF, please include installation photos, diagrams, scale plans, troubleshooting or any additional documentation that relates to the set-up and display of the work. Please see page 10 for guidelines to generate installation instructions if a manual does not already exist.

SUPPLEMENTAL RESEARCH MATERIALS

Please compile and provide (as a second, single PDF) any additional documents that will help the Museum in its role as custodian of this work. This can include research notes and source/inspiration photographs, photo documentation of prior installations, personal writings, preliminary drawings/studies, relevant published references, or any other related materials for our files.

SOURCE CODE / SOURCE MATERIAL

WMAA requires the following digital files for this work's acquisition:

- Please provide all Master files necessary to operate the work (executable files, project files digital libraries, all media assets, supplementary software programs, server codes and credentials).
- Please provide the Master source code.
- Please provide a README text file describing how each digital file is involved in the operation the work. See attached template on page 9 for example.

GENERAL INFORMATION

Name of artist	
Title	
Date(s) work created	
Medium	
Software Components	
Software Name / Version	
Video Components	
Video Channel(s)	Single-channel / If multi-channel, please list number
Sound Channels	Silent / Mono / Stereo / 5.1 Surround / Other (select one)
Color/Black and White	
Duration	
Installation Components	e.g. Sculpture, hardware, etc.
Edition	
Place(s) work created	

CLASSIFICATION AND CONTENT

How do you classify this work? Please select all that apply, if more than one is relevant

Software Art	Installation	Artificial Intelligence
Net Art/Web-Based	Locative Media	Game Art
Hypertextual	Virtual Reality	Augmented Reality
Video	Video Installation	NFT with on-chain code
		NFT used for on-chain authentication
Other [please explain]		

Please describe the work in your own words. Note the relation between aesthetic, conceptual, interactive elements, and display aspects.

Is this an editioned work? If yes, what number in the edition is the Whitney acquiring?

Y / N	Edition	of	AP
-------	---------	----	----

Please list any previous owners of the edition that the Whitney is acquiring.

Please list owners of other editions of the work

Is this work part of a series?

Please provide background information relating to the work's title, if appropriate.

Below please list the exhibition history of the work.

Dates	Exhibition Title/Venue/Location/Edition	Additional Notes

PRODUCTION HISTORY

Due to the complex nature of digital artworks, not all fields will be applicable to this work. Please complete the relevant sections. This may require consultation with collaborators.

How was the work produced? Please describe the technical history, construction, and production steps involved in the creation of the work.

Does this work include sculptural elements as part of its visual manifestation? If so, please describe their creation.

Is there a sound element? If so, please describe the creation, capture, and production of the sound.

Are there any deliberate effects that could be mistaken as image or sound errors? (e.g. such as stuttering, glitches, rapid color change, etc.)

Are the graphics rendered in real time, or are they pre-recorded?

If the work is an animation, please provide details about the source material that was used, and how it was edited. Based on this information, we may request specific deliverables.

If applicable, please list here any collaborators and indicate their roles. (e.g. programmers, technicians, fabricators, studio assistants, etc.)

Name		Role
Name		Role

Please indicate which, if any, of these collaborators and their roles should be included on a wall label

ACQUISITION COMPONENTS

Please list all of the components that will be included as part of this acquisition (including digital files, software, hardware, sculptural elements, cameras, monitors, projectors, peripherals, etc.)

Please also list any components that aren't included in the acquisition but will be necessary for the piece to be displayed or function. If applicable, please provide a vendor and specifications of hardware components; and/or specifications of external software components (e.g. Web-based services).

If the work consists of or is accompanied by an NFT: Please indicate 1) the version of smart contract the NFT uses; 2) the original and subsequent blockchains it was minted on; 3) whether the NFT is mutable or immutable and 4) whether files are stored on the IPFS.

VIDEO

If the video is delivered on a hard drive, please identify the provided files as Native or Exhibition material.

PLEASE NOTE: "Native" files are exact copies of an artist's final edit of their work, in the same file format that their work was completed in. "Exhibition" files are formatted for gallery display and playback. If the exhibition file is identical to the native file, there is no need to provide both.

Native file format

Artist's preferred exhibition format

How do the exhibition files differ from the source or native files? Please note any edits, or observable color shifts, resolution, compression differences.

Please provide the following settings for the Native material and Exhibition material

Native Material Settings	Exhibition Material Settings
Video Codec (e.g. 10-bit uncompressed 422)	Video Codec (e.g. Apple Pro Res 422)
Audio Codec (e.g. Linear PCM)	Audio Codec (e.g. Linear PCM)
Container (e.g. .mov)	Container (e.g. .mp4)
Frame Rate/ Scanning (e.g. 24 p)	Frame Rate/ Scanning (e.g. 24 p)
Resolution (e.g. 1920 x 1080)	Resolution (e.g. 1920 x 1080)
Display Aspect Ratio (e.g. 4:3)	Display Aspect Ratio (e.g. 4:3)
Black Bars (e.g. anamorphic)	Black Bars (e.g. anamorphic)

SOFTWARE

What customized software was used or created for the work? What is its purpose? Please note the creator and version, if applicable.

Software Name, Version Company/Creator Purpose

What pre-existing commercial or open-source software products were used in the creation of the work. Please note the version.

Software Name, Version Company/Creator Purpose

Please provide any accounts, usernames, passwords that are integral to the functionality of the work or are associated with the operation of the equipment and the software application(s).

What language(s) was used to write the code? (e.g. <u>javascript</u>, <u>python</u>, etc.)
Is the programming language or digital environment integral to the concept and experience of the piece?
Is the code under version control? If yes, is it hosted on an accessible repository (e.g. <u>Github</u>, <u>Bilbucket</u>)
What platform was the work programmed for?
What is the preferred computing environment? Please note operating system.
Please list the assets used in production. (e.g. 3D models, audio, source video files, etc.)
What are the software dependencies (e.g. runtime and engine, drivers, etc.)
Is this work dependent on any external libraries? (e.g. textures, audio, code, etc.)
Does this rely on an API? (e.g. method of connecting a front-end web-based client and back end server)
If this work references a database, what is the source? (e.g. local vs. external)
Are there any cyber security and/or malware prevention strategies built into the piece? If so, please elaborate.

HARDWARE		
What customized or modified hardware elements or peripherals are required to display, navigate, install, and/or interact with the work? (e.g. monitors, projectors, video game controllers, computers, mobile devices speakers, keyboard, mouse, external hard drives, microcontrollers, numeric keypads, etc.)		
Creator/Description/Modification (e.g. artist-modified Apple Macintosh <u>Powerbook</u> 280c)	Purpose (e.g. sculptural component)	
What commercial hardware elements or peripherals are required to display, navigate, install, and/or interact with the work? (e.g. monitors, projectors, video game controllers, computers, mobile devices speakers, keyboard, mouse, external hard drives, microcontrollers, numeric keypads, etc.)		
Make/Model/Year (e.g. <u>Panasonic PT-DW11KU</u>)	Description (e.g. 3-Chip DLP video projector)	Purpose (e.g. <u>Projected gallery display</u>)
Is the visual manifestation of this work bound to any specific hardware? If so, describe their functionality and/or conceptual, sculptural or aesthetic significance.		
Is there any equipment that has specific power requirements? (e.g. European electrical components configured for 220-volt output).		
Is there hardware used to achieve these power requirements? (e.g. transformers, converters)		
Does the visitor handle the hardware in order to engage with the artwork?		
DISPLAY AND EXPERIENTIAL DETAILS		
Please describe the intended experience of this work. Please note visual and aural content; sculptural components; interactivity between the work, its environment, and the viewer(s); viewer participation; duration, timeline, sequence of events; and environmental experiences.		
Please describe how the viewer encounters the work, or is introduced to its environment. Note the desired visitor flow within the space.		
Does the work require a network connection? Please describe its function and/or significance (e.g. Wi-Fi, Ethernet, Bluetooth, etc.).		
Will the work automatically start upon powering? <input type="checkbox"/> Y/N		
If it does not automatically start upon powering, please describe the startup procedure.		

properties.	
Describe the spatial distribution and visibility of equipment, cabling, seating, etc. Note the arrangement within the space.	
What is the role of the equipment in the installation? Is it purely functional or does it have a conceptual or aesthetic significance?	
Please use this space to communicate any additional specifications or preferences regarding the display of the artwork.	

APPROPRIATION OF OTHER WORKS

Are other works of art "appropriated" within your work? <input type="checkbox"/>	Yes / No
If yes, please list the works and note if any rights were cleared or licensed.	

PRESERVATION AND FABRICATION

In order to extend the life of the work, WMAA may need to preserve, replace, or fabricate elements of the work because of technical failure and/or obsolescence. This could be achieved through migration, emulation, virtualization, or other means that best suit the nature of the work.	

Has the work experienced any type of restoration? If so, describe the motivation and nature of the alterations.	

Are any of the components considered irreplaceable because they are unique, custom, or artist-generated? Please explain.	

If the equipment ceases to function due to technical failure, is it acceptable to replace the component(s) with the same or comparable equipment?	

If the equipment is no longer serviced or manufactured, is it acceptable to replace the component(s) with updated equipment?	

In order to extend the life of the work, WMAA may need to migrate or emulate elements of the work because of technical failure and/or obsolescence. If any aspect of the work is at risk of obsolescence, is it acceptable to utilize actively supported programs or file formats? Are any preservation approaches (e.g. migration, emulation, virtualization, or reinterpretation) preferred over others?
+ Does WMAA have permission to bridge (connect unique NFT platforms) or remint an NFT if the original blockchain fails, no longer exists or becomes prohibitively expensive to maintain?
Is there a specific conservator, technician, assistant, or other individual who is familiar with this work and can be consulted for preservation matters? If so, please provide their full name(s), email address(es), and telephone number(s).

CONTACT INFORMATION

To preserve these works, WMAA may need to consult outside vendors, engineers, or technicians. Please provide any relevant contact information below.	
Name of Artist	
Email	
Phone Number	
Name of Collaborator	
Email	
Phone Number	
Name of Collaborator	
Email	
Phone Number	

Questionnaire prepared by:

Print name	
Signature	
Date	

README template for digital works	
=====	
Title of work	
Date	
Artist	
=====	

artport: NYU and MPI Collaboration

Partnering with NYU Computer Science Department and Institute of Fine Arts, the Whitney has spearheaded documentation standards for net art works and source code analysis

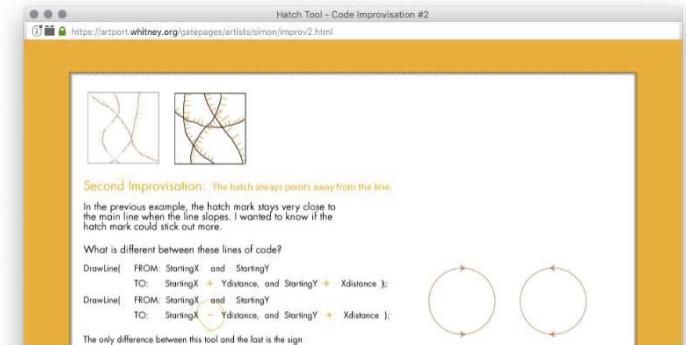
Including:

- Martin Wattenberg, *Idea Line*
- John F Simon Jr., *Mobility Agents*
- Jennifer and Kevin McCoy, *201: A Space Algorithm*
- Amy Alexander, *The Travesty Corporate PR InfoMixer!*
- John Klima, *Terrain Comparison*
- Barbara Lattanzi, *C-SPAN x 4*

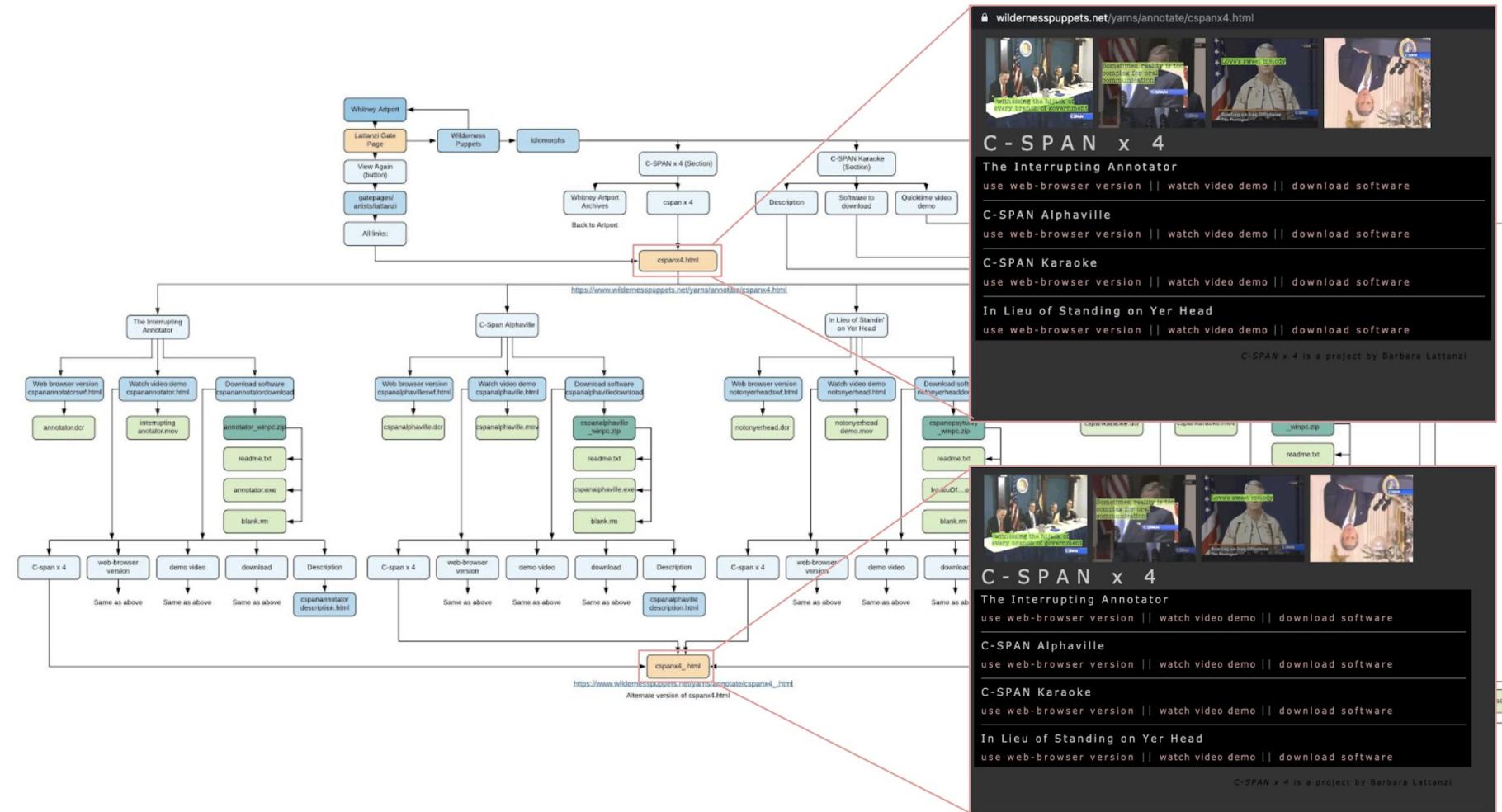
The actual improvisations are separated/chosen with a switch case that contains the inputed line calculations that are then fed into the drawCline or drawLine functions defined in the drawingTool class.

```
//improv_2
case 1: {
    this.drawLine(g, this.previousX, this.previousY, this.previousX - this.distY, this.previousY
    }
```

The code, as expected, correlates to the pseudocode Simon writes out on the improvisation background.



John F. Simon Jr., *Mobility Agents*, GitHub repository





Philip Rosedale

Founder, Second Life



Muriel Quancard

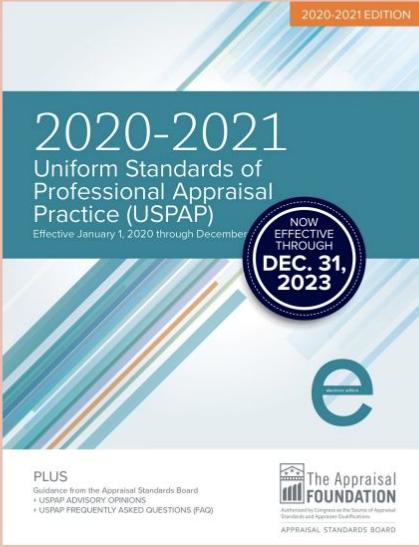
Fine Art Appraiser, Member of the Appraisers
Association of America

Study Case: *New Sculpt*, 2013

By LaTurbo Avedon

MQ | APPRAISALS

Muriel Quancard, AAA



**Publication 526
Charitable Contributions**

For use in preparing
2022 Returns

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Future Developments

For the latest information about developments related to charitable contributions, visit our website after we release it. Go to [IRS.gov/fiscal22](https://irs.gov/fiscal22).

What's New

Charitable contributions for non-members. The temporary deduction for charitable contributions by individuals who have not yet turned 70½ and their tax return has expired and it is no longer deductible.

State-specific limit on certain contributions. This section provides information on the state-specific qualified cash contributions made in 2022 or later by individuals who make charitable contributions to 2022 or later carryover amounts. These amounts are subject to a deduction limit of 10% of adjusted gross income for 2022 or later years.

Partial deduction for 2022 inventory. The 2022 deductible limit on food inventory has been increased from 10% to 15% of adjusted gross income for 2022 or later years.

Charitable remainder trusts. You can deduct contributions to charitable remainder trusts if the charitable organization that receives the contribution refers to a qualified organization (defined under

Gal forms and other information later and easier at:

- [IRS.gov/charitable-deduction](https://irs.gov/charitable-deduction)
- [IRS.gov/charitable-donations](https://irs.gov/charitable-donations)
- [IRS.gov/charitable-remainder-trusts](https://irs.gov/charitable-remainder-trusts)
- [IRS.gov/charitable-remainder-trusts-faq](https://irs.gov/charitable-remainder-trusts-faq)

Feb 13, 2023



Established in 1949
Appraisers Association of America
 Excellence: Standards, Education and Practice

Appraising an artwork consists in forming an unbiased opinion of value in compliance with various sets of rules.

- USPAP standards
- IRS regulations
- Appraisers associations' code of ethics



Appraising ≠ pricing ≠ predicting

APPRAISING DIGITAL VS. PHYSICAL

"Digital tokens" were included in the 2020-21 edition of USPAP guidelines, however the standards don't reflect the nuances of digital art.

CHALLENGES

Intangibility	Volatility (cryptocurrency)
Complexity	Lack of regulation
Anonymity	Lack of standards



LaTurbo Avedon



Second Life

Me Avatar Communicate World Build Help

Search Menus

L\$ 0

Buy L\$

Shop

3:24 PM PDT

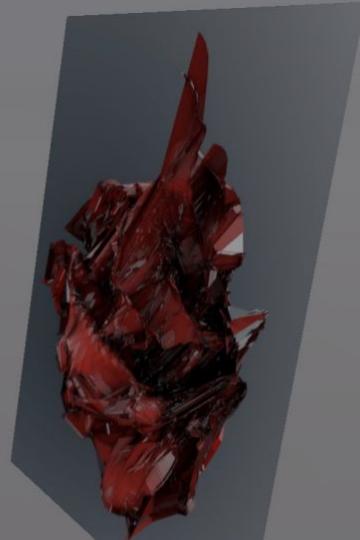


1024 sqm - 468 Prims: 465 L\$/wk - BEACH / COMMERCIAL, SHARKS COVE - Moderate M

Places you save to your favorites bar will appear here.



AnnieLilac



Walk



New Sculpt (2013-23), Second Life 10/26/2023

APPRAISING DIGITAL VS. PHYSICAL

SOLUTIONS

Consistent and applicable methodology

Open-source standards

Decentralized infrastructure

Technology driven models:

Machine learning | Crowdsourcing

Blockchain analytics



New Sculpt (2012-2023), Second Life 10/26/2023



Wade Wallerstein

Curator at Gray Area Foundation,
Digital Anthropologist



Daniel Rourke

Writer, Artist, and Lecturer at Goldsmiths in the
Department of Media, Communications and
Cultural Studies



Michael Connor

Co-executive Director of Rhizome

FORA /

METHOD / RESOURCES



**Electronic Media
Group**



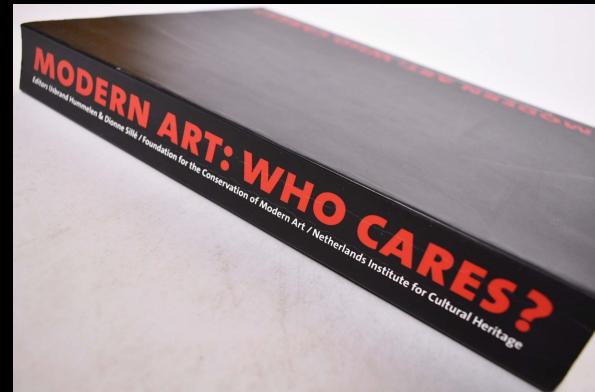
More

[Leadership](#) [Events](#) [Resources](#) [Contact](#)

JOIN



We support the work of conservators, artists, archivists, curators, registrars, collection managers, and other technical specialists in the conservation of artworks and other works of cultural heritage that employ historic or emerging audiovisual media, digital media, and electric or electronic technologies. This encompasses time-based media artworks (which may involve video, audio, slide and film, electronics, electric light, motors, interactivity, performance, software and internet elements), digital or digitally-generated objects, and electric/electronic technologies of historical significance.



Welcome to the Rhizome ArtBase

This is an archive of born-digital artworks from 1983 to the present day. A small sample of artworks are shown below; you can also browse the archive [by date](#) or [by artist name](#).

Some entries in this archive include external links to artworks maintained by artists or others. Some contain archived copies, hosted on Rhizome infrastructure. All of these, as well as forms of documentation, are called *variants*—distinct manifestations of the artwork, all accessible via the main artwork page.



The Thing 885

Wolfgang Staehle



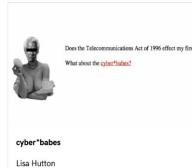
The File Room

Antoni Muntadas



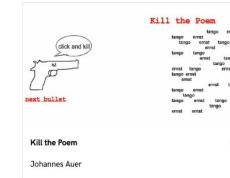
HTC 1.0

Mark Amerika



cyber*babes

Lisa Hutton



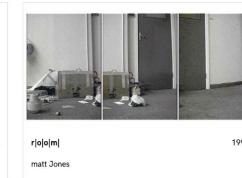
Kill the Poem

Johannes Auer



_readme

Heath Bunting



r[o]o[m]

matt Jones



Keep Walking

Marcello Mazzella



Home
Background
What's new
Glossary
FAQ
Credits

The Variable Media Questionnaire is a project of Forging the Future, an alliance dedicated to building tools to help rescue digital culture from oblivion.

Learn more from these screencasts:



Variable Media Questionnaire

3rd generation beta

A **Forging the Future** project

Works of creative expression don't lend themselves to a one-size-fits-all preservation solution. Yet the number and complexity of preservation options can confuse even the most informed conservator or archivist.

The Variable Media Questionnaire can help by recording opinions on how to preserve creative works when their current medium becomes obsolete.

Learn more

Choose from the menu at left to learn more about the variable media paradigm and the structure of this newest release of the Variable Media Questionnaire.

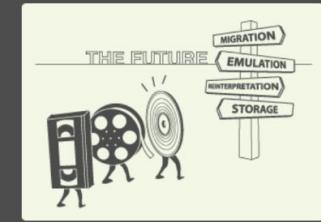
Try it

Click [here](#) to launch a demo version of the Variable Media Questionnaire. Anything you add in this "sandbox" version will be erased periodically, so you can experiment with the interface by creating fake works and interviews.

This beta version works best with **Firefox 3.5+**. **Safari** and **Chrome** users may experience some glitches; **Internet Explorer** users are out of luck, at least for the time being.

Use it

If you've given the demo a whirl and want an account for your own use, please [contact us](#).



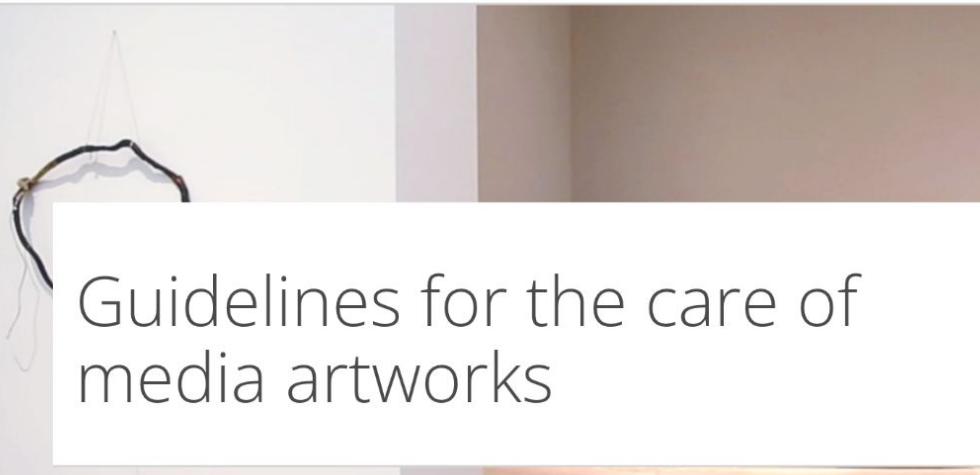
TIME-BASED MEDIA STEWARDSHIP WORKSHOPS





ART THAT EXAMINES TECHNOLOGY'S IMPACT ON HUMANITY

**OUR COLLECTION SPANS TWO DECADES OF EXPERIMENTAL
VIDEO, SOFTWARE AND SIMULATION**



Guidelines for the care of media artworks

This site aims to be a resource for collectors, artists, and institutions of all sizes caring for works of art that have moving image, electronic, and digital elements. If you have questions about how to acquire and preserve these works, here you will find practical tools and examples to guide you.





MEDIA CONSERVATION INITIATIVE

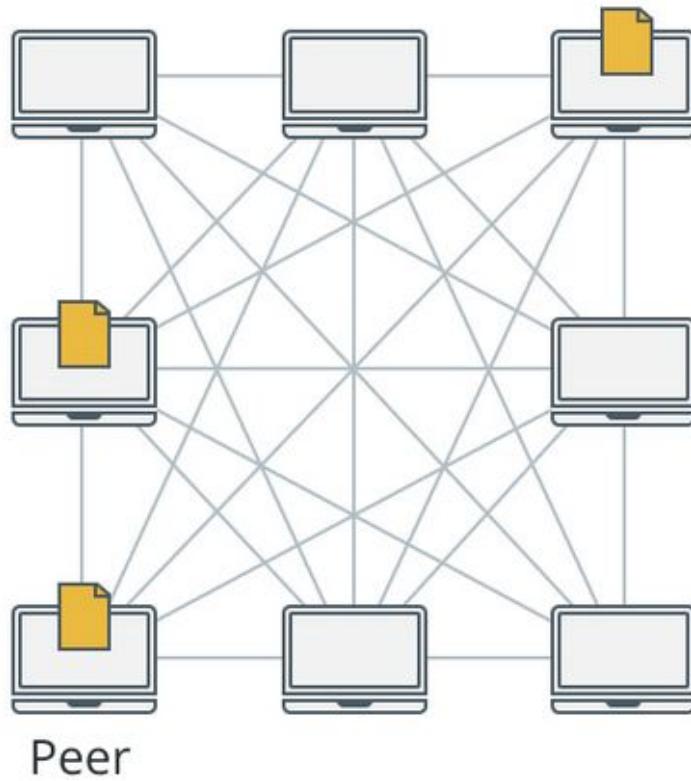
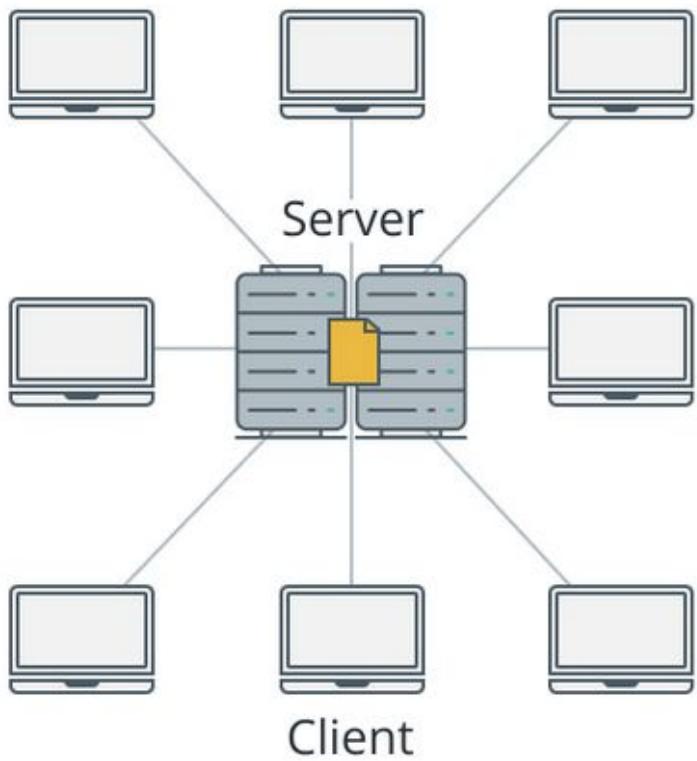
The Media Conservation Initiative took place from 2016-2021 at The Museum of Modern Art. It advanced new strategies in the field of time-based media art preservation and care. During this multi-year project, MoMA hosted several [postgraduate fellowships](#), [workshops](#), and expert discussion meetings (referred to as [peer forums](#)) devoted to media art conservation. The resulting [resources](#) are shared on this site.

The Media Conservation Initiative at MoMA was made possible through generous support from The Andrew W. Mellon Foundation.

FORA /

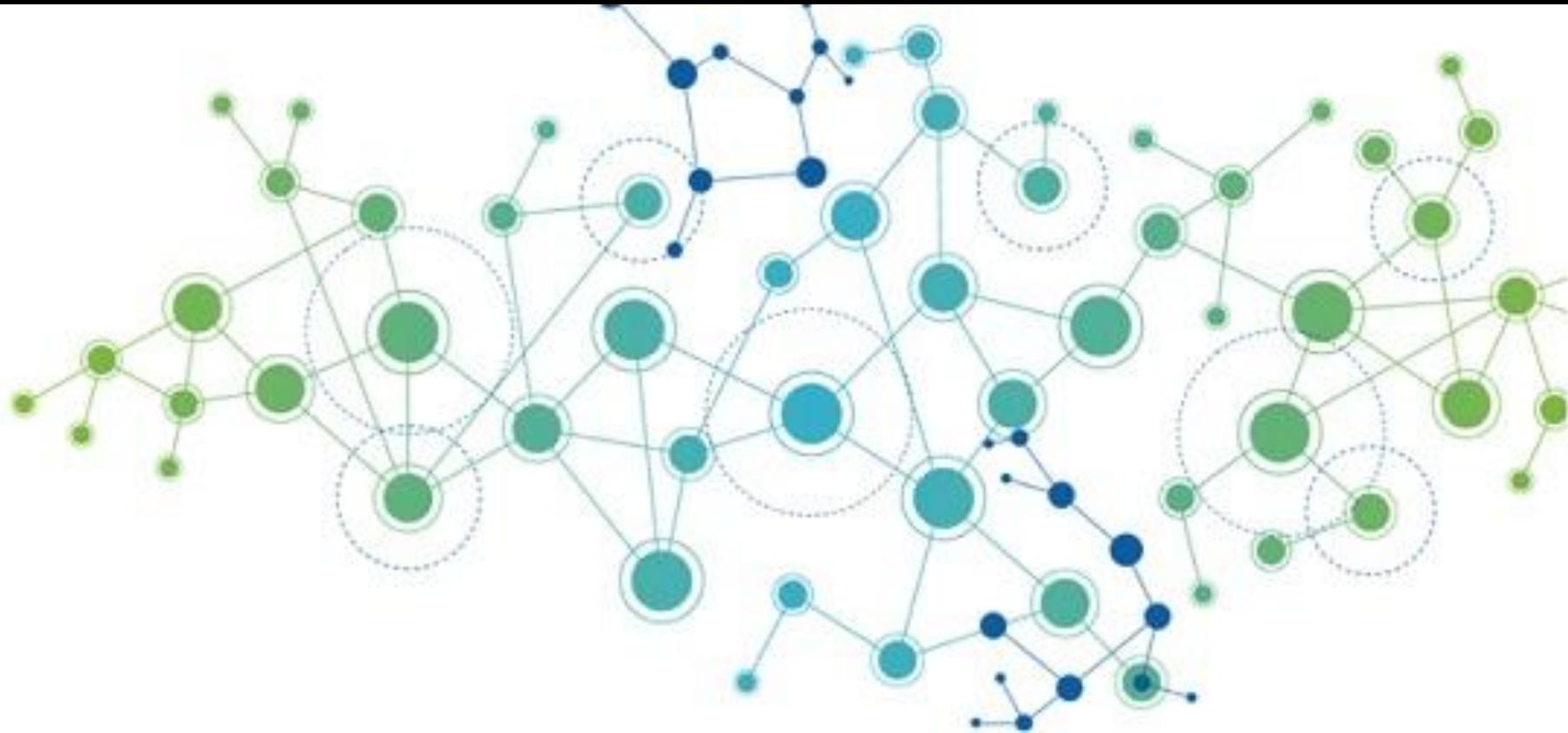
APPROACH: HOW WE WORK

FORA



FORA

INTERCONNECTED METADATA



FORA / AIP

ARCHIVAL INFORMATION PACKAGE

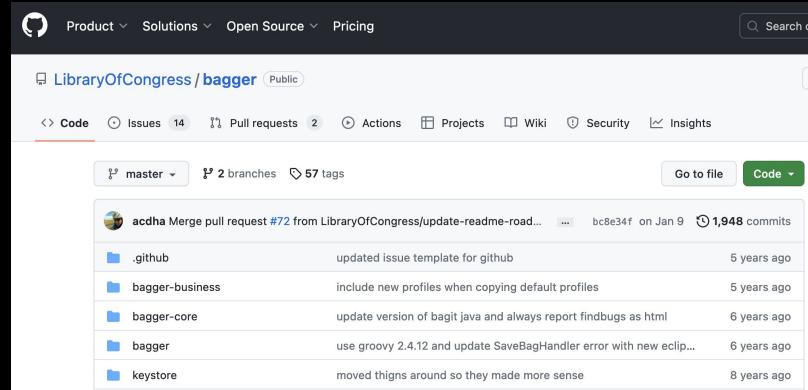
EXAMPLE:

JDoe-NameofArtwork-2023

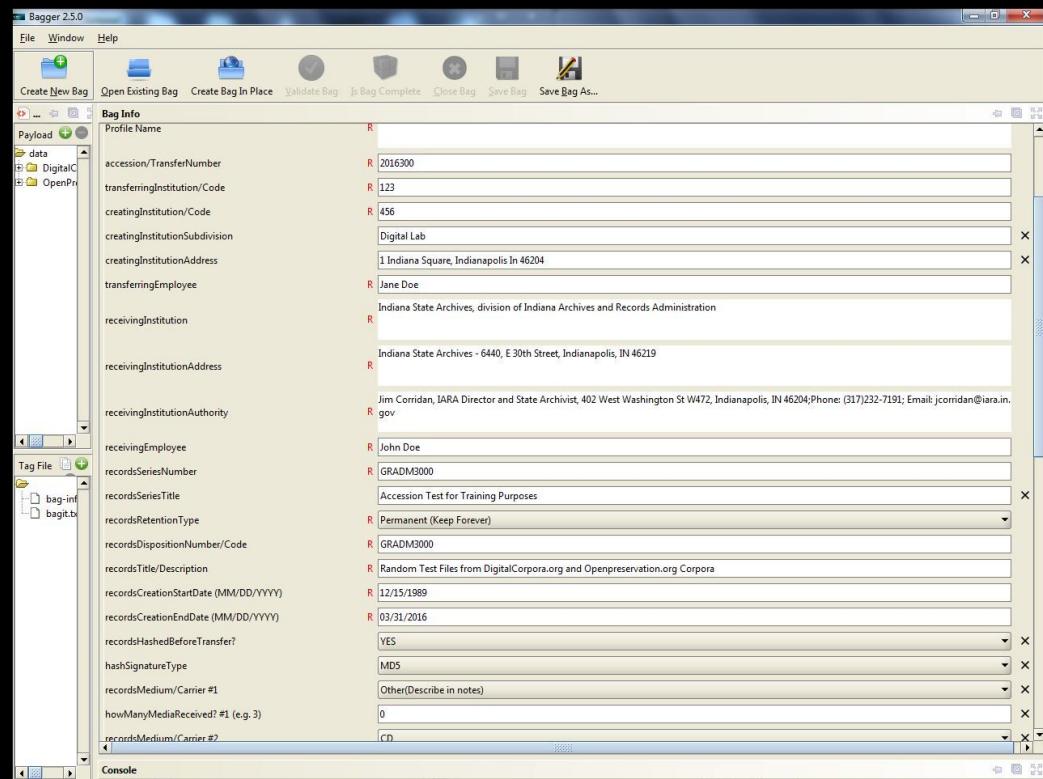
Name	Date Modified	Size	Kind
> JDoe-NameOfArtwork-2023-Arch	Today at 1:23 PM	--	Folder
JDoe-NameOfArtwork-2023-Exh.mp4	Oct 23, 2023 at 2:58 PM	662.7 MB	MPEG-4 movie
JDoe-NameOfArtwork-2023-Manual.pdf	Oct 23, 2023 at 2:58 PM	662.7 MB	PDF Document
> JDoe-NameOfArtwork-2023-Supp	Today at 5:10 PM	--	Folder
JDoe-NameOfArtwork-2023-Web.mp4	Oct 23, 2023 at 2:58 PM	662.7 MB	MPEG-4 movie
JDoe-NameOfArtwork-2023.psd	Oct 23, 2023 at 2:58 PM	662.7 MB	Adobe...cument
JDoe-NameOfArtwork-2023.txt	Oct 23, 2023 at 2:58 PM	662.7 MB	Plain Text
JDoe-NameOfArtwork-2023.WAV	Oct 23, 2023 at 2:58 PM	662.7 MB	Waveform audio

Name	Date Modified
> JDoe-NameOfArtwork-2023-EPK	Today at 4:11 PM
JDoe-NameOfArtwork-2023-Interview.mov	Oct 23, 2023 at 2:58 PM
JDoe-NameOfArtwork-2023-Thumb.png	Oct 23, 2023 at 2:58 PM

FORA / AIP METADATA



A screenshot of a GitHub repository page for the 'bagger' project under the 'LibraryOfCongress' organization. The page shows basic repository statistics: 14 issues, 2 pull requests, and 57 tags. The 'Code' tab is selected, showing a list of commits from the 'master' branch. One commit by 'acdha' is highlighted, mentioning a merge request from 'update-readme-road...'. The commits list includes updates to issue templates, new profiles, bagit versions, and Groovy dependencies.

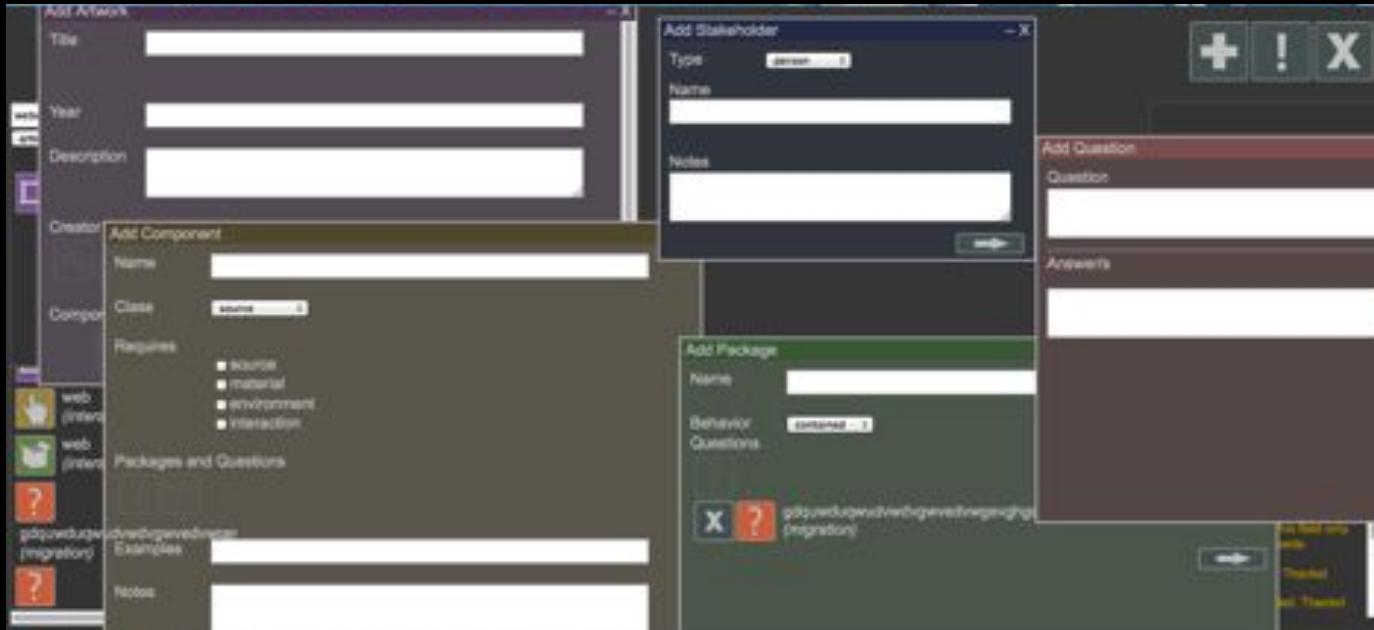


A screenshot of the Bagger 2.5.0 application interface. The main window is titled 'Bagger 2.5.0' and shows the 'Bag Info' configuration screen. On the left, there's a sidebar with icons for 'Create New Bag', 'Open Existing Bag', 'Create Bag In Place', 'Validate Bag', 'Is Bag Complete', 'Close Bag', 'Save Bag', and 'Save Bag As...'. Below this is a tree view labeled 'Payload' containing 'data', 'DigitalIC', and 'OpenPres'. The main pane is titled 'Bag Info' and contains numerous fields for AIP metadata. Some fields have red validation markers ('R'). The fields include:

- Profile Name: R 2016300
- accession/TransferNumber: R 123
- transferringInstitution/Code: R 456
- creatingInstitution/Code
- creatingInstitution/Subdivision: Digital Lab
- creatingInstitution/Address: 1 Indiana Square, Indianapolis In 46204
- transferringEmployee: R Jane Doe
- receivingInstitution: Indiana State Archives, division of Indiana Archives and Records Administration
- receivingInstitution/Address: Indiana State Archives - 6440, E 30th Street, Indianapolis, IN 46219
- receivingInstitution/Authority: R Jim Corridan, IARA Director and State Archivist, 402 West Washington St W472, Indianapolis, IN 46204; Phone: (317)232-7191; Email: jcorridan@iara.in.gov
- receivingEmployee: R John Doe
- recordsSeriesNumber: R GRADM3000
- recordsSeriesTitle: Accession Test for Training Purposes
- recordsRetentionType: R Permanent (Keep Forever)
- recordsDispositionNumber/Code: R GRADM3000
- recordsTitle/Description: R Random Test Files from DigitalCorpora.org and Openpreservation.org Corpora
- recordsCreationStartDate (MM/DD/YYYY): R 12/15/1989
- recordsCreationEndDate (MM/DD/YYYY): R 03/31/2016
- recordsHashedBeforeTransfer: YES
- hashSignatureType: MDS
- recordsMedium/Carrier #1: Other(Describe in notes): 0
- recordsMedium/Carrier #2: CD

At the bottom, there's a 'Console' section with some placeholder text.

FORA / ASYNCHRONOUS DATA GATHERING



(VMI Inspired)

FORA



GitHub

INTRODUCE YOURSELF ON
THE 'DISCUSSION' TAB TO
REGISTER INTEREST

<https://github.com/FORA-MEDIA>



MUSEUM
OF THE
MOVING
IMAGE

**Auriea Harvey:
*My Veins Are The Wires,
My Body is Your Keyboard*
OPENING FEBRUARY 2024**

FORA / Q&A