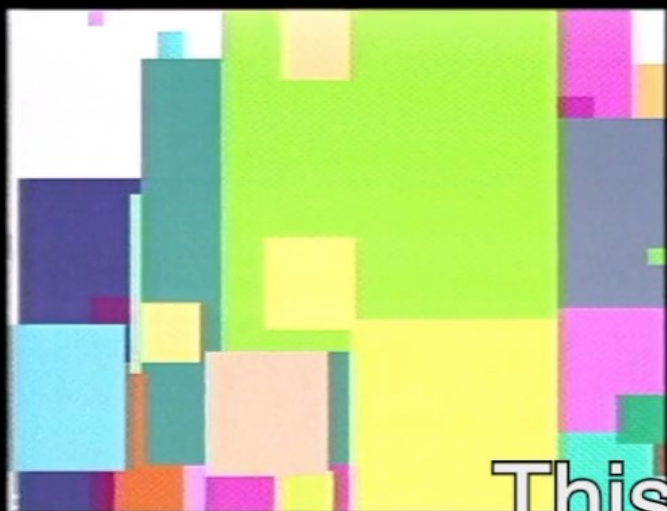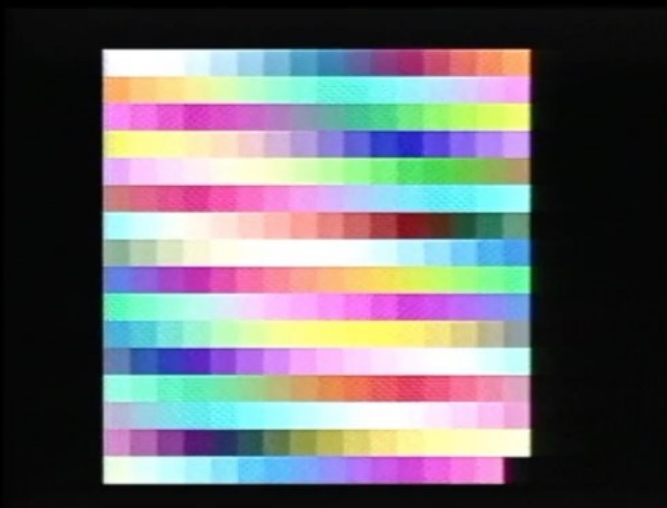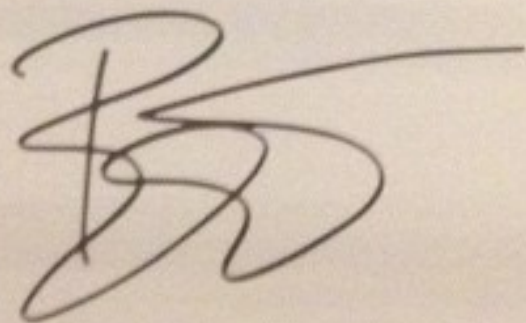'ALL ART IS UNSTABLE.
ITS MEANING IS NOT NECESSARILY
THAT IMPLIED BY THE AUTHOR.
THERE IS NO AUTHORITATIVE VOICE.
THERE ARE ONLY MULTIPLE READINGS'

DAVID BOWIE, 1995

This is illustrative of digital art.

Digital art

Definitie

Digital art is an artistic work or practice that uses digital technology as an essential part of the creative or presentation process. Since the 1970s, various names have been used to describe the process including computer art and multimedia art, and digital art is itself placed under the larger umbrella term new media art.[1][2]

Aft
suc
dig
ger
tec
cor

New media art

New media art is a genre that encompasses artworks created with new media technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games, computer robotics, 3D printing, cyborg art and art as biotechnology. The term differentiates itself by its resulting cultural objects and social events, which can b

The
adv
hug
traditional painting, sculptu
contemporary art and inde
dig
"New Genres" or "New Me
create their work. Given the
general acceptance of the val

Internet art

Page issues
(Redirected from Net art)

Internet art (often referred to as **net art**) is a form of digital artwork distributed via the Internet. This form of art has circumvented the traditional dominance of the gallery and museum system, delivering aesthetic experiences via the Internet. In many cases, the viewer is drawn into some kind of interaction with the work of art. Artists working in this manner are sometimes referred to as **net artists**.

^ Subtypes

- Art game
- Computer art scene
- Computer music
- Cyberarts
- Digital illustration
- Digital imaging
- Digital painting
- Digital photography
- Digital poetry
- Digital architecture
- Dynamic Painting
- Electronic music
- Evolutionary art
- Fractal art
- Generative art
- Generative music
- GIF art
- Immersion (virtual reality)
- Interactive art
- Motion graphics

Definitie volgens Bartjens

Kunst waar in ieder geval een digitaal component aanwezig bij creatie en presentatie. Oplopende schaal van complexiteit. Begrippen als interactief, non-linear, immersive, kunst als proces. Software-gestuurd vaak in combinatie met specifieke hardware.
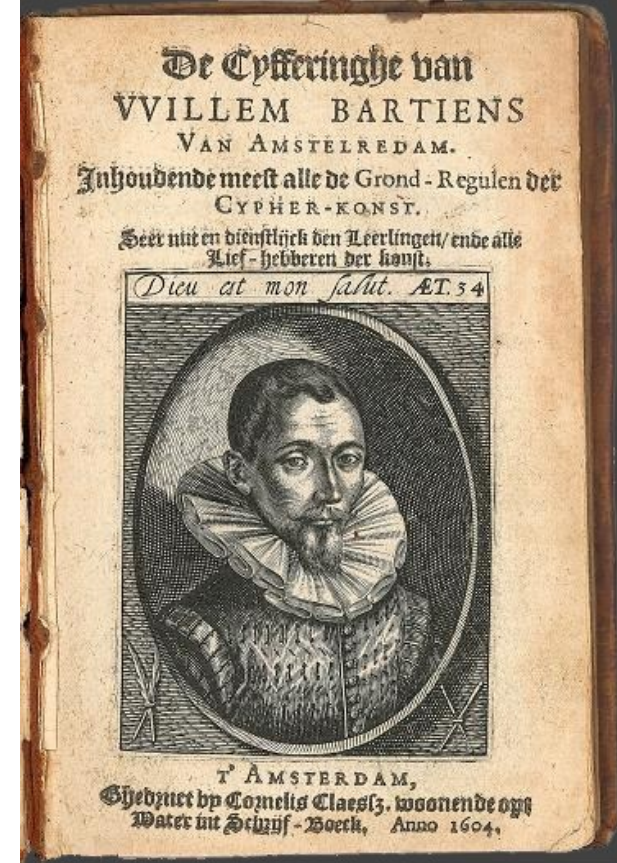
Volgens Bartjens

Waar komt *volgens Bartjens* vandaan?

Volgens Bartjens betekent meestal iets als 'als je rechttoe-rechtaan doorredeneert'. Het komt voor in zinnen als 'Ze moeten er volgens Bartjens allang zijn aangekomen' (= 'als je een rekensom maakt van de afstand die ze moesten afleggen en de verstreken tijd'). *Volgens Bartjens* betekent volgens Van Dale (2005) ook 'zo nauwkeurig mogelijk berekend'.

RADIOHEAD MEMORY HOLE

Thin Ice

1996-97

1997-1999

NO DATA 1999
THERE IS NQ FUTURE

2000

2001

2003

2004

YEAH NICE TRY THOUGH
2011-2014
NICE TRY

REASONS for TEMPORARY LULLS IN PRODUCTIVE THINKING

☑ Over-work.

☑ Boredom.

☑ Exhaustion.

This is the Radiohead internet site.

☑ Has sex ever really moved you to a different place?

☑ my everyday life.

AUTO/AUTO 1:1 [car]

route ZH (Zuid Holland)
N51.80148 E4.64973
T12:01:06 T18:20:29

Routes ZH TEXT I

text route drawings 2005
Zuid Holland, NL
N52.03601 E4.94363

on the road / cruise / drive / nowhere / freeway /
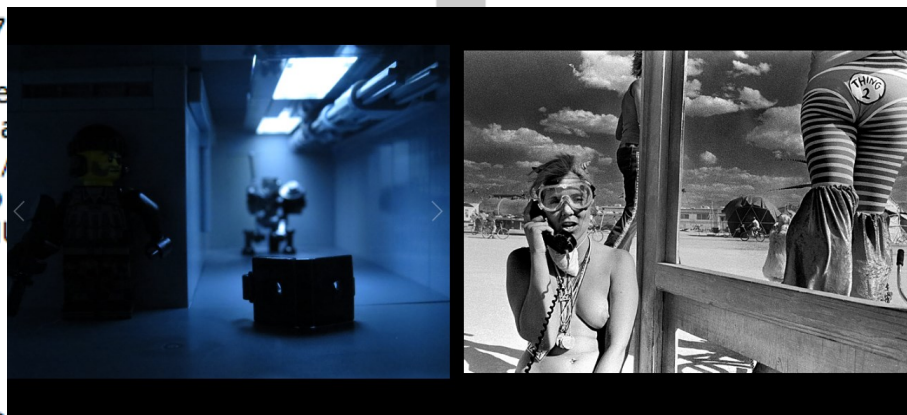crash / 321go / draw / drawby /
me crazy goto hell / joyride /

Routes ZH TEXT II

text route drawings 2006
Zuid Holland, NL
N51.94005 E4.5217

circuit / delay / drive
location / mouse / na
north2 / path / port /
track / google / help
JPEG / FLASH / MENU

Routes ZH.SHAPE

route drawings
Zuid Holland, NL
N51.77337 E4.58482
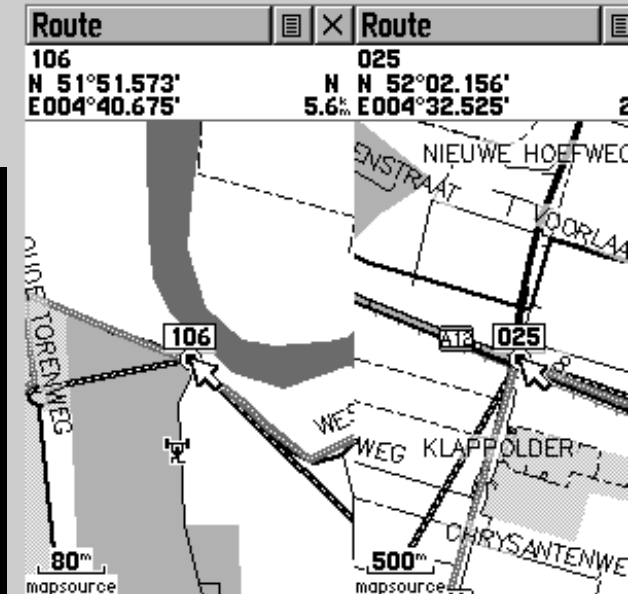
Route Road Vectors

Auto.Route.REGION

shapes on regional roads (Layers)
Zuid Holland, NL
N51.77337 E4.58482

Auto.Route.Road.SHAPE

road shapes on AUTO/AUTO route
Zuid Holland, NL
N51.77337 E4.58482

Auto.Region.SHAPE

shapes on AUTO/AUTO route
Zuid Holland, NL
N51.77337 E4.58482

UTO/AUTO
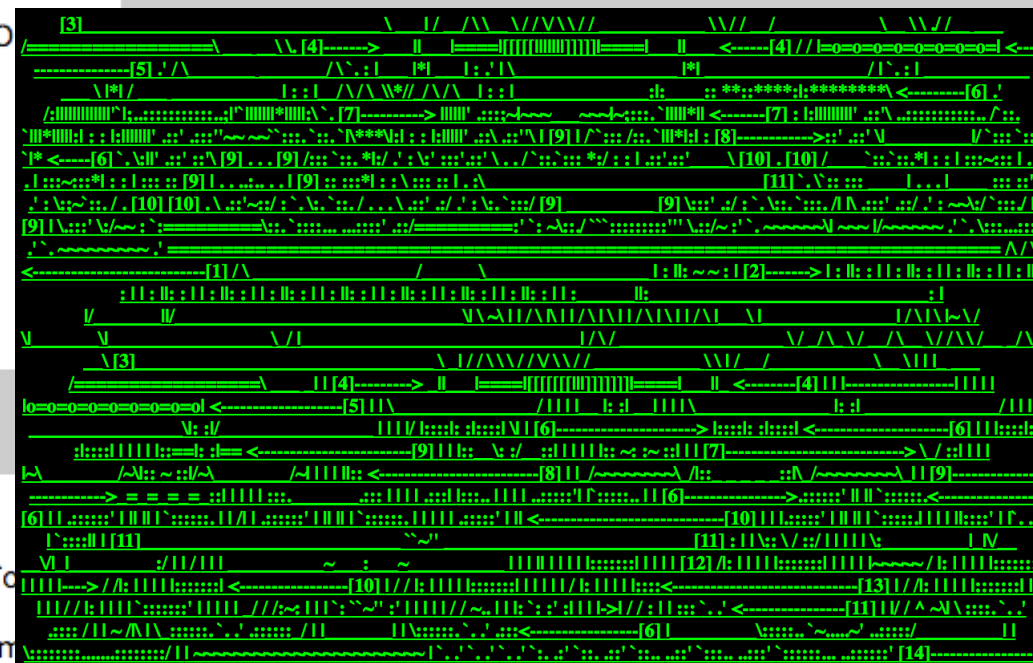
Route GPS Data Visualization Test

Route66 * | * | *

Route66 http://www.route66.com
TomTom http://en.wikipedia.org/wiki/To
CompeGPS http://compegps.com
Trackmaker http://www.trackmaker.com

Route
106
N 51°51.573'
E004°40.675'

Route
025
N N 52°02.156'
5.6ᵏ E004°32.525'

NIEUWE HOEFWEG

NET art leipo's JODI.org

Revolution (registratie Imago KunstRAI 1990)

Jeffrey Shaw, 1989, 0'47''

In memory of the Romanian television revolution and in honor of the modern trinity of revolution, television and food, Jeffrey Shaw has made a monument allowing the viewer to be physically confronted with three hundred years of political upheaval. The interactive installation consists of a man-sized column with a monitor placed on top of it. The column is fitted with a handle. By pushing this handle, the viewer/activist can make the column turn. When he pushes it anti-clockwise, the monitor screen will show an image of millstones grinding corn into flour. When he push it clockwise, 180 'revolution images' will appear, based on iconographic material from the same period as the revolutionary event (by means of collage, colouring, distortion and drawing, the mean…

Read more…

Date: 1989
Length: 0'47"
Type: Video documentation
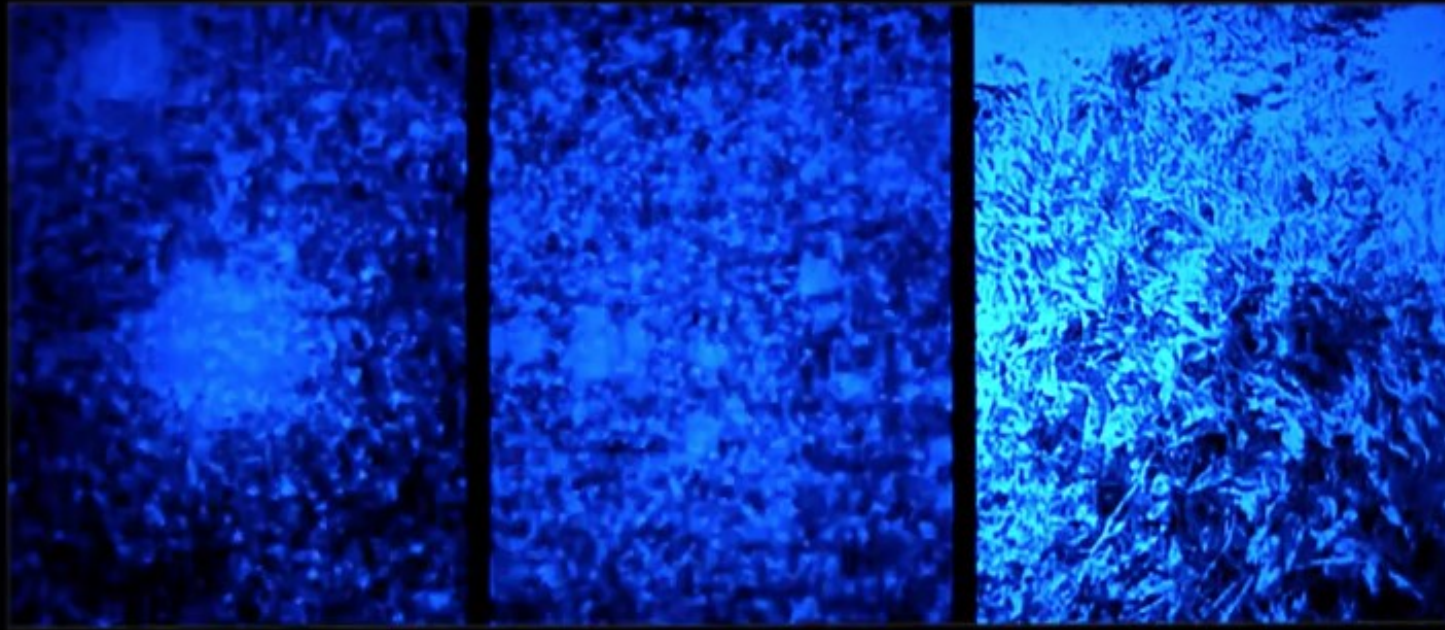**Keywords:** history, power, television (subject), politics, freedom/liberation
Copyrights: All rights reserved (c) LIMA

share 0

ADD TO PLAYLIST ⬤ ORDER

Geert Mul & Michel Banabila.

Stedelijk Museum Amsterdam

@ trouw 2013

45 minute audio-visual live performance.

Millions of randomly downloaded images are put to use after applying image analyses and combined with the sounds of the vowels and consonants of various linguistic systems.
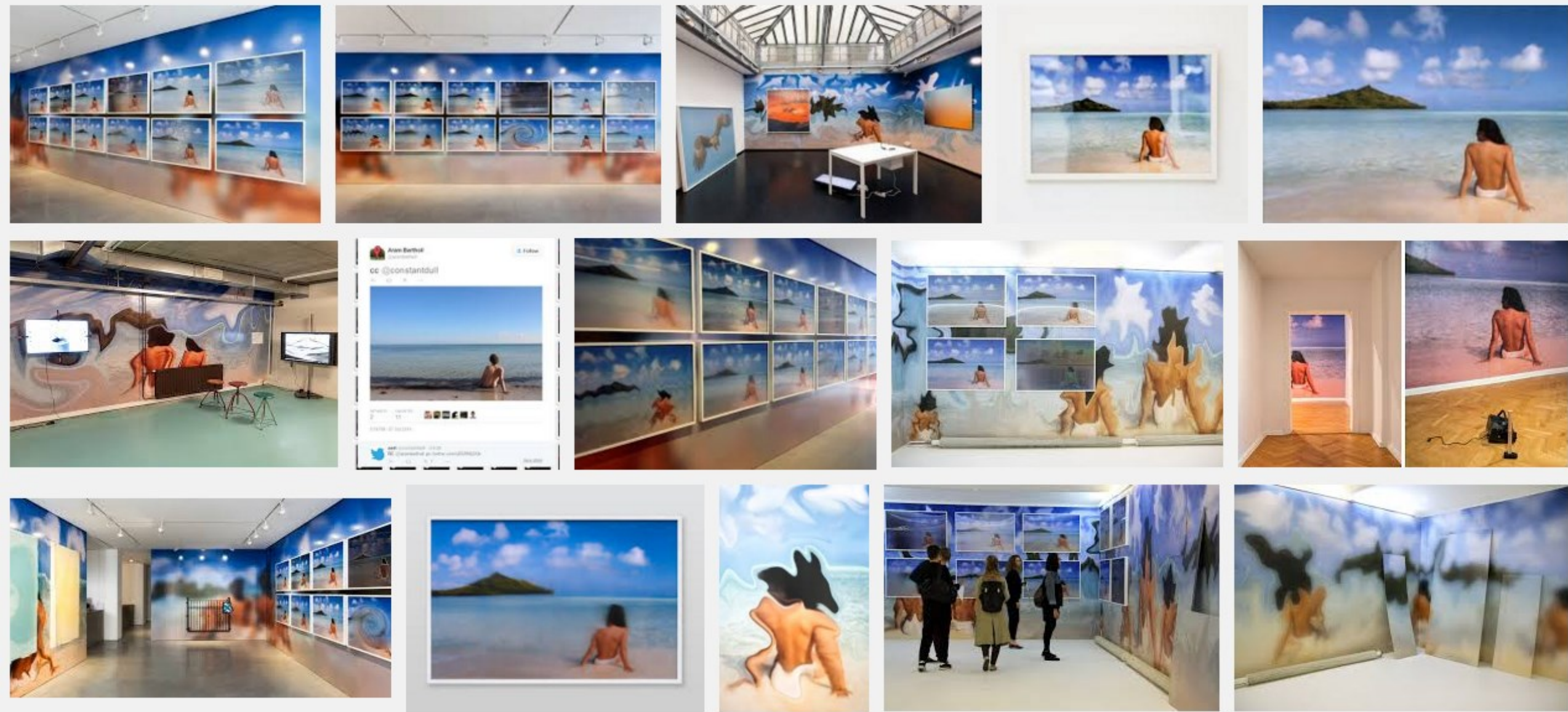
digital
decpack rko5j

RUN WTPRO

LOAD

So he had to think of something
to display his programs.

ARtube

Wat is nodig om digitale kunst te bewaren?

Duurzaam te bewaren?

Wat wil je dan precies bewaren. Alle functionaliteit?

Alle hard- en software spelende houden?

En wat heb je er voor over?

Staat de waarde van het kunstwerk in verhouding tot de moeite die je er in stopt om het toegankelijk te houden?

"Om de kunstwerken onder geëmuleerde omgeving te conserveren en (blijvend) te kunnen tonen is gedetailleerde en complete documentatie uiterst noodzakelijk. Dit betreft zowel de fysieke drager als de technische systeem specificaties. Wanneer dit niet gedocumenteerd is, en toekomstige computers het werk niet correct presenteren is er een risico dat deel van de authenticiteit van het werk verloren gaat. Aspect ratio, snelheid en algehele 'look-en-feel' van een werk moet blijvend kunnen worden vergeleken met het origineel. Als dit niet gebeurd zal er langzaam aan 'corruptie' ontstaan, en zullen heruitvoeringen steeds verder van het origineel gaan staan." Uit concept rapport over bewaring van CD-ROM kunst.

Ik dacht dat ik gewoon een vraag stelde.

Conservation and restoration of new media art

From Wikipedia, the free encyclopedia

The **conservation and restoration of new media art** is the study and practice of techniques for sustaining new media art created using from materials such as digital, biological, performative, and other variable media.

Artists' increased use of multi-media, digital, and internet media since the 1960s has called into question the conventional strategies by which society preserves, cares for, and redisplays cultural artifacts created with or on ephemera media formats. While the most obvious vulnerability of new media art is rapid technological obsolescence, the study of its other aspects that defy traditional conservation—including hybrid, contextual, or 'live' qualities—has provoked investigation into new strategies for preserving conceptual art, performance, installation art, video art, and even to a limited extent painting and sculpture.

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digitising contemporary art

DELIVERABLE

Project Acronym:	**DCA**
Grant Agreement number:	**270927**
Project Title:	**Digitising Contemporary Art**

D6.1 Guidelines for a Long-term Preservation Strategy for Digital Reproductions and Metadata

Revision: 1.0

Author(s): Sofie Laier Henriksen, Wiel Seuskens & Gaby Wijers (NIMk)
External reviewer: Robert Gillesse (DEN)

Project co-funded by the European Commission within the ICT Policy Support Programme		
Dissemination Level		
P	Public	x
C	Confidential, only for members of the consortium and the Commission Services	

Matters in Media Art

Collaborating towards the care of time-based media
January 2003 – December 2015

Matters in Media Art
Acquiring time-based media: 2008
Lending time-based media: 2005
Using the project resources
Project team
External resources

A multi-phase project designed to provide guidelines for care of time-based media works of art

< Share

Matters in Media Art
Collaborating towards the care of time-based media

Gary Hill, *Between Cinema and a Hard Place* 1991
© Gary Hill; photograph Tate

See also
› MoMA
› SFMOMA

TATE MODERN : CONFERENCE
Media in Transition
Wednesday 18 November – Friday 20 November 2015

› Sustaining Consistent Video Presentation
› Pip Laurenson, 'Authenticity, Change and Loss in the Conservation of Time-Based Media Installations'
› Pip Laurenson, The Management of Display Equipment in Time-based Media Installations

A collaborative project

Launched in 2005, this collaborative project between the New Art Trust (NAT) and its partner museums – the Museum of Modern Art (MoMA), the San Francisco Museum of Modern Art (SFMOMA) and Tate – has been designed to help those who collect and keep time-based artworks (e.g. video, film, audio and software-based installations).

Capturing a Moment: Where net art and performance meet
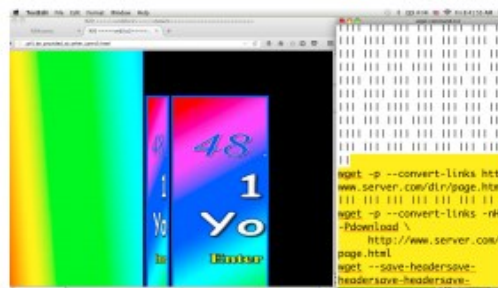
LIMA and the Stedelijk Museum recently presented the forum event, featuring a performance and talks, titled "Capturing a Moment: Where net art and performance meet". During this event Annet Dekker (independent curator/researcher), Gabriella Giannachi (University of Exeter), and Vivian van Saaze (Maastricht University) addressed the issues surrounding the documentation and preservation of ephemeral artworks, such as net art, performance, and live art.

Read more

Project Generic Workflows Born Digital Heritage

As part of the project Generic Workflows Born Digital Heritage, Gaby Wijers (LIMA) and Hannah Bosma (CCDD) investigated the needs and wishes for preservation of born digital heritage, and the (im)possibilities of joining the evolving national digital infrastructure, in a research led by Robert Gillesse (Foundation DEN).

Read more

Transformatie Digitale Kunst: Peter Struycken
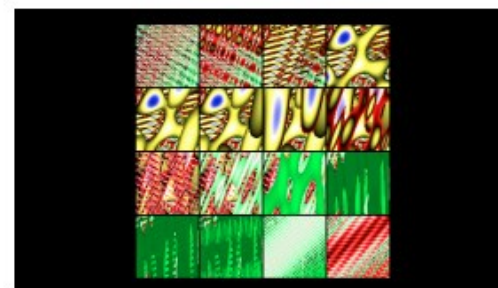
The central questions for the future presentation and conservation of *any* work coming into a museum collection are "What are we acquiring?" and "What do we need to preserve?". With digital artworks, the answers to these questions prove to be complicated. The project 'Transformatie Digitale Kunst' is concerned with sustainable preservation of born-digital art.

Read more

Archiving and conservation of 'Talking Back to the Media'

In september 2013 LIMA and de Appel Arts Centre started with the archiving and conservation of the '85 manifest Talking Back to the Media. Talking Back to the Media was a concept by David Garcia and Raul Marroquin and took place in Amsterdam in november 1985.

Read more

Collecting the Performative – a research network

LIMA is researching new methods for the documentation, transmission and preservation of media art, digital art and performances. Currently we are participating in Collecting the Performative, a research network Examining Emerging Practice for Collecting and Conserving Performance Based Art.
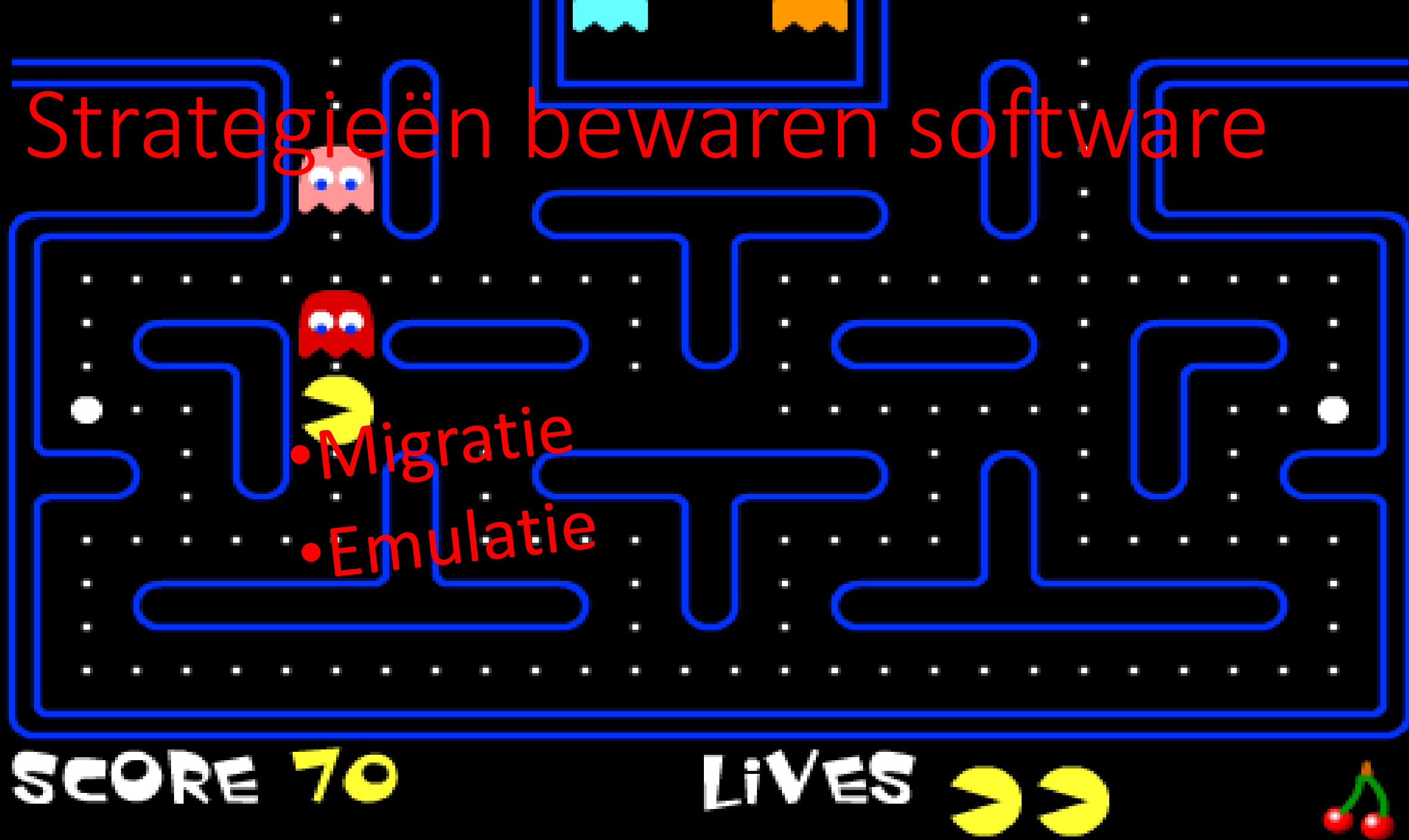
Read more

LIMA Workshop E-depot SBMK seminar 2013

SBMK organized on October 31, 2013 a day for conservators, curators, registrars, art historians, and others that have to do with conservation, documentation, installation and presentation of modern and contemporary art. LIMA coordinated a workshop focussing on the E-depot.

Read more

LIMA Workshop Digital Sustainability

DCA deliverable D6.3 on the physical

Strategieën bewaren software

- Migratie

- Emulatie

SCORE 70   LIVES

Wat je bewaard, is vaak niet hetgeen je hebt gezien, gebruikt, genoten. Het is een afgeleide. Het is iets anders. Iets autonooms. Iets met een andere en eigen waard. En nu komt het: dat iets is beter dan niets. Een soms zelfs meer dan iets (met 5 camera´s opgenomen live concert in vergelijk met het concert zelf).
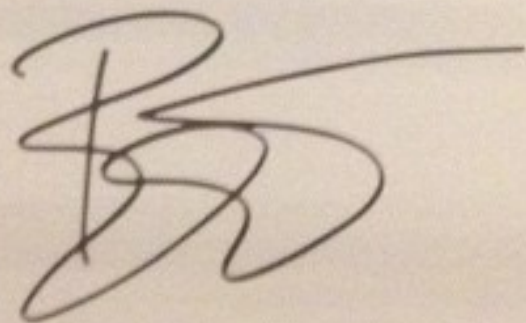
Het A-woord

De hand van de meester

Wat is het echte ding?

Hoeveel authenticiteit kan een kunstwerk verdragen?

Wat vindt de kunstenaar er eigenlijk zelf van? En doet dat er toe? Heeft hij of zij het laatste woord?

'ALL ART IS UNSTABLE.
ITS MEANING IS NOT NECESSARILY
THAT IMPLIED BY THE AUTHOR.
THERE IS NO AUTHORITATIVE VOICE.
THERE ARE ONLY MULTIPLE READINGS'

DAVID BOWIE, 1995