



**Figure 1** Marcel Duchamp, *Boîte en Valise*, 1948



**Figure 2** Thomson and Craighead, *Trigger Happy*, screen capture from a web-based video game, 1998



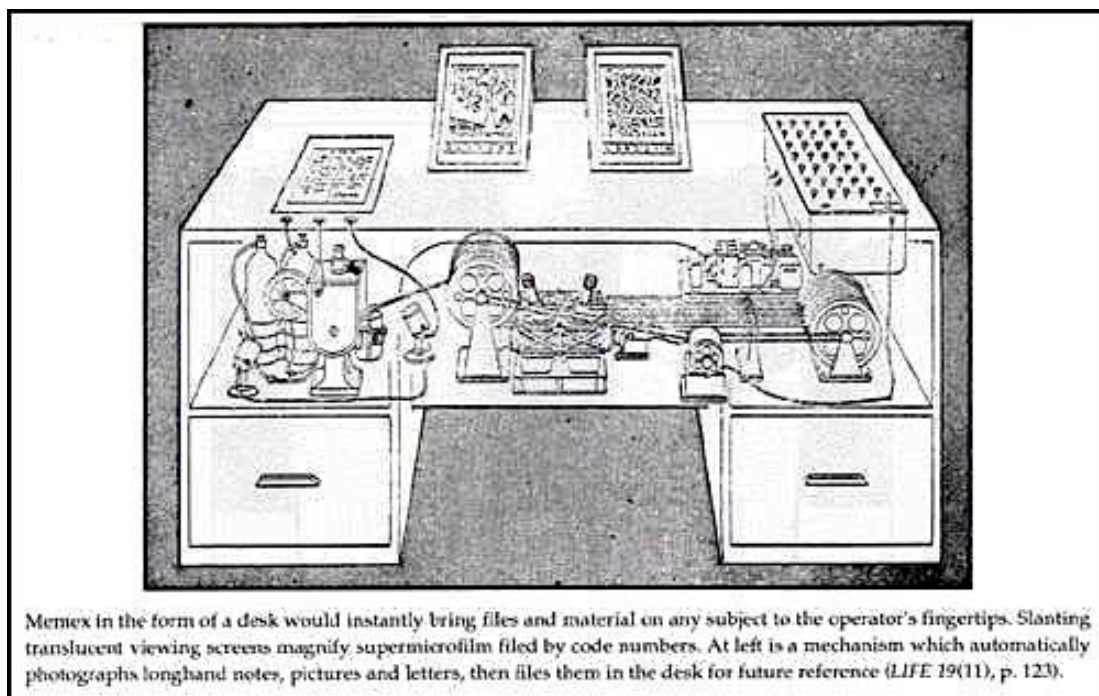
**Figure 3** Aby Warburg, *Mnemosyne Atlas*, 1925-1929



**Figure 4** Aby Warburg, *Mnemosyne Atlas* Detail, 1925-1929



**Figure 5** The Memex computer



**Figure 6** The Memex computer, interior



**Figure 7**



**Figures 7—9** Female telephone switchboard operators (the first “supercomputers”)



**Figure 8**


**Figure 9**





**Figure 10** Man Ray, *Object to Be Destroyed*  
(aka *Indestructible Object*), 1923

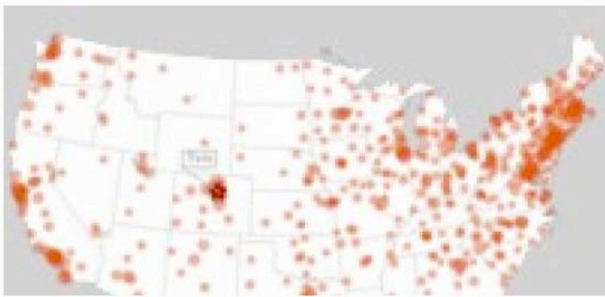
**Figure 11** Eyebeam Art &  
Technology Center, *flyer*, 2004



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## ForwardTrack



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The latest release from Eyebeam R&D is ForwardTrack, a system for tracking and mapping the circulation of email forwards, political calls-to-action and petitions. ForwardTrack is designed to encourage activism by graphically revealing the power of social-networks and demonstrating the impact of the individual's voice in the political process. ForwardTrack is currently being beta tested via [Tom's Petition](#) and is available to the public in an open source version at the [ForwardTrack site](#).

This was a project by [Eyebeam R&D](#)

Development: Michael Frumin, Michal Migurski

Concept: Jonah Peretti, Michael Frumin, Alex Galloway, Cory Arcangel, James Powderly, Kenyatta Cheese, Jesse Bednarz, Ian Curry (guest)

Web Design: Ann Poochareon

<http://forwardtrack.eyebeamresearch.org/>

Project Created: January 2004

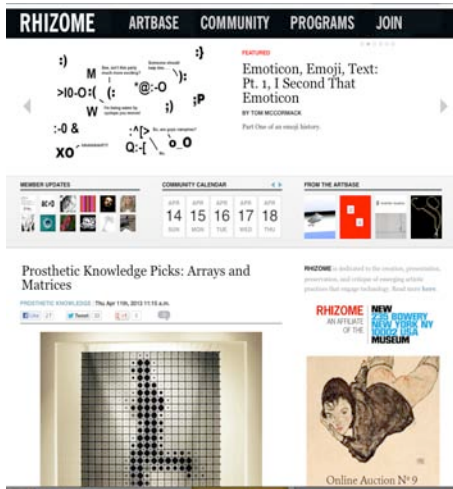


Figure 12 <http://rhizome.org>

Figure 13 Rhizome's cataloging practice, <http://rhizome.org/artbase/about/>

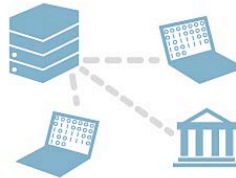
#### THE ARCHIVAL PROCESS



We store a copy of the original artwork on our servers, maintained by leading data storage professionals. During this stage, a descriptive record of the artwork is created, including meta-data about the artwork's technology, content and context.



Works are checked for broken URLs or technological obsolescence. If repairs are needed, we create another copy of the original artwork and perform the necessary fixes on this copy.



We then host the artwork [here on our site](#), providing 24/7 free access and historic context. Our records are shared with other institutions in order to promote the artworks themselves, and to further cataloging standards for new media and digital art.

A discovery engine for meaningful knowledge, fueled by cross-disciplinary curiosity. A *Brain Pickings* project edited by Maria Popova. Twitter: [@explore](#)

# Explore

“The [Digital Public Library of America] represents the confluence of two currents that have shaped American civilization: utopianism and pragmatism. The utopian tendency marked the Republic at its birth, for the United States was produced by a revolution, and revolutions release utopian energy—that is, the conviction that the way things are is not the way they have to be. When things fall apart, violently and by collective action, they create the possibility of putting them back together in a new manner, according to higher principles.

[...]

For all its futuristic technology, the DPLA harkens back to the eighteenth century. What could be more utopian than a project to make the cultural heritage of humanity available to all humans? What could be more pragmatic than the designing of a system to link up millions of megabytes and deliver them to readers in the form of easily accessible texts?

Above all, the DPLA expresses an Enlightenment faith in the power of communication. Jefferson and Franklin—the champion of the Library of Congress and the printer turned philosopher-statesman—shared a profound belief that the health of the Republic depended on the free flow of ideas

Figure 14 Digital Public Library of America, 2013  
<http://explore.com/post/47739765302/the-digital-public-library-of-america-represents>



Figure 15 0-Day art project for conserving digital art, Jeremiah Johnson, 2012



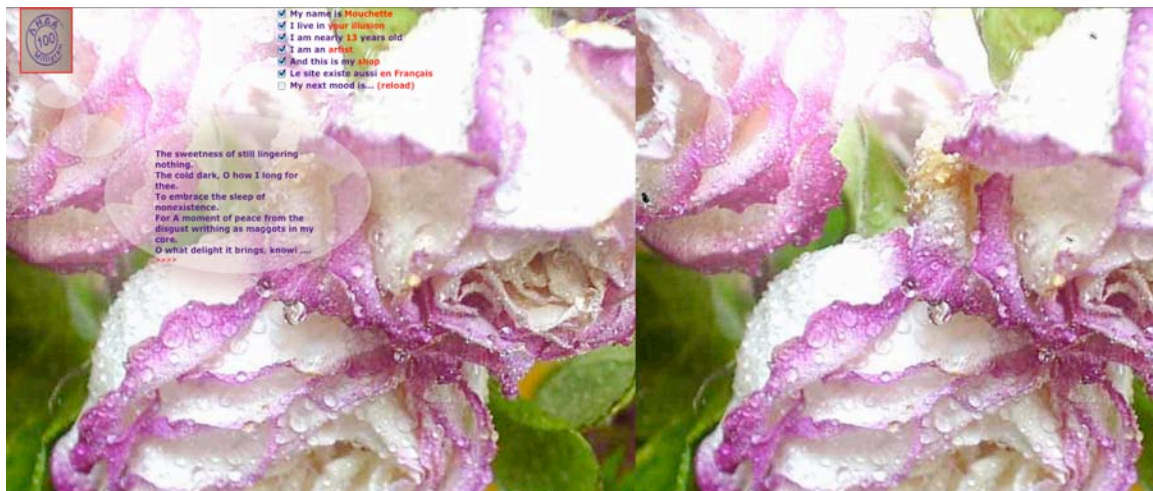


Figure 16 <http://mouchette.org>



Figure 17 <http://mouchette.org>

(Here are the presents I received from the fan-club)

Are you really 13 years old?  
 How does it feel to be already so famous?

These are the questions people always ask me and I always answer rightaway and personally. So if you want to ask me something, don't hesitate, this is just the right time and place.  
[mouchette@mouchette.org](mailto:mouchette@mouchette.org)

Here I made a form to fill in, and it will help you ask the questions:  
 Ok, what is your question :

Another question then ?

Now, it's my turn to ask you some questions:  
 What's your name ?

and your email ?

Do you want to be a member of the email fan-club ? (You will receive email about my updates) Yes ☐ No ☐

Do you want to be a member of the International fan-club, make me a link on your site and be included in this page on the left ? Yes ☐ No ☐

If you have made me a link, let me know the URL

Anything else you would like to tell me?

receive a "bisou" from Mouchette and... (Send)

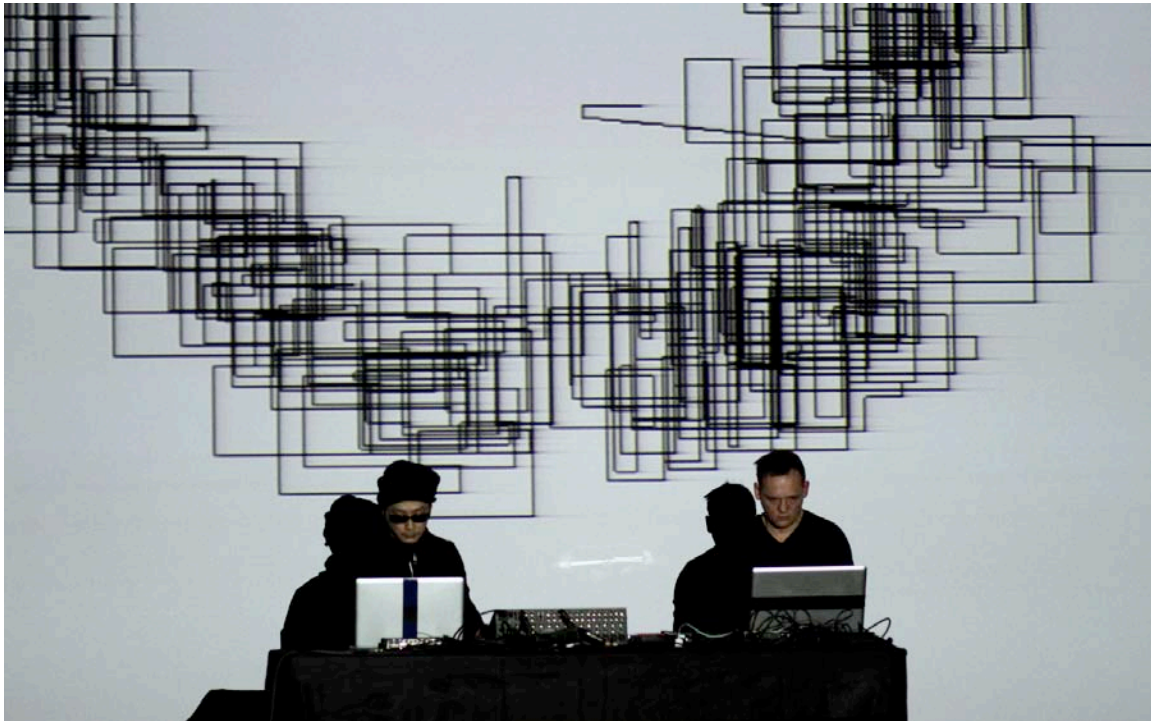
**My international fan-club**

How to become a member like:

- Luciana Poetica
- Elipio Flying
- U.Y.I.O
- La compagnie
- Rhizome
- drive drive
- Arcat
- My posse
- Axis
- pays
- Horny Chicken Club
- U.S.A. Montreal
- "Candy Factory"
- Eric L.A
- Danny Strack
- Michiel Knaven
- Luc de Banville
- Jinpunk
- Stéphanie Boisset
- Head Trauma Treatment
- Kunsthau-Brengens
- Gerlinde
- no-data

Figure 18 <http://mouchette.org>





**Figure 19** Ryoji Ikeda, Terminal 5 Exhibition performance, 2004  
<http://www.epavlisipavlakis.com/ryoji-ikeda/>



**Figure 21** Ryoji Ikeda, *Datamatics 2.0*  
<http://www.artsblog.it/post/3927/ryoji-ikeda-datamatics-20-a-mito>

**Figure 20** Ryoji Ikeda, *Test Pattern*, 2010  
<http://michaelbierylo.berkleemusicblogs.com/2010/03/26/ryoji-ikeda/>



**Figure 22** Ryoji Ikeda's work on s[edition]

## A SINGLE NUMBER THAT HAS 124,761,600 DIGITS

Ryoji Ikeda's work for s[edition] is a complex and fascinating audio-visual representation of a single number; a number so large it has 124,761,600 digits. In mathematical terms, this number is fairly small considering the endless possibilities between naught and infinity. If visualized in single digits, 124,761,600 is unimaginably large. However a number that needs this many digits to describe it is utterly beyond human comprehension! With *A Single Number That Has 124,761,600 Digits*, Ryoji Ikeda brings all 124,761,600 digits before our eyes. [Read More >](#)

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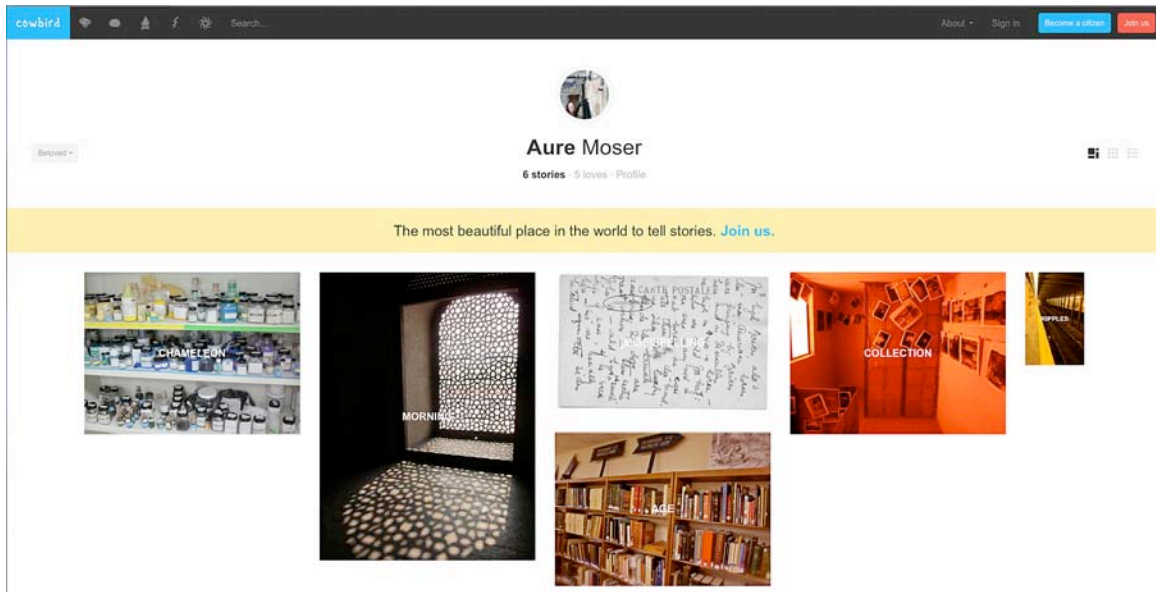


**Figure 23** Heather Dewey Hagbourg

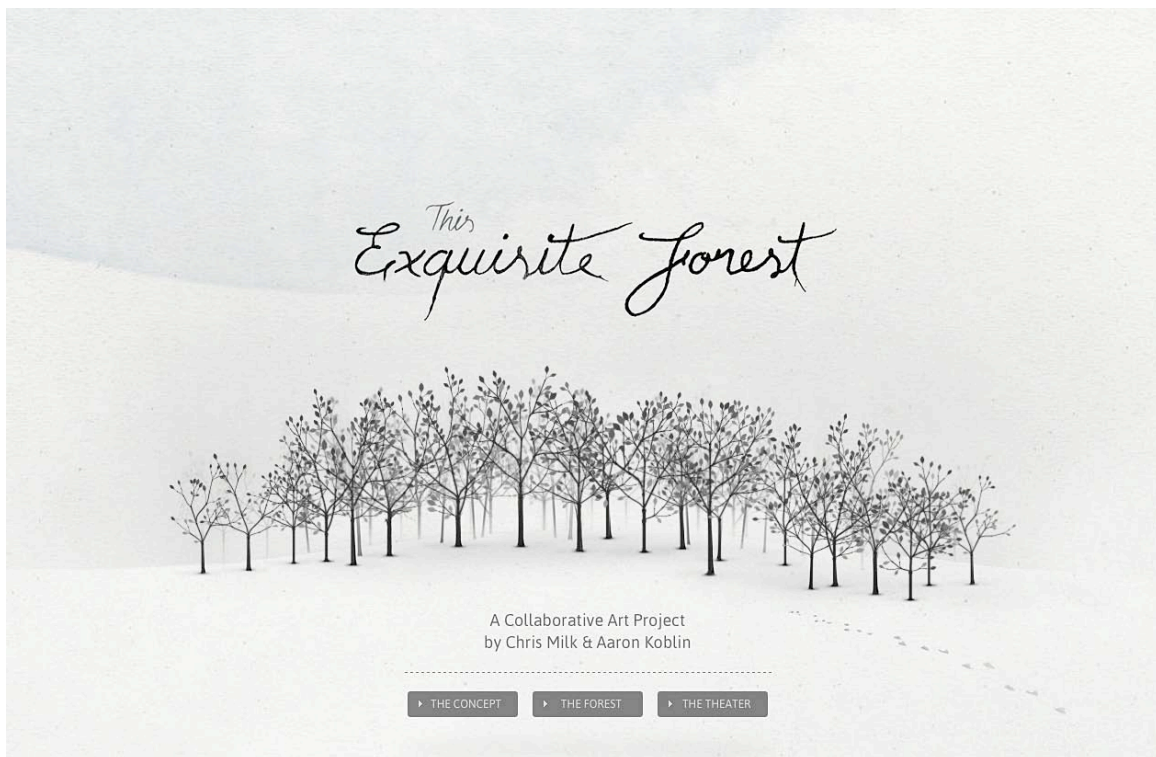


**Figure 24** Richard Rinehart



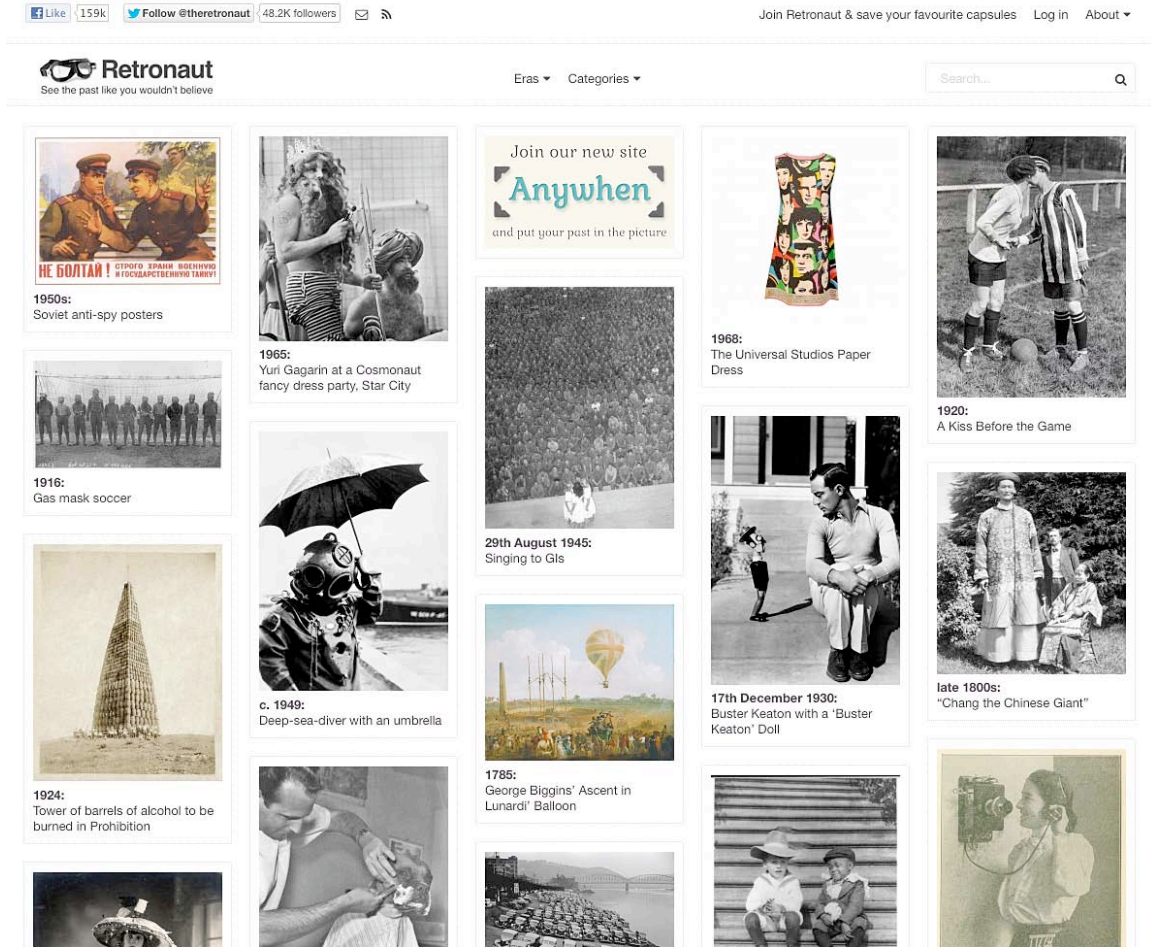


**Figure 25** Johnaton Harris, *Cowbird.org, a witness to life*, 2012 <http://cowbird.com/aure-moser/>

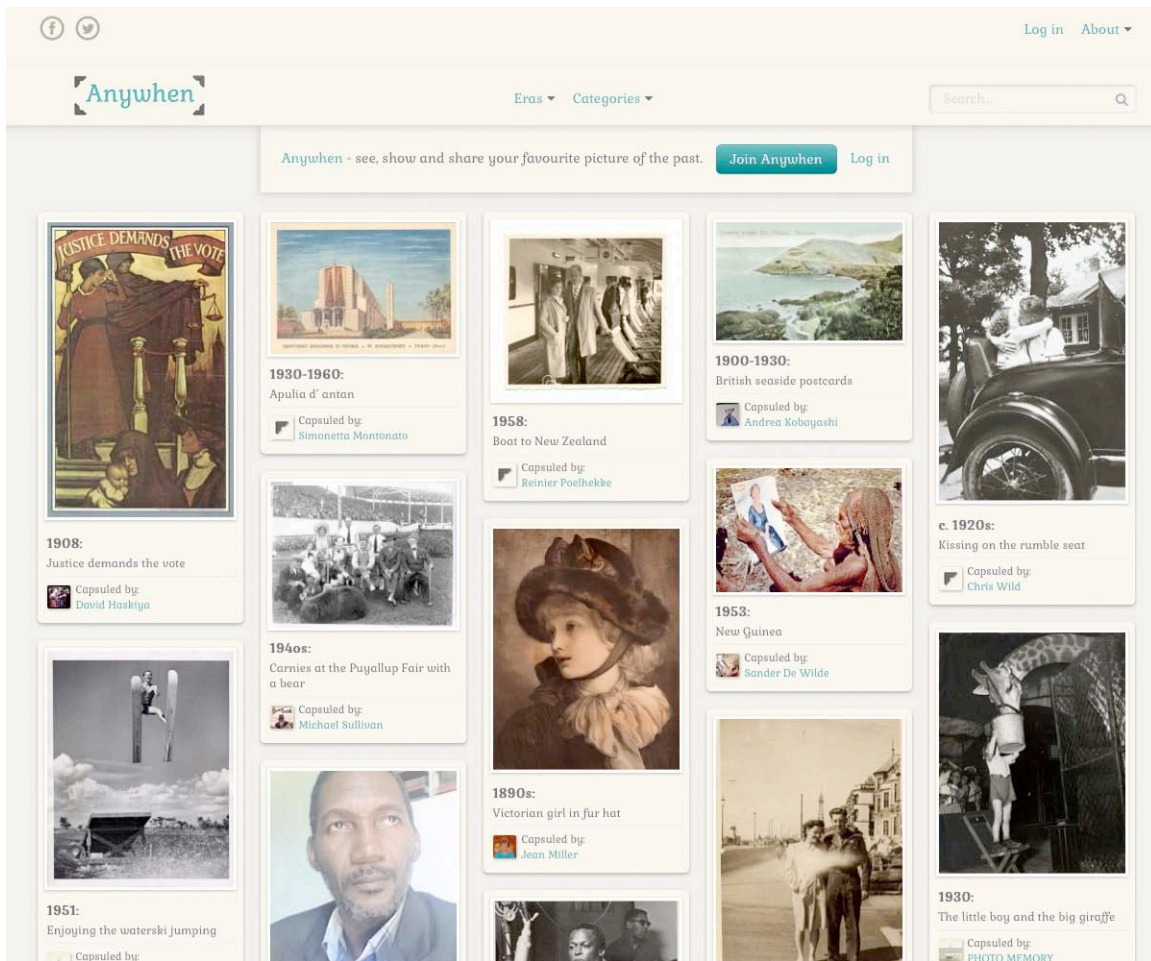


**Figure 26** Aaron Koblin, *This Exquisite Forest*, version control for animations, 2013  
<http://www.exquisiteforest.com/>





**Figure 27** Retronaut.org, *crowdsources technostalgia*, 2013  
<http://www.retronaut.com/>



**Figure 28** Anywhen.com, *crowdsources technostalgia*, 2013  
<http://www.anywhen.com/>