Fachhochschule Nordwestschweiz
Hochschule für Gestaltung und Kunst

Preserving of Media Art Objects and Digital Archives

Workshop, Moscow, June 3rd 2018

Dipl. Inform Jürgen Enge
Dr. Tabea Lurk

Slides

Selected Bibliography

Day Structure

- Part I: Media Art Examples
  Short and selective overview
- Part II: Media Art Preservation
  Programs and Strategies (1990s – today)

- Part III: Digital Archives
  Practice based approaches
- Part IV: Case Studies
- Part V: Instead of a summary
  getting prepared for the future

Olia Lialina

«Summer»

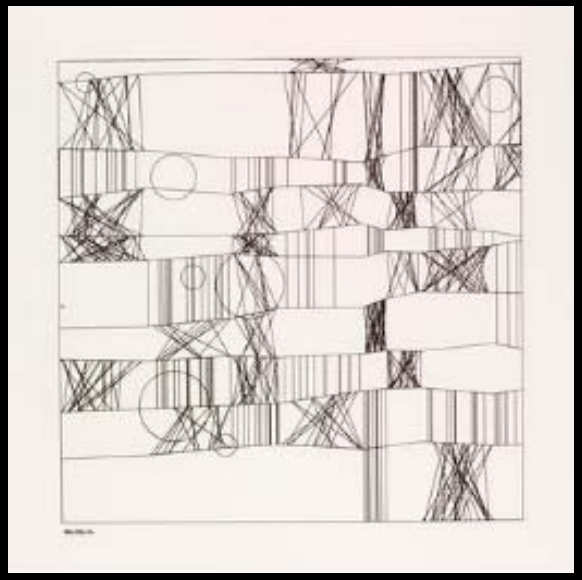
2013

I: Media Art Examples

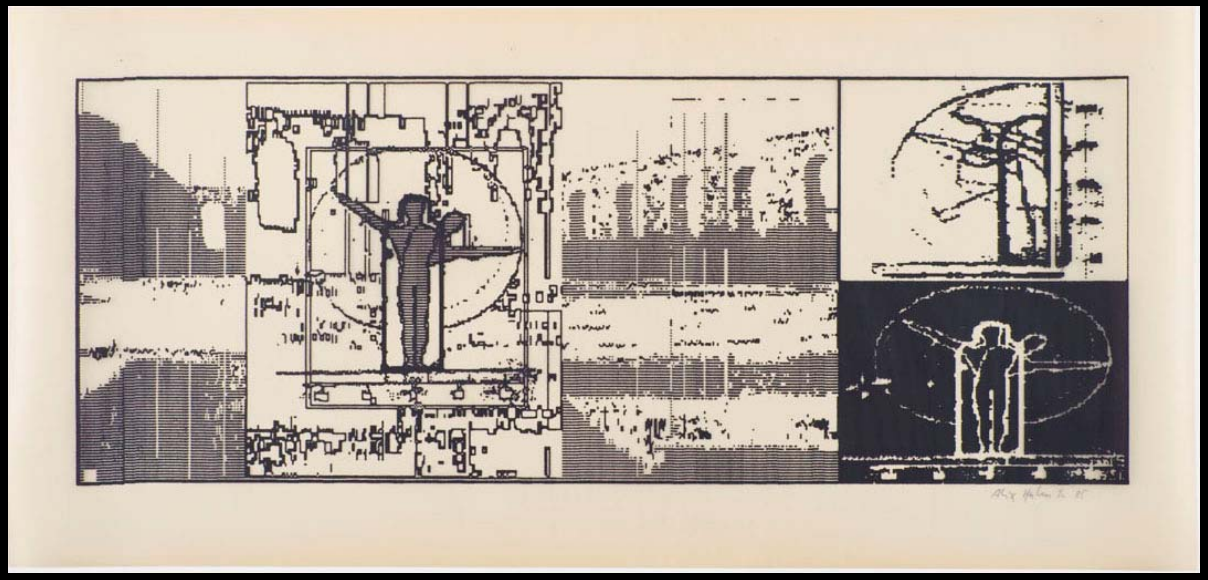
Short and selective overview

artistic examples representing the convergence of media, art and science

Drawing with Code – program-aesthetics

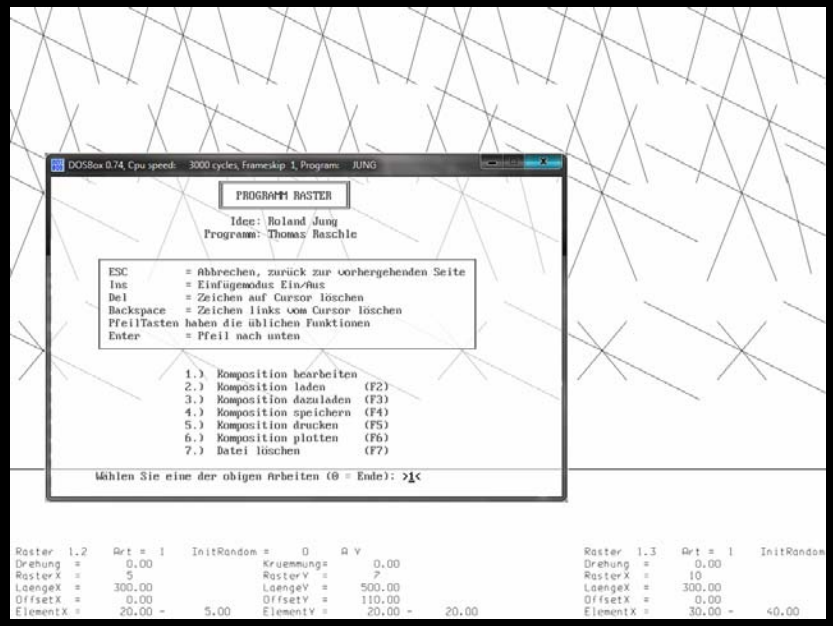


Frieder Nake: « Hommage à Paul Klee, 13/9/65 Nr.2 » (1965)



Alexander Hahn: « Simulation Piece I » (1985)

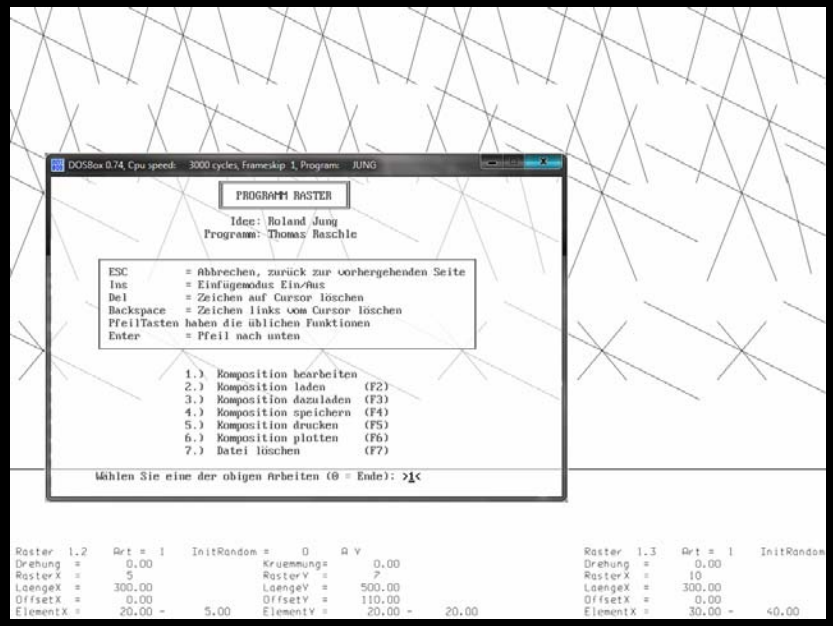
Drawing with Code – program-aesthetics



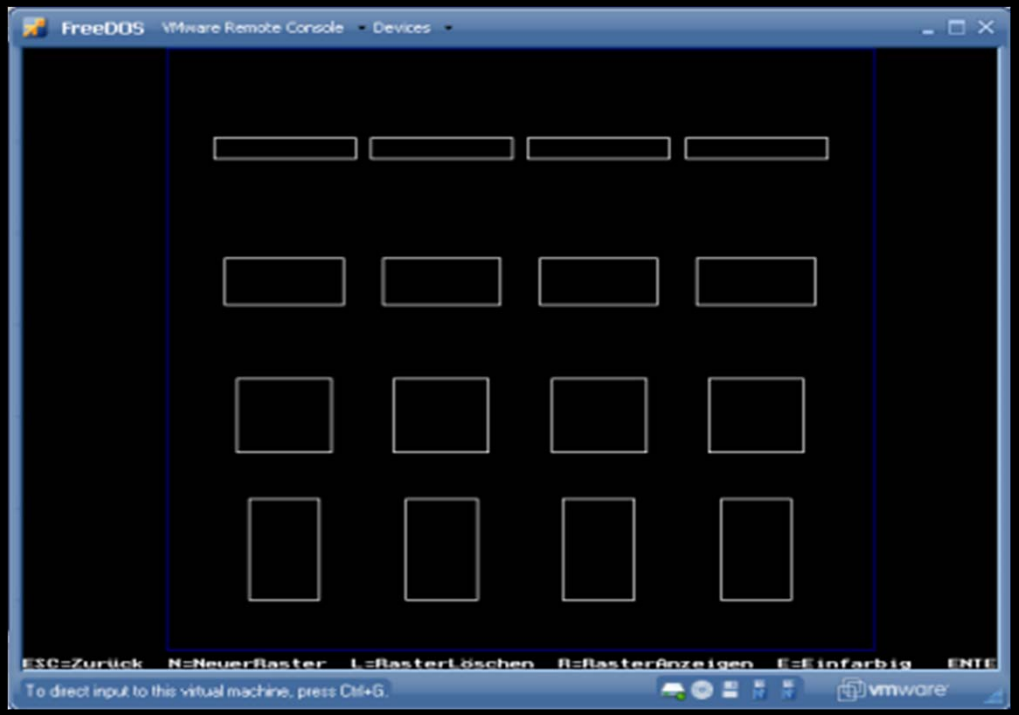
Roland Jung: « Jung. Program » (1986-1991)

Hervé Graumann: « Raoul Pictor. Qui Cherche son Style » (1993)

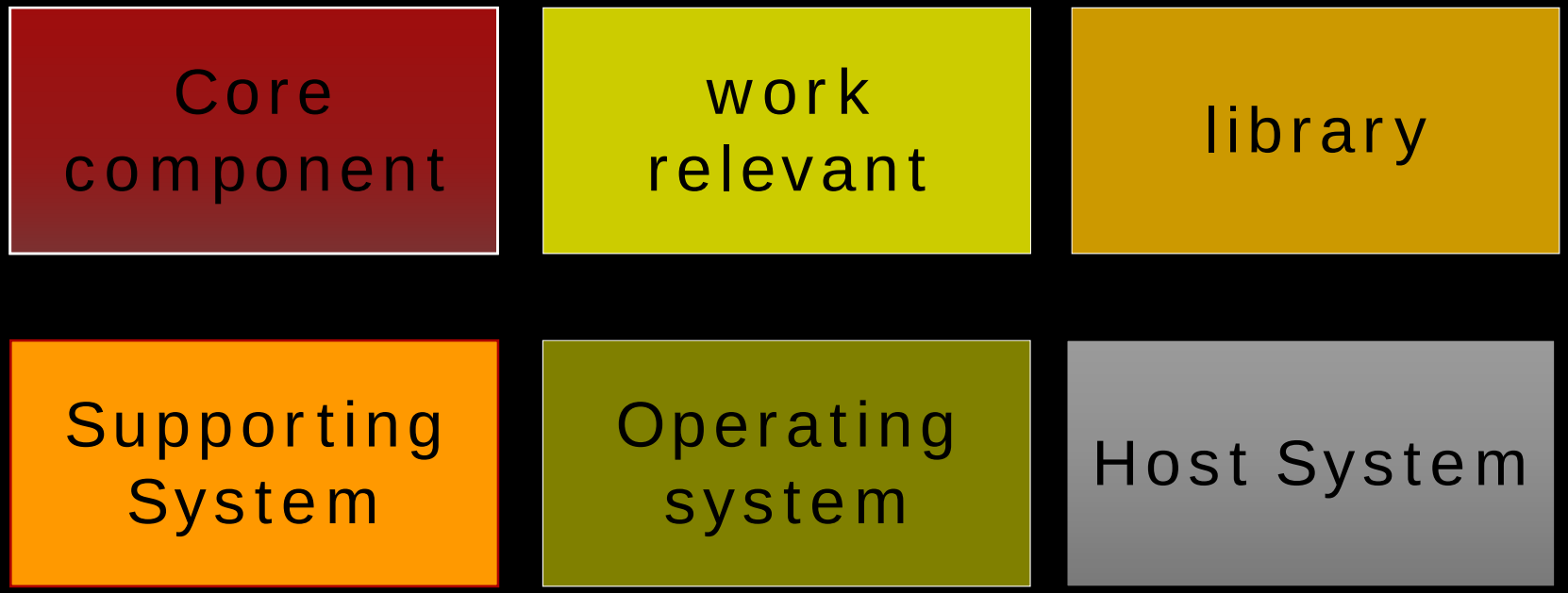
Drawing with Code – program-aesthetics



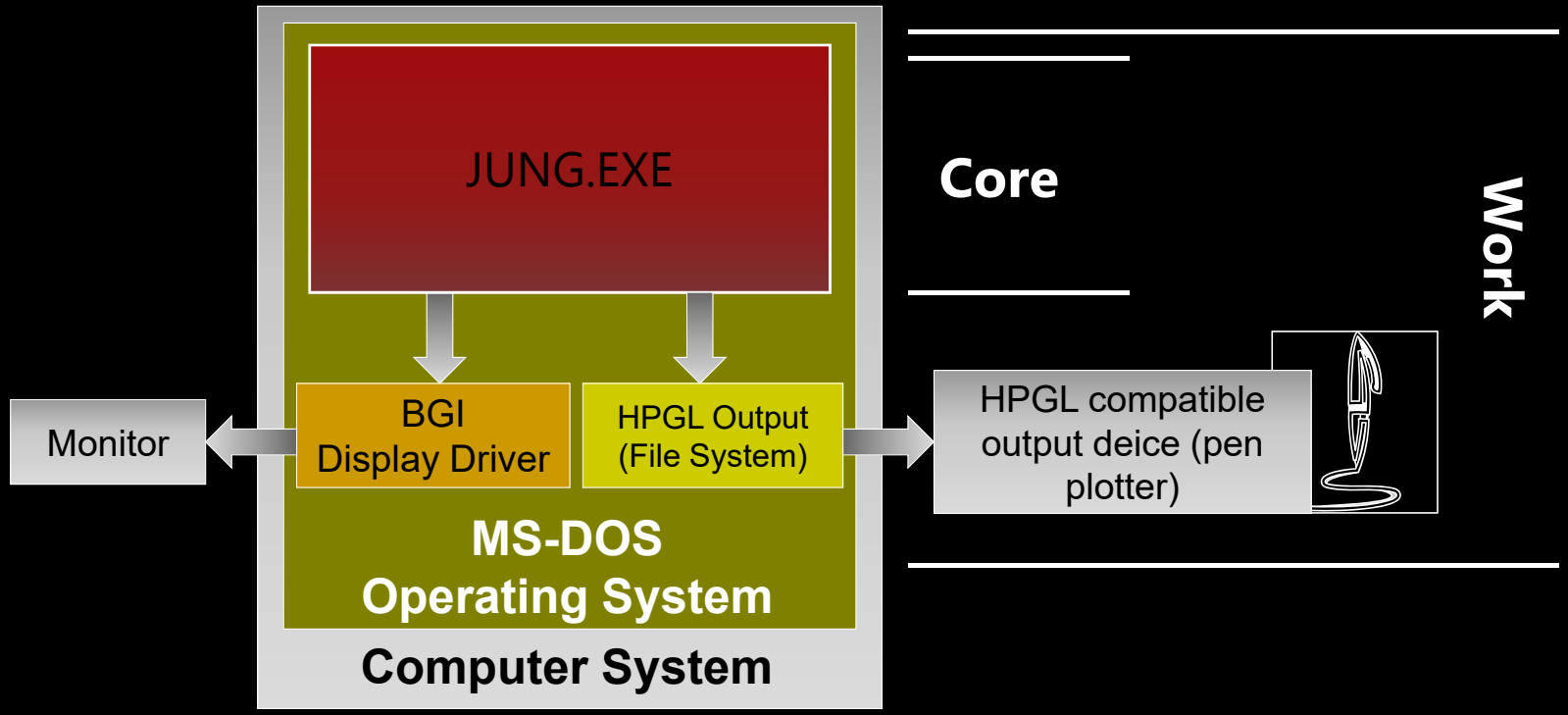
Roland Jung: « Jung. Program » (1986-1991)



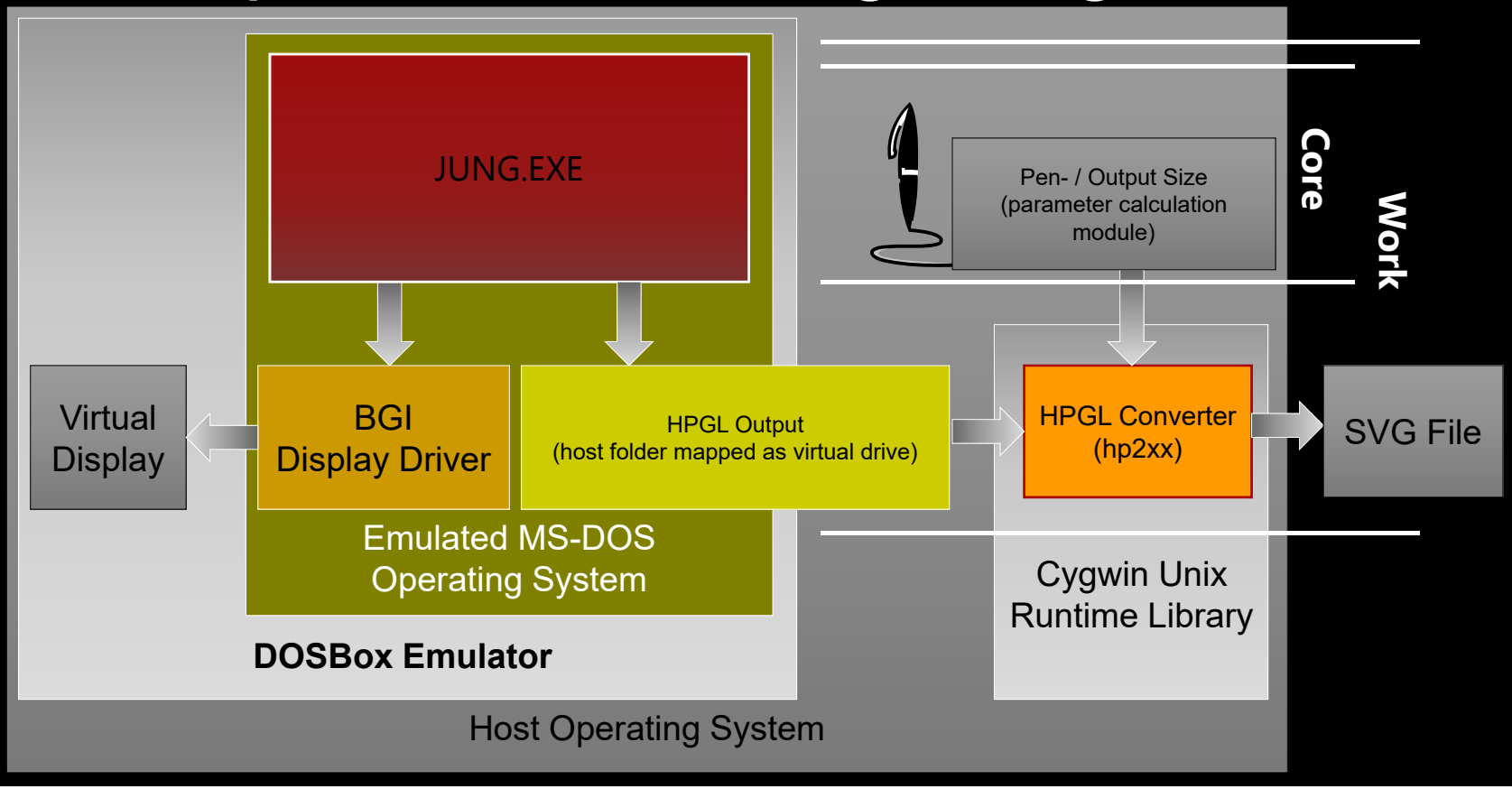
Identifying Significant Properties / Defining Relevance



Schema « Jung. Program »

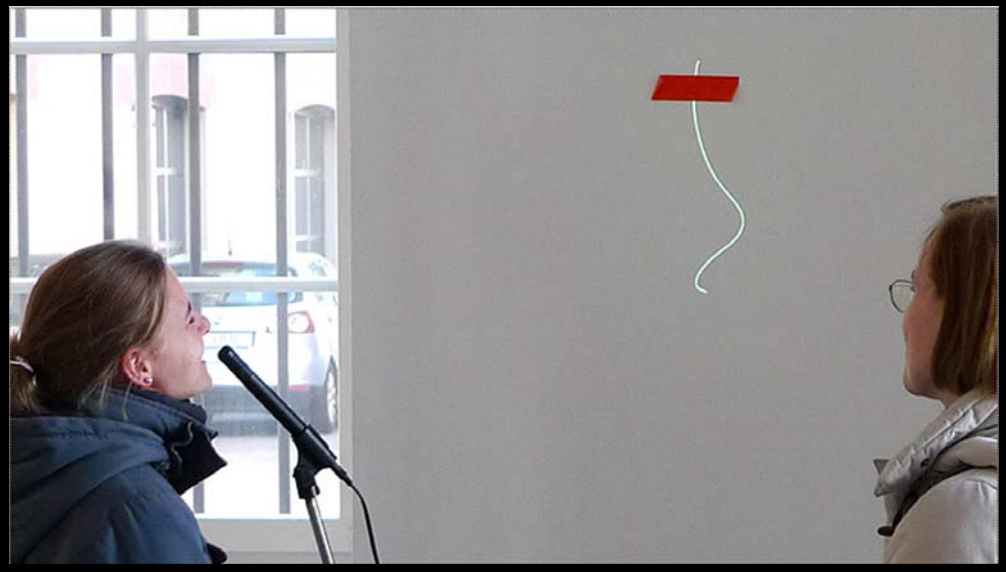


Schema preserved « Jung. Program »



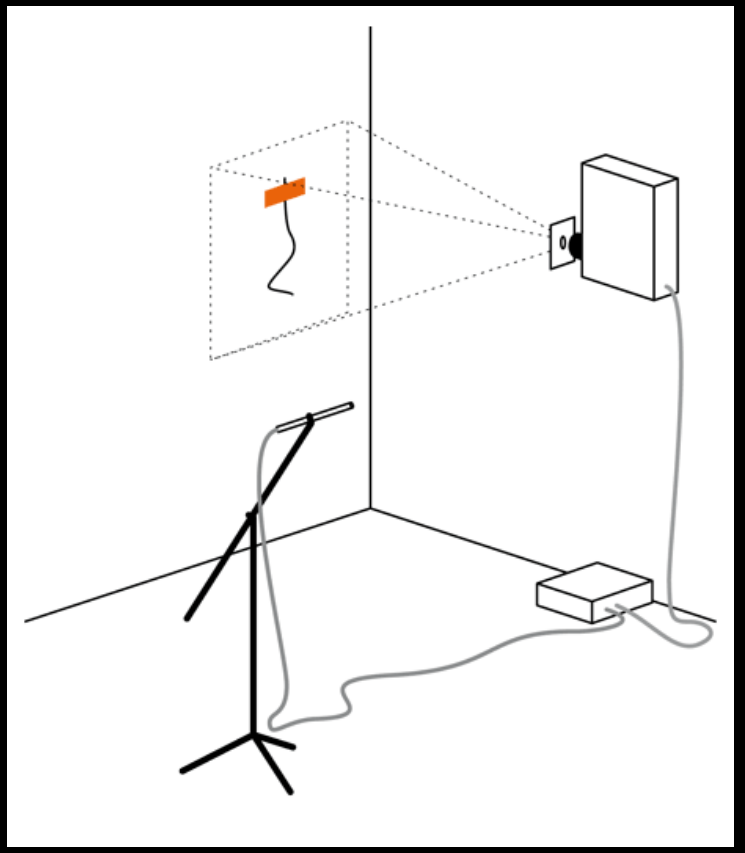
Interactive Installations (late 1980s / 1990s)

Christa Sommerer / Laurent Mignonneau:
« Interactive Plant Growing » (1993)



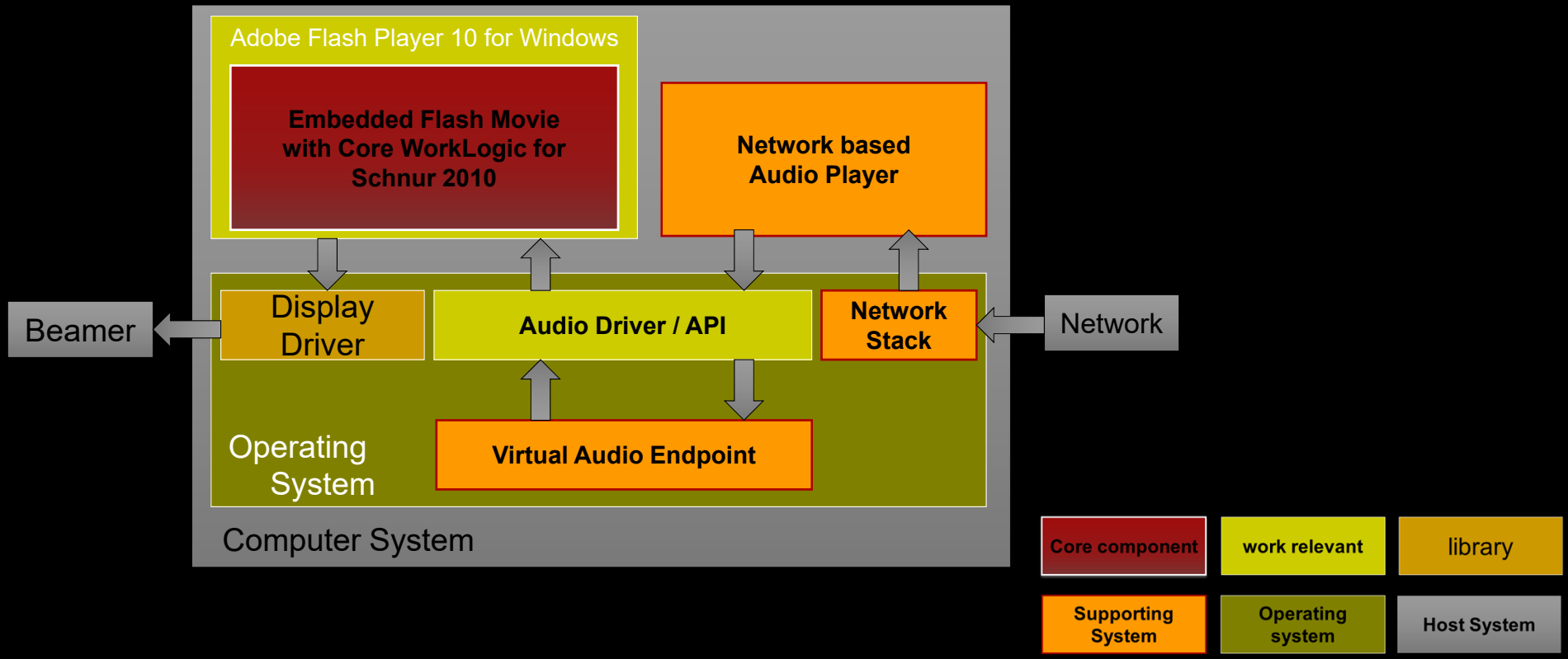
Jan Voellmy: « Schnur / String » (2008)

Schema « Schnur / String »



Flash-Application with audio interface
MAC OSX or Win (XP/7) compatible

Schema preserved “String”

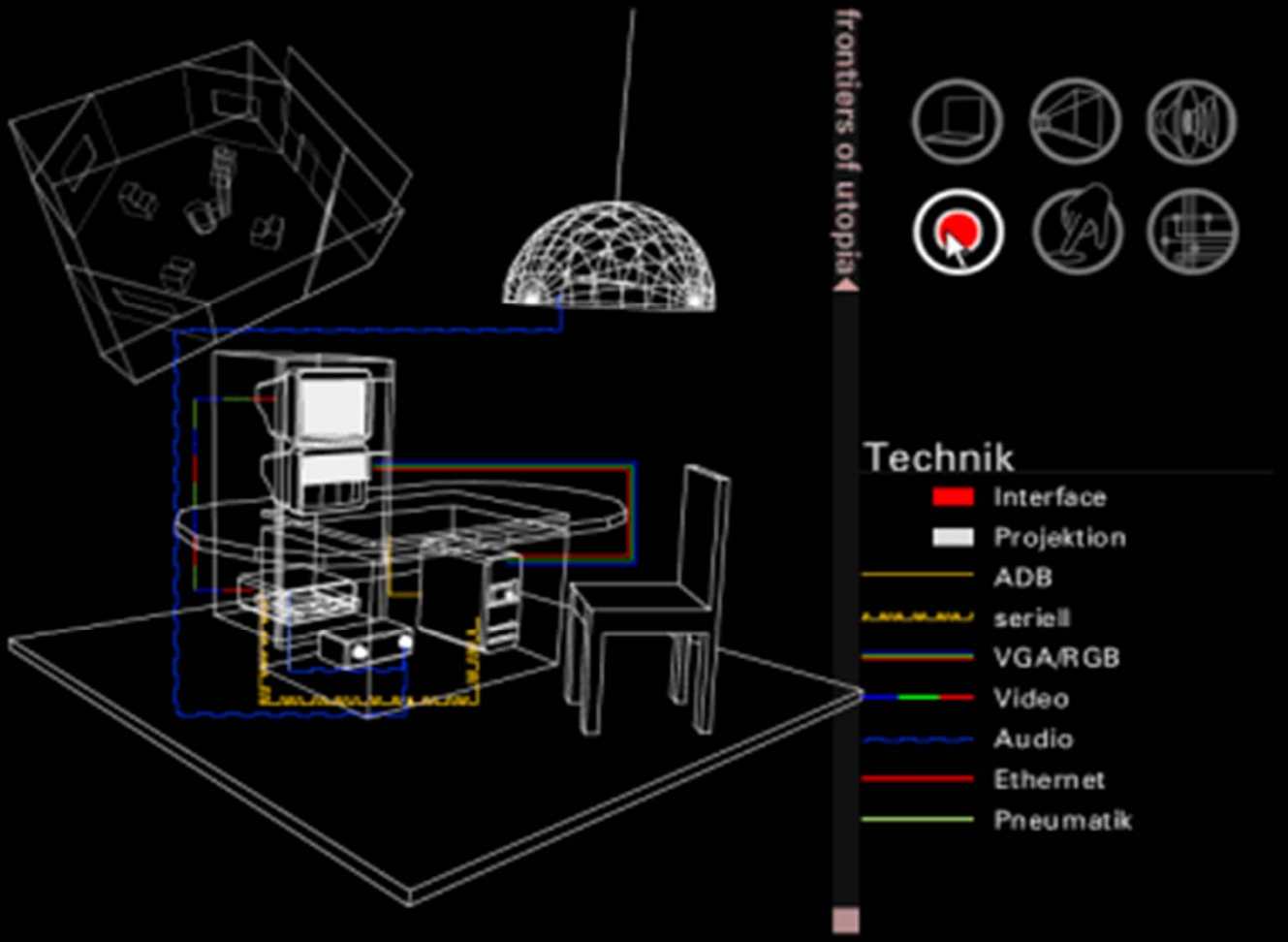


(Inter-)net based communication

Jill Scott: « Frontiers of Utopia » (1995)

Steven Greenwood: «Woven Presents» (1996)

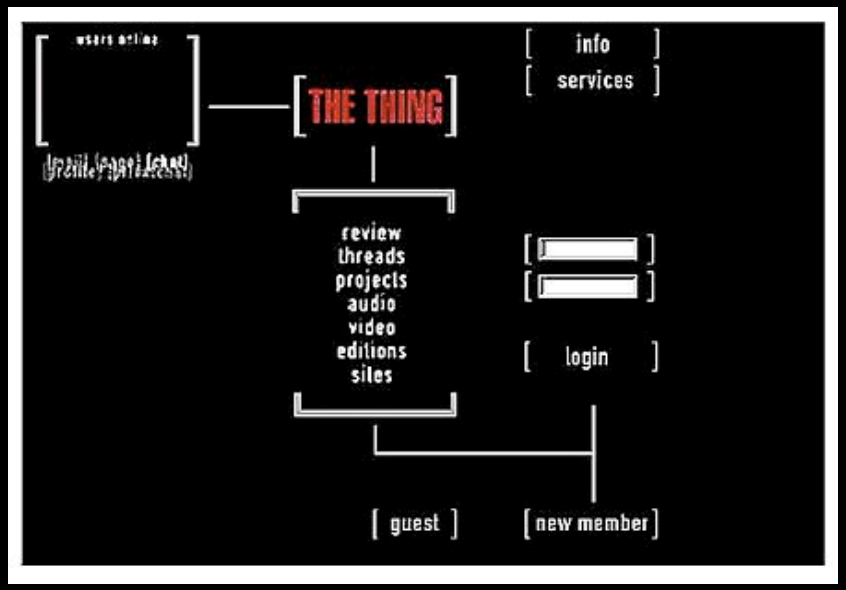
Schema « Frontiers of Utopia »



(Inter-)net based communication

Kit Galloway / Sherrie Rabinowitz: « Hole in Space »
(1980)

Internet based communication



Wolfgang Staehle: « The Thing » (1991, New York)

Reinhard Storz: « Xcult.org» (1995 Basel)

Internet based communication

thing.net

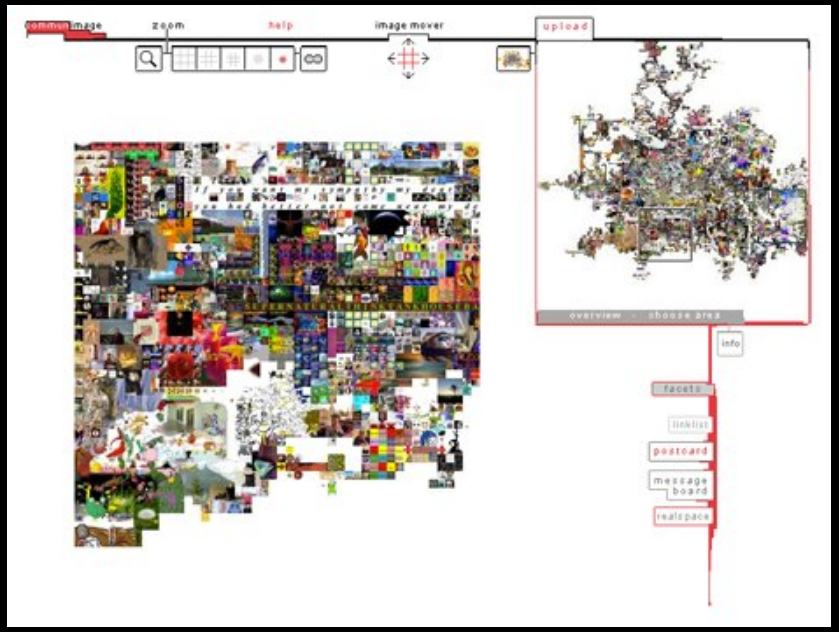
dks.thing.net
editions.thing.net
isp.thing.net
post.thing.net
the.thing.net
thingist.thing.net
webmail.thing.net

Wolfgang Staehle: « The Thing » (1991, New York)

Reinhard Storz: « 56 k TV Bastard Channel» (2005 Basel)

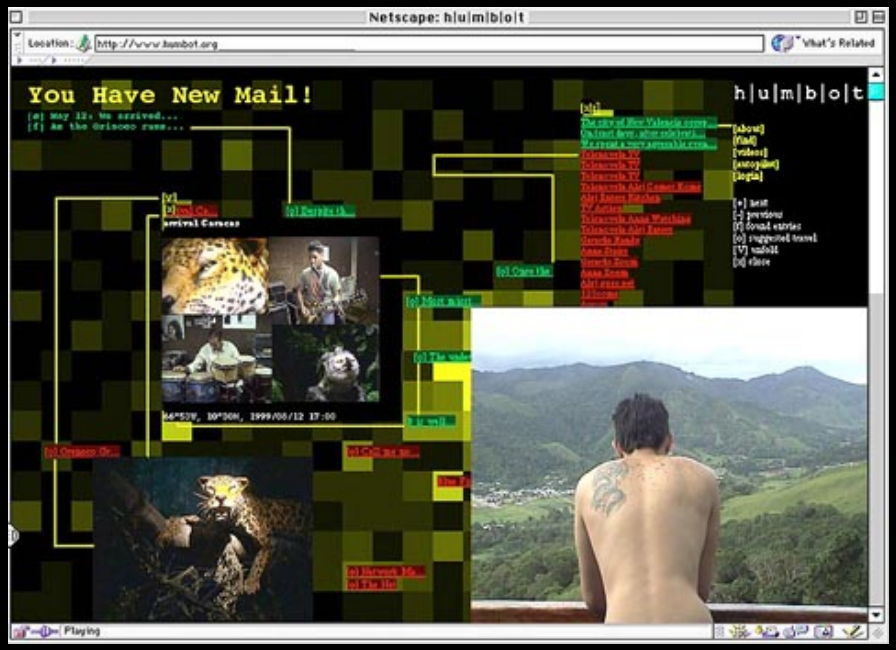
(Inter-)net based communication

Cornelia Sollfrank: «Net Art Generator » (1999)



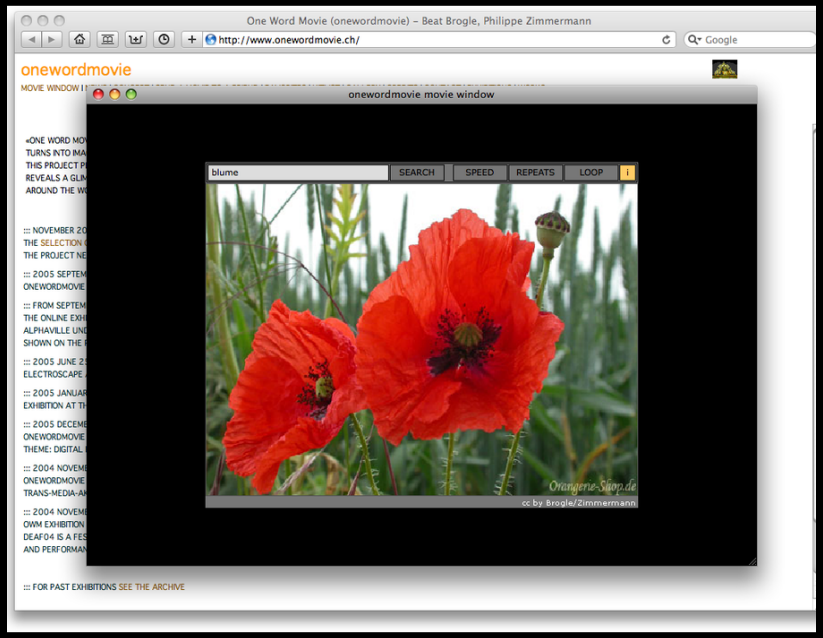
Johannes Gees: « Communimage » (2002)

Media enriched installations

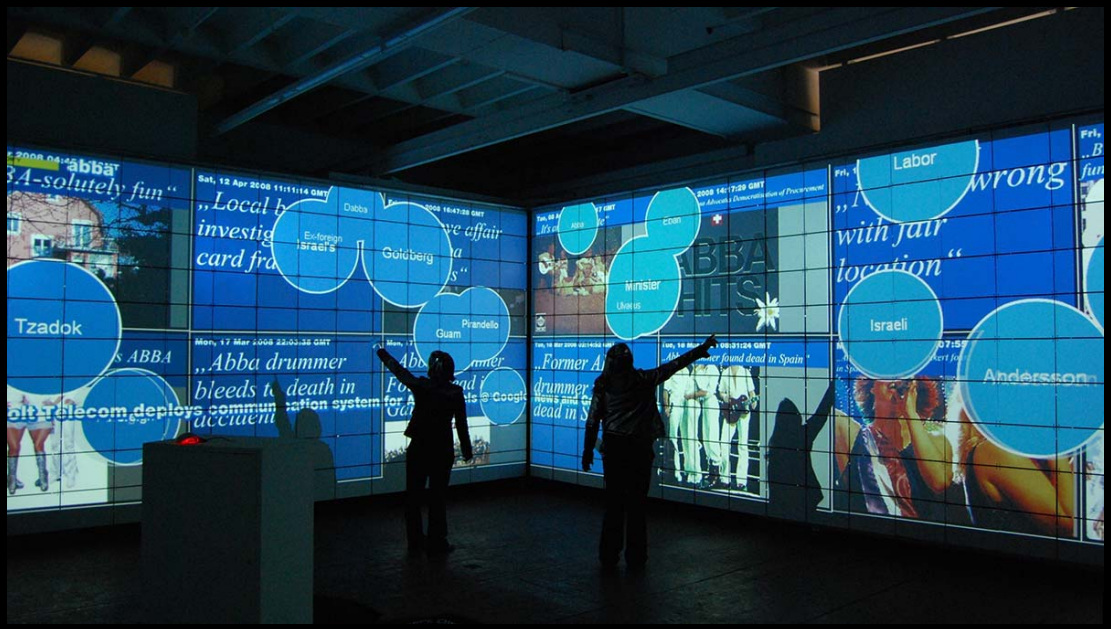


Philipp Pocock et al. : «HUMBOT» (1999)

Internet art / media enriched installations

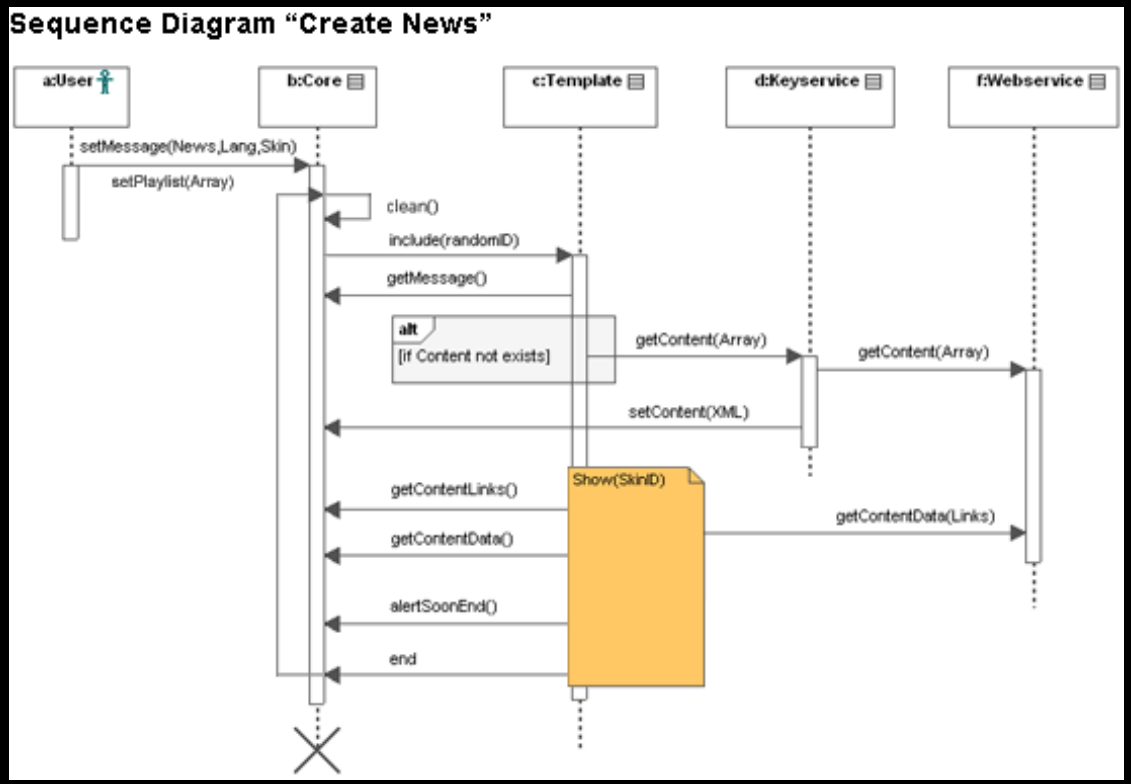


Beat Brogel / Philippe Zimmermann :
«Onewordmovie» (2003 / 2016)



Marc Lee : «Breaking the News. Be a News Jockey»
(2003 / 2016)

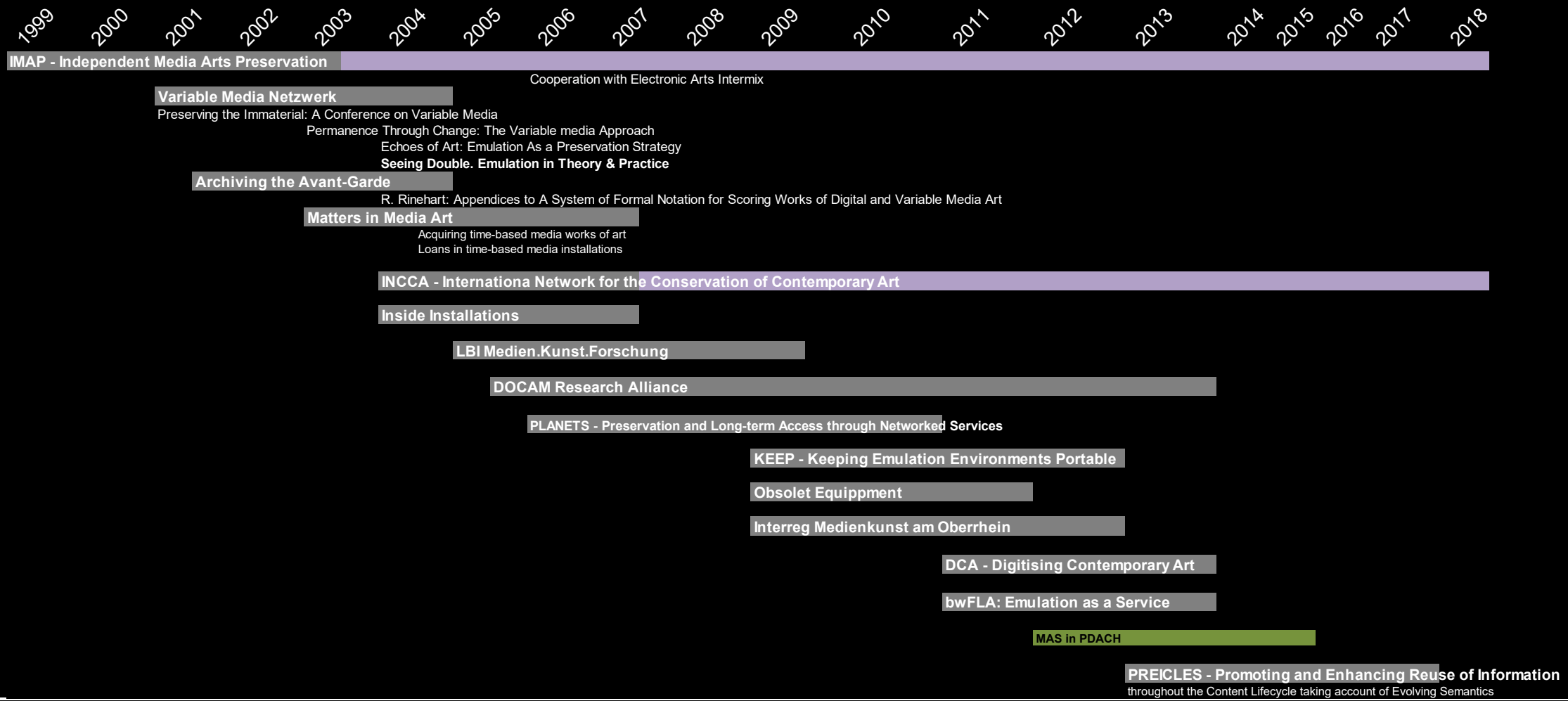
Schema « Breaking the News »



II: Media Art Preservation

Preservation: Terms and Uses

Historical overview & chronology of preservation term, player and consortia


1999
2000
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IMAP - Independent Media Arts Preservation
Cooperation with Electronic Arts Intermix
Variable Media Netzwerk
Preserving the Immaterial: A Conference on Variable Media
Permanence Through Change: The Variable media Approach
Echoes of Art: Emulation As a Preservation Strategy
Seeing Double. Emulation in Theory & Practice
Archiving the Avant-Garde
R. Rinehart: Appendices to A System of Formal Notation for Scoring Works of Digital and Variable Media Art
Matters in Media Art
Acquiring time-based media works of art
Loans in time-based media installations
INCCA - Internationa Network for the Conservation of Contemporary Art
Inside Installations
LBI Medien.Kunst.Forschung
DOCAM Research Alliance
PLANETS - Preservation and Long-term Access through Networked Services
KEEP - Keeping Emulation Environments Portable
Obsolet Equippment
Interreg Medienkunst am Oberrhein
DCA - Digitising Contemporary Art
bwFLA: Emulation as a Service
MAS in PDACH
PREICLES - Promoting and Enhancing Reuse of Information
throughout the Content Lifecycle taking account of Evolving Semantics

Layers of Abstraction

authenticity (of the object) → significant properties

Object → the real thing

[...] authenticity is based on physical integrity and this generally guides judgements about loss.

**For the majority of traditional art objects, minimising change to the physical work means minimising loss,
where loss is understood as compromising the (physical) integrity of a unique object. Where this
conception of conservation is most contested is in ethnographic and contemporary art conservation.**

Pip Laurenson (2006): Authenticity, Change and Loss in the Conservation of Time-Based Media Installations

Layers of Abstraction

Information (& documentation)
network of caretakers /community of concern

authenticity (of the object) → significant properties

Object → the real thing

Taking advantage of the ‘variable nature’ of definitions of authenticity, I would like to argue for something more speculative and process driven:

the notion of ‘authentic alliances.’

Alliance stems from the Old French word alliance – from alier (modern: allier); to ally in English - and is used to define ‘anything akin to another by structure, etc.’ […]

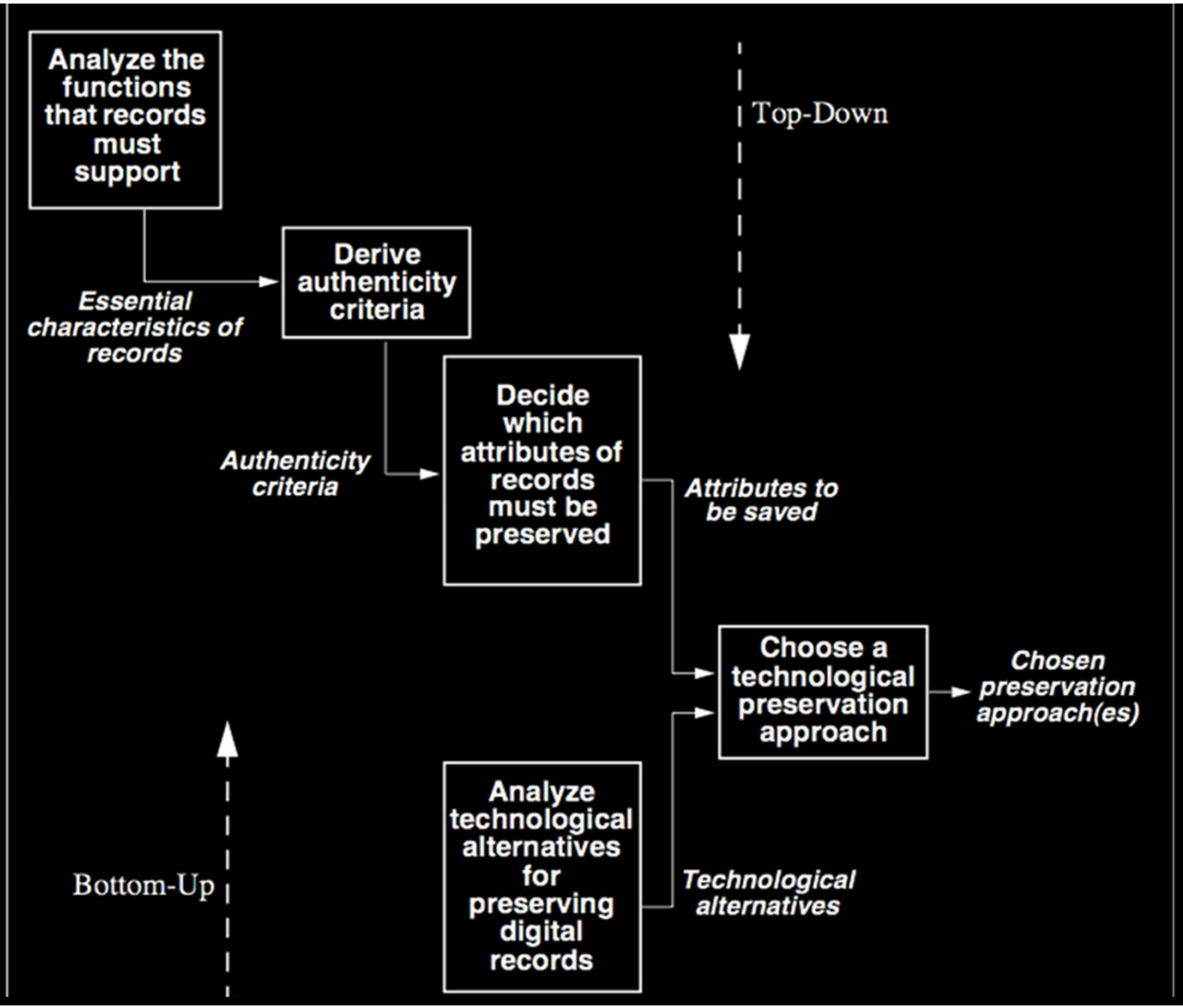
Annet Dekker (2016, 558): Enabling the Future, or How to Survive FOREVER

There are many levels of interpreting, compiling, and linking that take place in the execution of written code which can be understood only in the context of the overall structure and processes of the computer. In this sense, the authenticity of a work has to be considered as the relation between the material and conceptual: in its writing and thus in its execution, code is conceptual and material at the same time. This is not to say that the conceptual and material are identical. Code as an entity is fixed and static, a language that is interpreted by the program that runs it.

Annet Dekker (2016, 561): Enabling the Future, or How to Survive FOREVER

Rothenberg / Bikson:

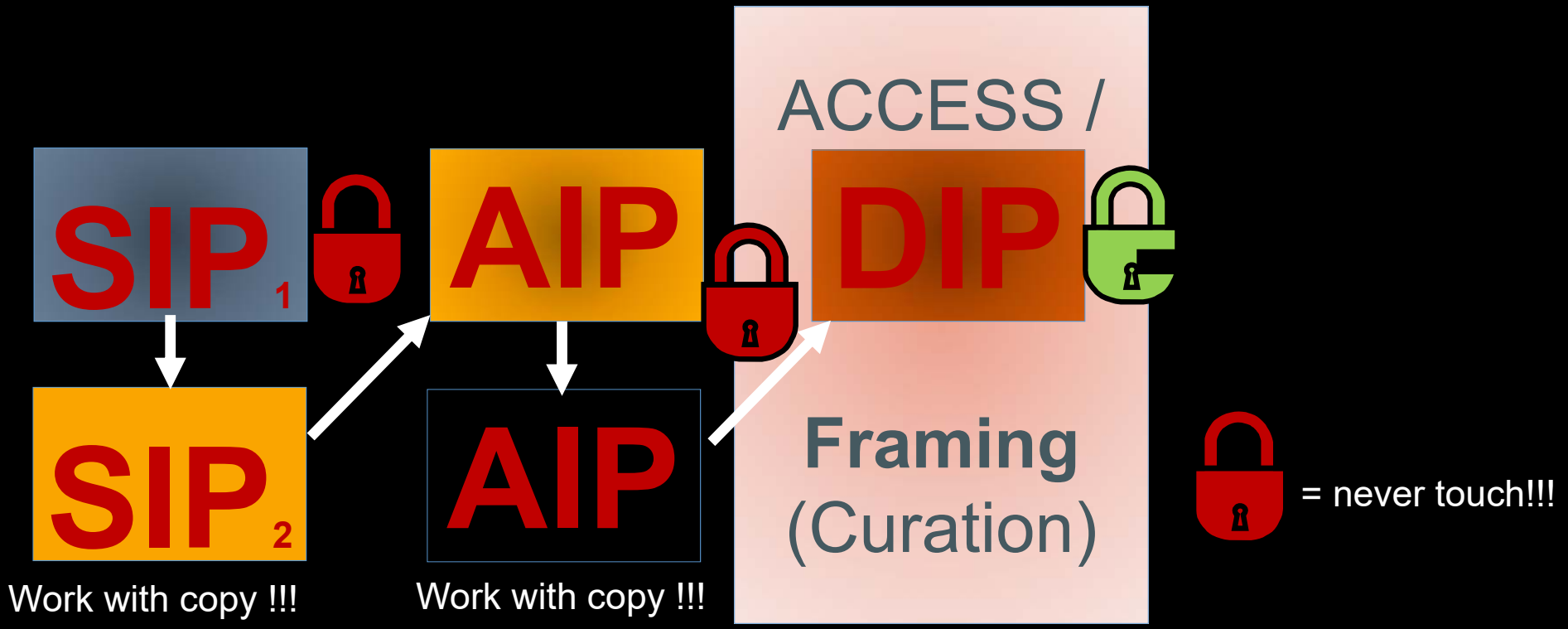
Carrying Authentic, Understandable and Usable Digital Records Through Time (1999)



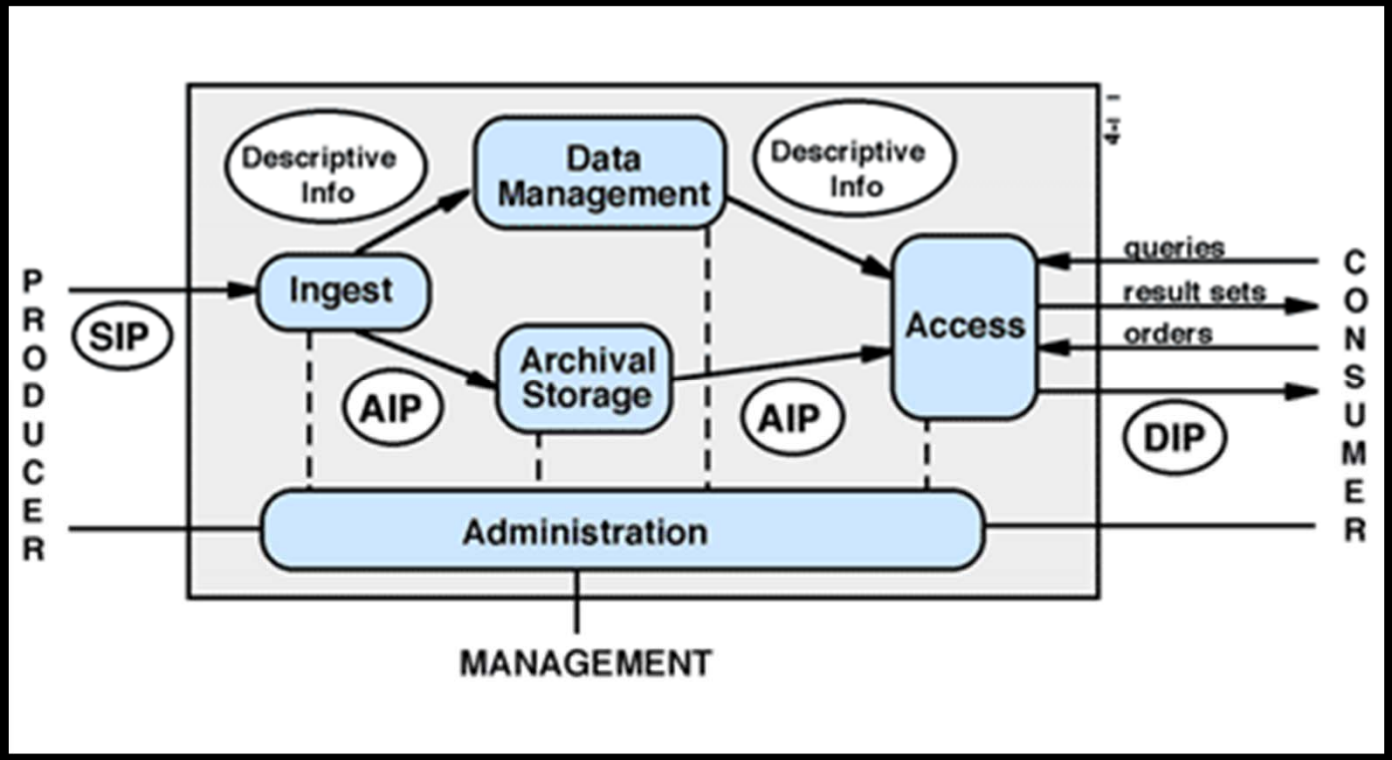
Regardless of what the subsequent conservation strategy may look like,
the crucial point is the immediate / early securing of the artefact in terms of backup.

Digital cultural goods and assets are the most fragile as long as they have not been adequately stored.

Safing the Original according to OAIS



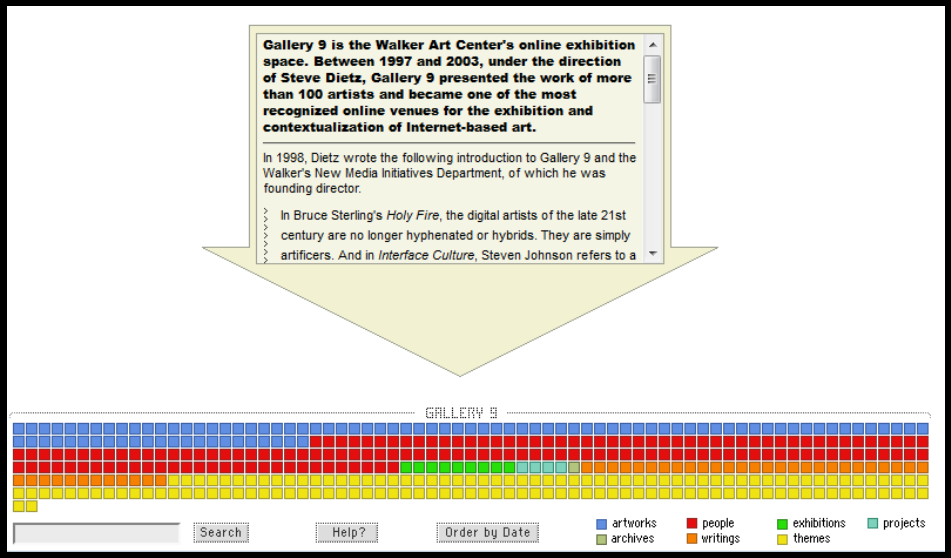
OAIS – Open Archival Information System

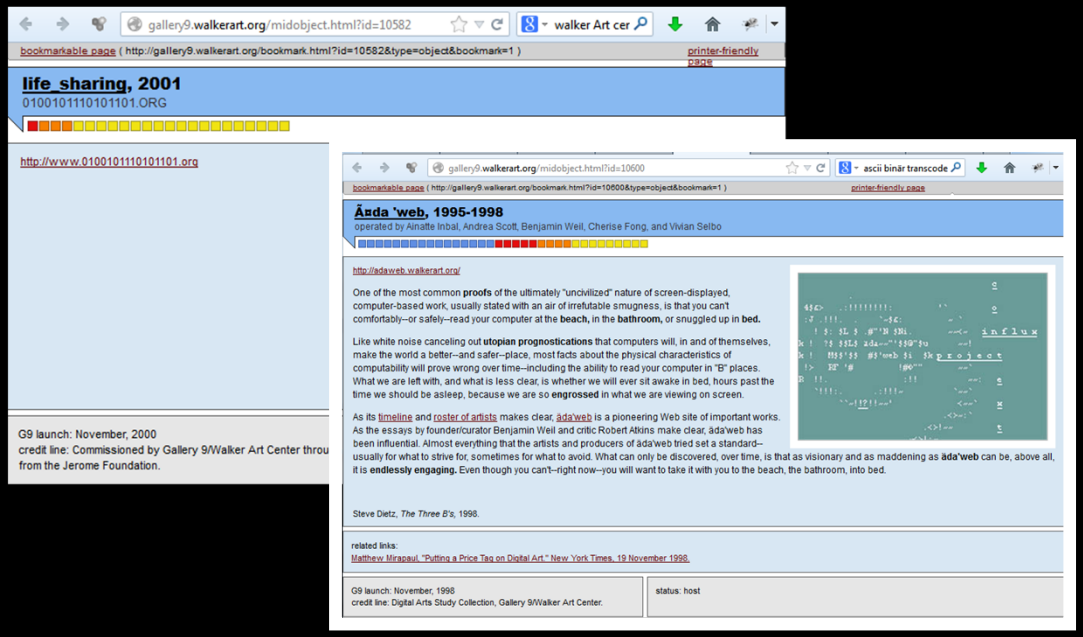


IIb: Artistic examples

From counter culture to institution

Artistic Examples / Counter Culture

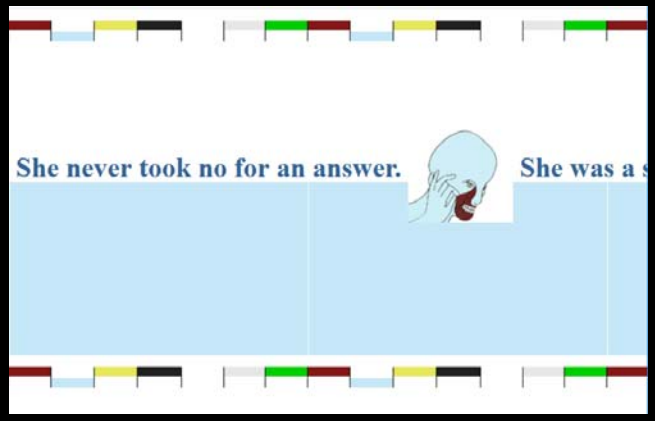




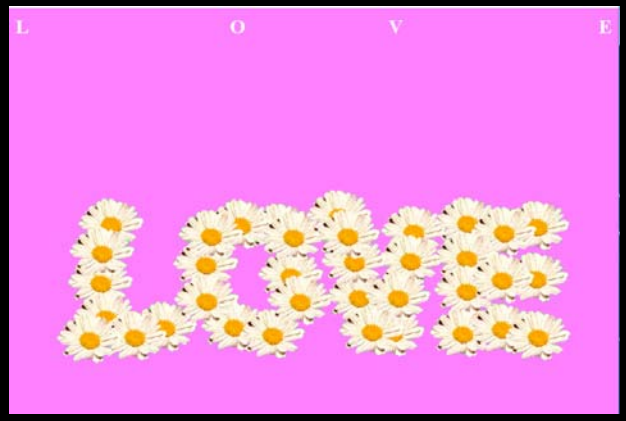
Steve Dietz: « Gallery 9» (1997 – 2003, Walker Art Center)

Gallery 9 Samples 1997 (Walker Art Center)

«Influx»: General Idea

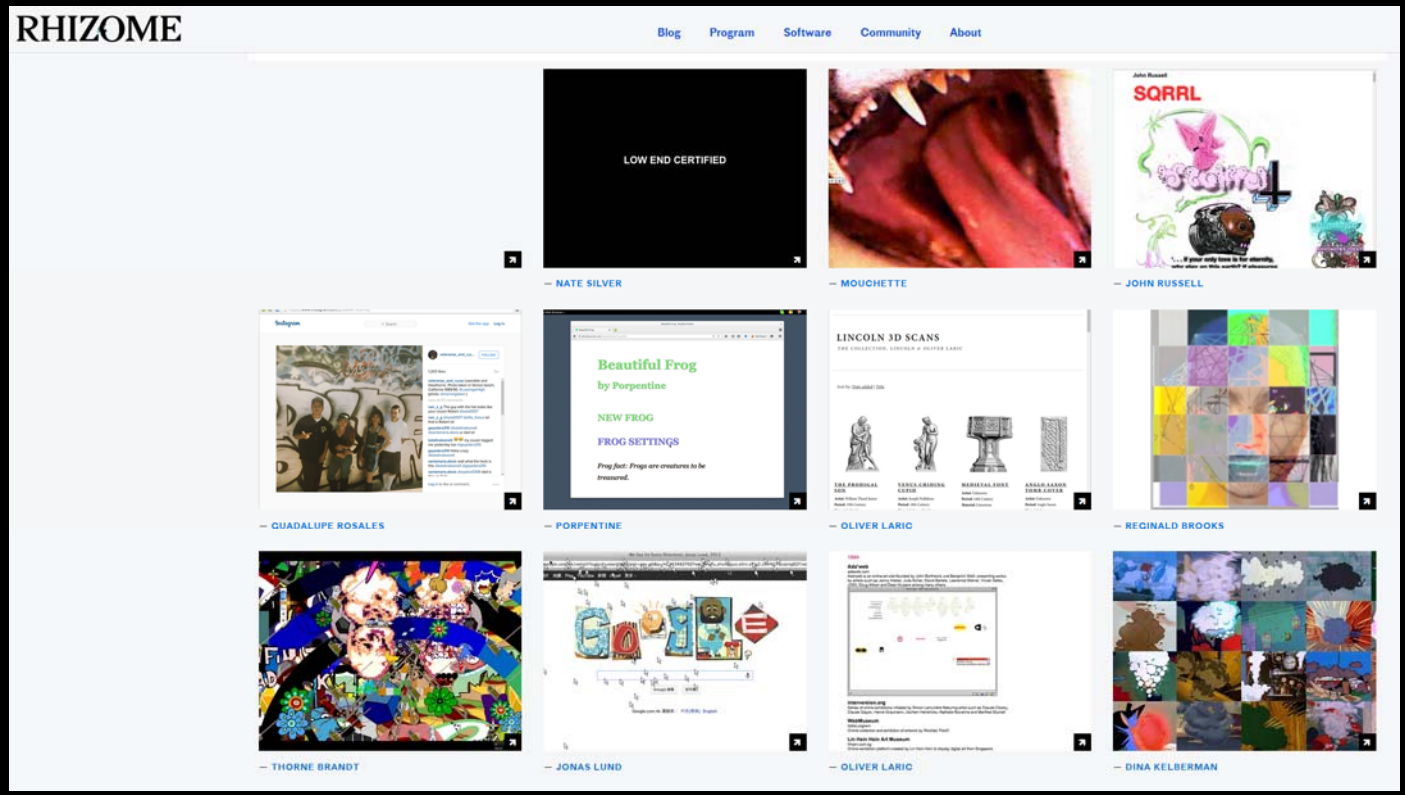


«Influx»: General Idea



«Influx»: General Idea

Rhizome Art Base 1999 (now: The New Museum)



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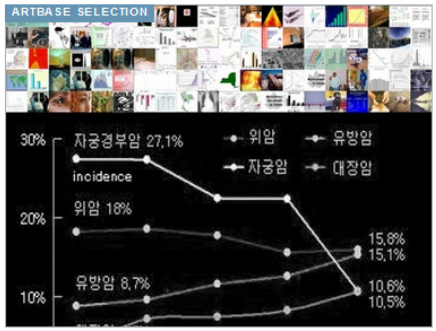
RHIZOME ARTBASE COMMUNITY PROGRAMS JOIN

Home / Artbase FEATURED | BROWSE | MEMBER EXHIBITIONS | ABOUT | SUBMIT

Incidence (2003)

by Reynald Drouhin



Gefällt mir Tweet 0

A project using an image search engine, available resources on the internet and your request. Encounters happen, sometimes coincidence, even incidents...

Tags: archive collection Conceptual Database DHTML Generative HTML Internet mosaic public space Readymade Reynald Drouhin search engine Visual

FULL DESCRIPTION

A project using an image search engine, available resources on the internet and your request. Encounters happen, sometimes coincidence, even incidents...

WORK METADATA

Year Created:	2003
Submitted to ArtBase:	Tuesday Jul 22nd, 2003
Original Url:	http://incident.net/works/incidence/
Permalink:	http://incident.net/works/incidence/
Work Credits:	Reynald Drouhin, *creator*

WANT TO SEE MORE?
TAKE FULL ADVANTAGE OF THE ARTBASE BY BECOMING A MEMBER

ARTIST STATEMENT

A project using an image search engine, available resources on the internet and your request. Encounters happen, sometimes coincidence, even incidents...

Un projet utilisant un moteur de recherche d'images, des ressources existants sur internet et vos requ

RELATED WORKS

COMMENTS

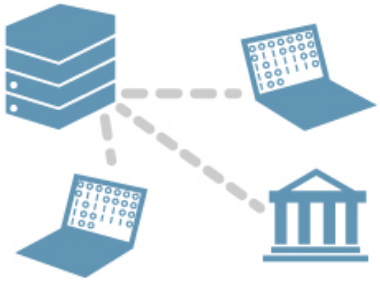
This artwork has no comments. You should add one!

Rhizome Preservation Strategy

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.

PHILOSOPHY

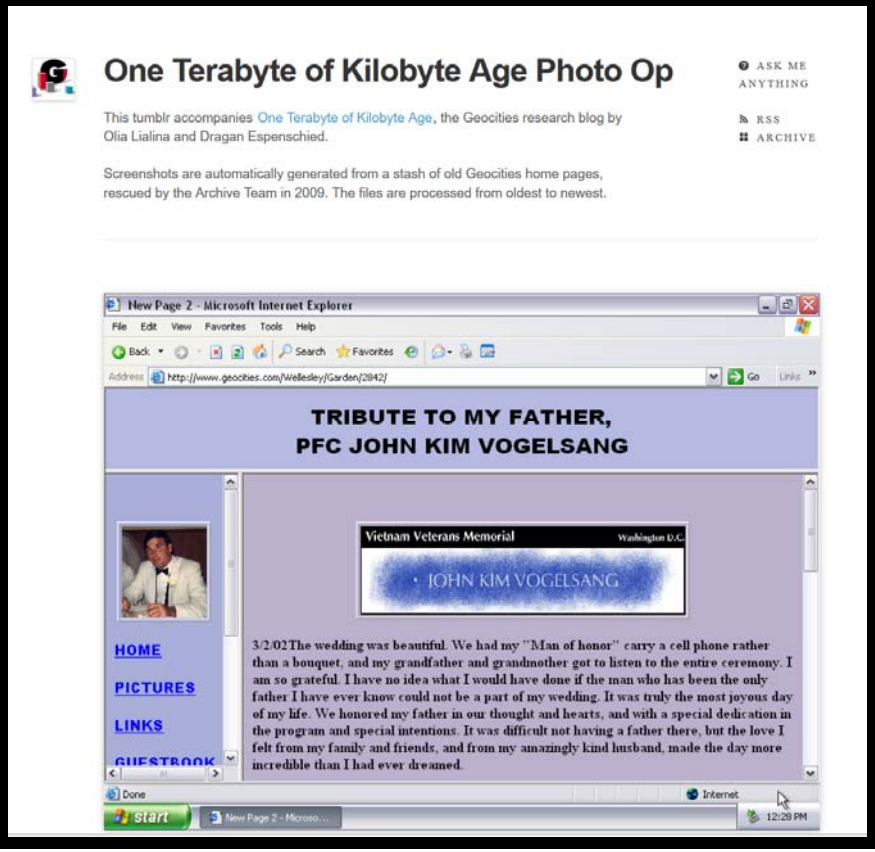
URLs: As long as the work's original website remains online, we continue to direct visitors to this original site while also providing a link to our archived version of the work. In the event that a URL breaks or the artist can no longer maintain the work, we promote our archived copy of the artwork as the primary link.

SOURCE CODE: Our goal is to leave the original source code of an artwork intact and to always maintain original copies of an artwork's files. We believe that an artwork's source code is inextricably bound with the artist's process and practice, and exemplifies the technological and cultural landscape in which the work was created. As such, source code should always be preserved. That said, there is a long tradition of intervention in the preservation of traditional artworks, and we believe that such practices can also be used to preserve digital art. The need to leave code untouched is outweighed by the need to make these important works viewable in perpetuity. If an artwork needs to be updated to comply with contemporary technologies, we create a separate, specially-named copy of the work that we modify as needed, leaving the original file untouched and available online.

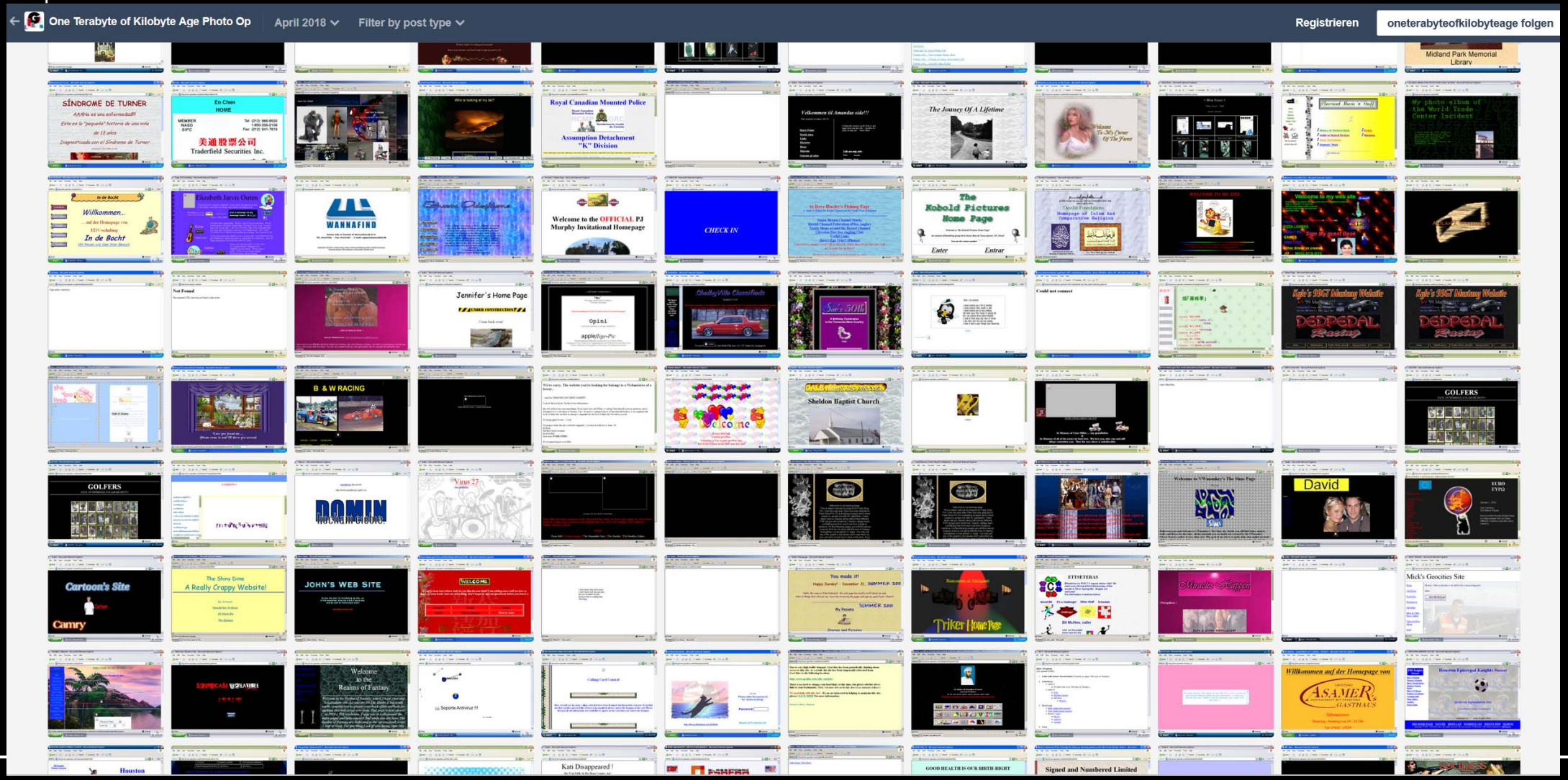
IN RESPECT OF THE ARTIST: We respect the artist's intent and wishes for their artwork. We always seek permission to exhibit and notify the artist when repairing artworks in the ArtBase. While we fervently believe in taking the necessary steps to make these works viewable, we simultaneously understand that it may be the intent of the artist that these works degrade in time and we fully respect these wishes. When artists agree to have their works rehabilitated, we work directly with them to select the best means of representing their work in a sustainable format.

INTELLECTUAL PROPERTY: We believe that the intellectual property of all artists should be protected, and we support open culture initiatives that promote creative and innovative uses of digital materials. Though "all rights reserved" by default, we provide artists the option to assign a Creative Commons license of their choice to their artwork before it is published here on Rhizome.

« One Terabyte of Kilobyte Age Photo Op » (2011)



Dragan Espenschied
Olia Lialina


One Terabyte of Kilobyte Age Photo Op
April 2018
Filter by post type
Registrieren
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SÍNDROME DE TURNER
Traderfield Securities Inc.
Royal Canadian Mounted Police
Assumption Detachment
"K" Division
The Jouney Of A Lifetime
Welcome to the OFFICIAL PJ Murphy Invitational Homepage
CHECK IN
The Kobold Pictures Home Page
Enter
Entrar
Midland Park Memorial Library
Jennifer's Home Page
Sheldon Baptist Church
B & W RACING
GOLFERS
DOMIN
David
Cartoon's Site
Camry
The Shiny Dime
A Really Crappy Website!
JOHN'S WEB SITE
Triker Home Page
Mick's Geocities Site
Welcome to the Realms of Fantasy
Houston
Kati Disappeared !
GOOD HEALTH IS OUR BIRTH-RIGHT
Signed and Numbered Limited

Automated Web Documentation

A structural case study

ГЦСИ - Владикавказ

ncca.ru/main?lilal=7

Chrome wird von automatisierter Testsoftware gesteuert.

МИНИСТЕРСТВО КУЛЬТУРЫ РОССИЙСКОЙ ФЕДЕРАЦИИ
MINISTRY OF CULTURE OF THE RUSSIAN FEDERATION

владикавказ

государственный центр современного искусства
national centre for contemporary arts

рус eng

[НОВОСТИ] [График работы] [Информация] [Персоналии] [Календарь] [Пресса]
[Программы] [Публикации] [Галерея]
[Партнеры] [Обратная связь] [Контакты]

21.04
[Спектакль «Братья» в рамках выставочного проекта «Владей Кавказом!»]
Выставка

12.04 - 20.04.2018
[Выставка «Владей Кавказом!»]
Выставка

30.03 - 29.04.2018
[«Сценография. Художники театра и кино Дагестана»]
Выставка

10.03
[ЛЕКЦИЯ «Страдающее тело: насилие изображений» (18+)]
Лекция

2018 ◂ Май ▸

Пн		7	14	21	28
Вт	1	8	15	22	29
Ср	2	9	16	23	30
Чт	3	10	17	24	31
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Сб	5	12	19	26	
Вс	6	13	20	27	

16.02 - 10.03.2018
[Выставочный проект "Мегаломания и её последствия"]
Выставка

Выставка Алены Шаповаловой «Мегаломания и ее последствия», куратор –...

16.12.2017 - 20.01.2018
[Алания. Завет. Кровь нартов]
Выставка

Фото-выставка «Алания. Завет. Кровь нартов», автор Федор Телков/ Екатеринбург.

03.11 - 05.11.2017
[Фестиваль современного искусства «Может!»]
Фестиваль

Фестиваль современного искусства «Может!» во Владикавказе.

11-й международный симпозиум "АЛАНИКА"

15.09 - 30.09.2017
[11-й международный симпозиум "АЛАНИКА"]

28.03 - 14.04.2017
[Выставочный проект «Диалоги театральной и

21.02 - 14.03.2017
[«Будущее. Искусство в воображаемом Будущем»]

SeleniumHQ Browser Automation

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Grabber [Java Application] C:\Program Files\Java\jre1.8.0_171\bin\javaw.exe (20.05.2018, 18:52:55)
Loading http://ncca.ru/en/events.text?filial=3&id=1464
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Loading http://ncca.ru/news.text?filial=2&id=1434
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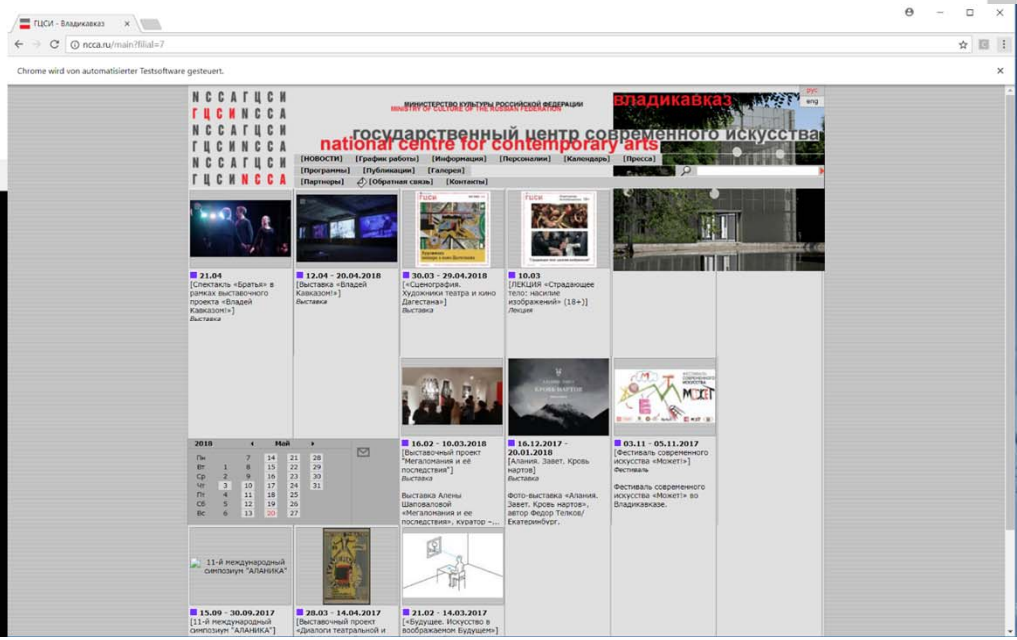

SeleniumHQ
Browser Automation


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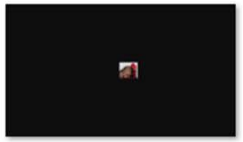
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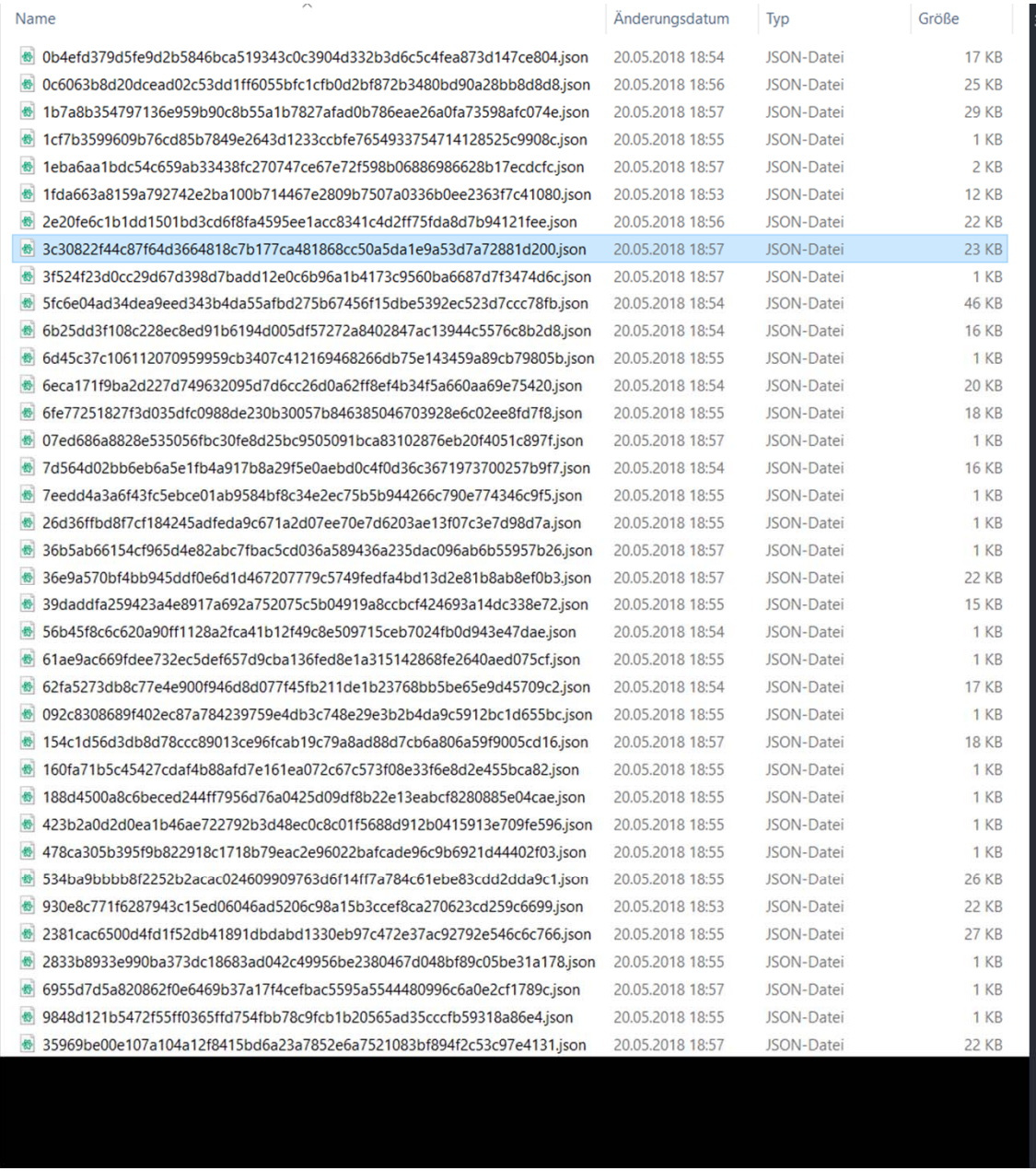

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Questions?

Celebrating the Campus

Campus of the Arts, Basel

June 2017

Lunch Break

Thank you very much for your attention… and patience

III: Digital Archives

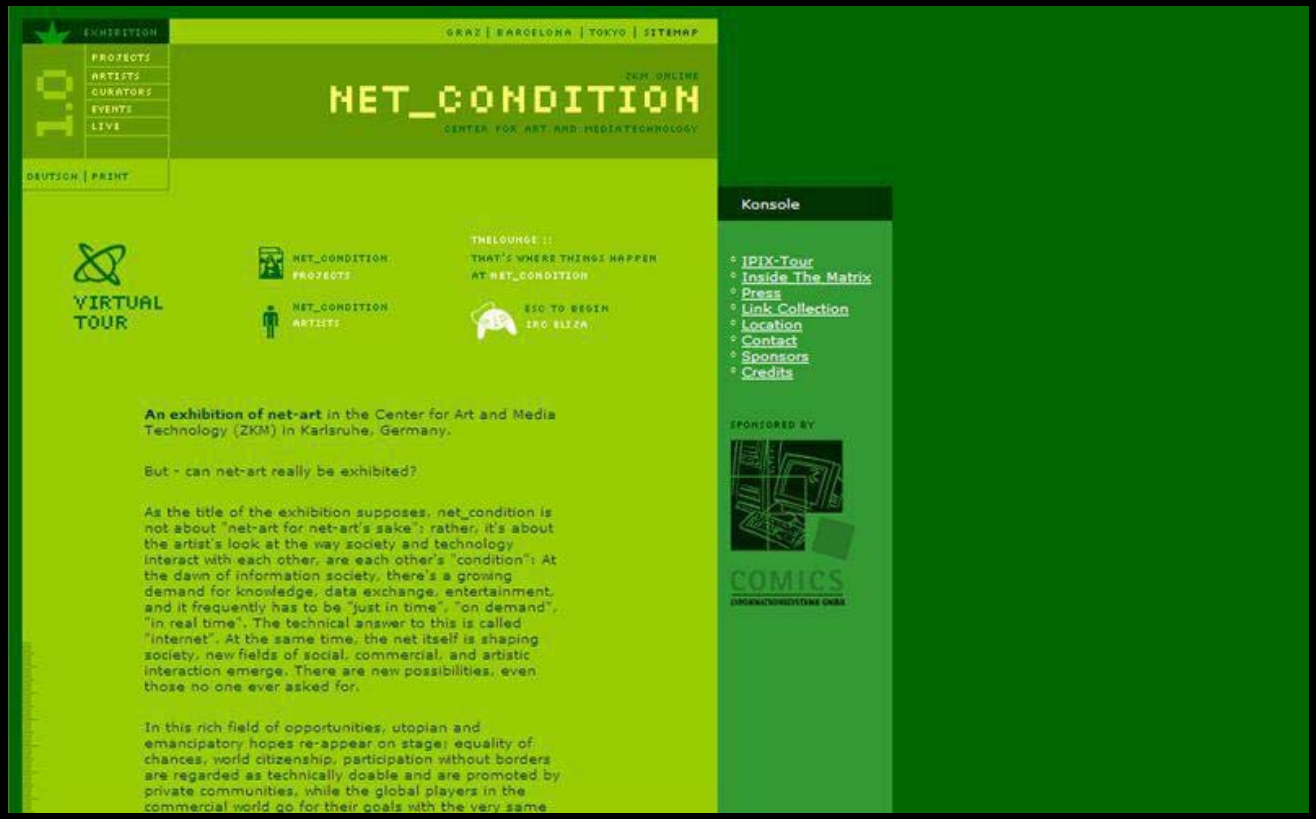
Practice based approaches

Policies – Archival Appraisal – Sustainability & Accessibility

Media art archives

and challenges in the museums and scientific collections

Netcondition.org (ZKM | Center for Art and Media, Karslruhe 1999)



Temporary Installations

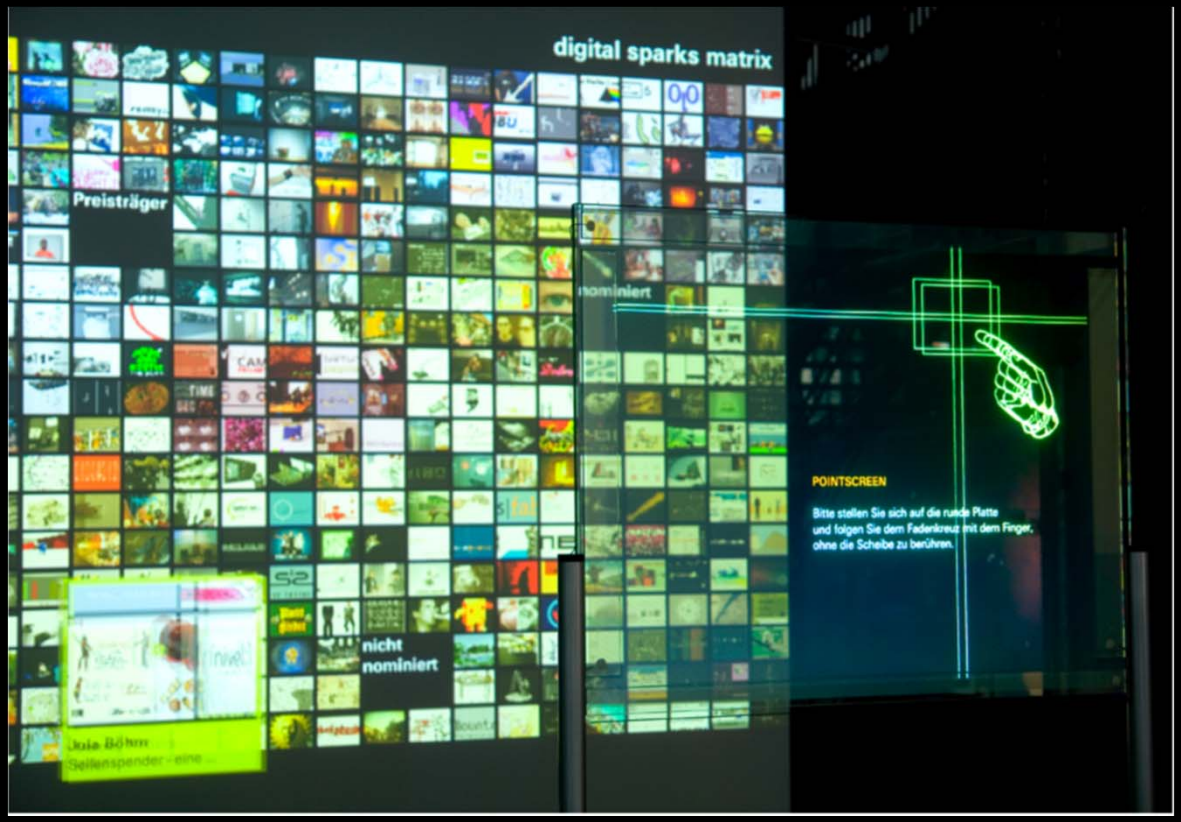
- Hosts / Responsible for Websites = artists

- Physical Apperance
- Accessibility
- Maintenance
- Stable URLs etc.

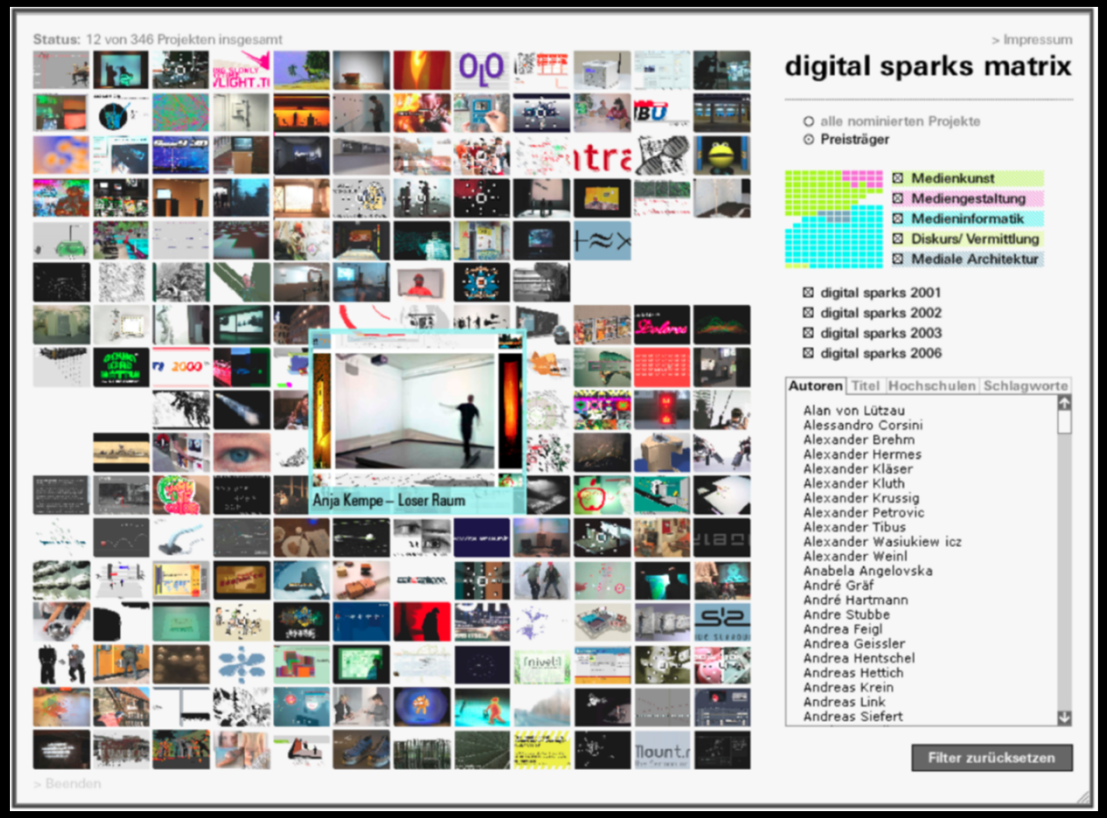
- Afterwards only Documentation

Jeffrey Shaw « Net.Art Browser » (1999)

Netzspannung.org (Fraunhofer IAIS.MARS, 2001; 2004-2009)



Netzspannung.org (ZKM | Center for Art and Media, Karslruhe 1999)



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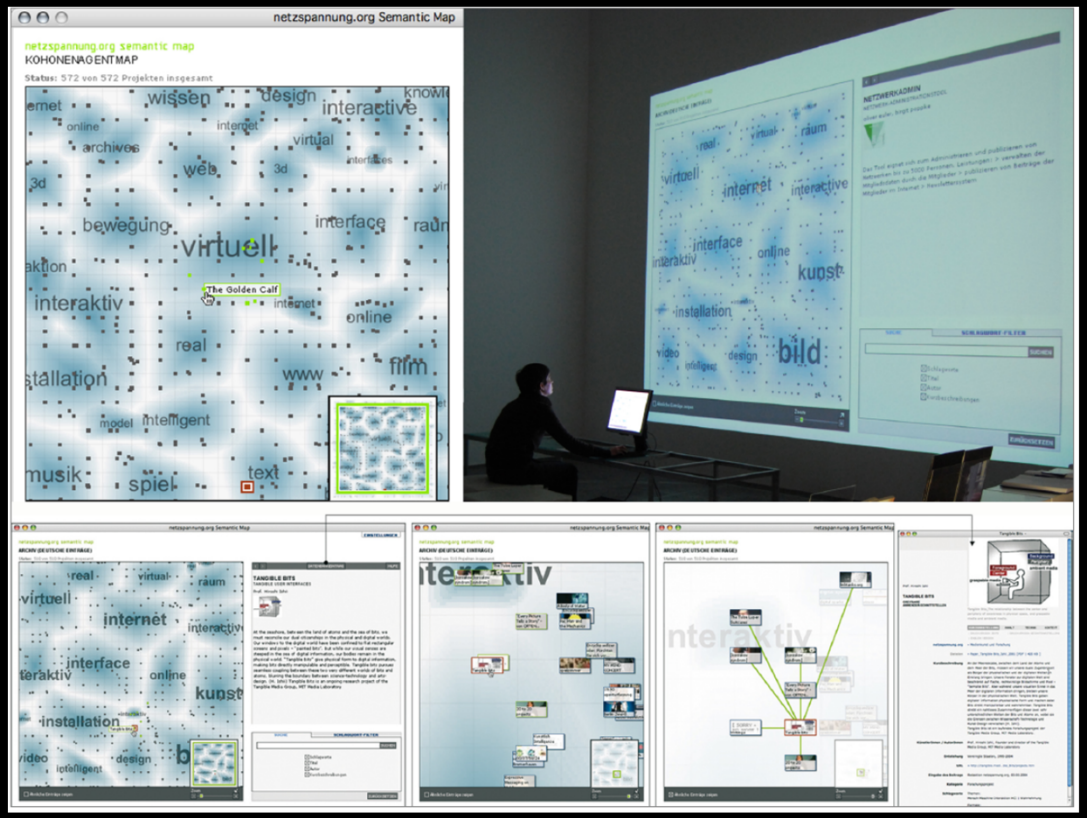
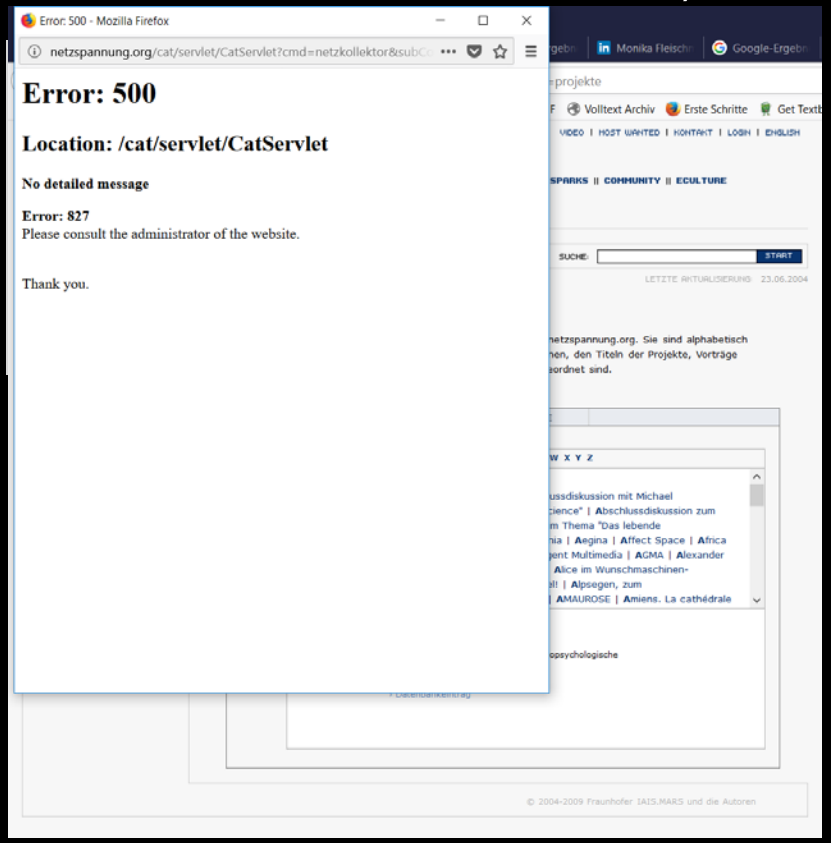
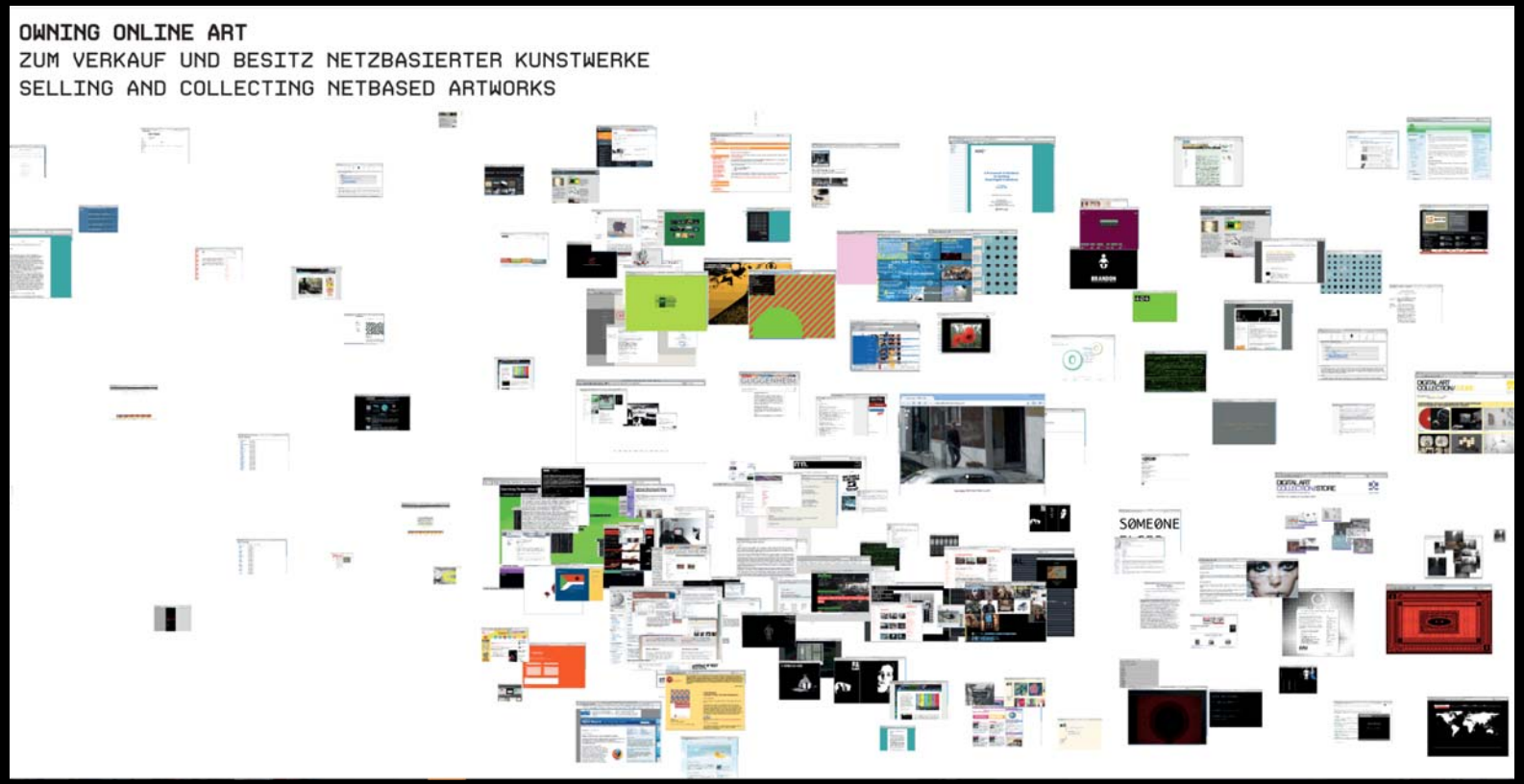




Owning online Art (Academy of Art and Design, Basel 2007-2009)



Summarizing core weaknesses

- Human Failure
  - Incorrect handling, missing technological understanding, missing diligence etc.
- Loss of domain (URLs)
- Obsolescence of Browser
- Obsolescence of used (web)services or software modules
- Rights Issues
- See also criteria for sustainable file formats and Risk Accessment Procedures

Infrastructural solutions

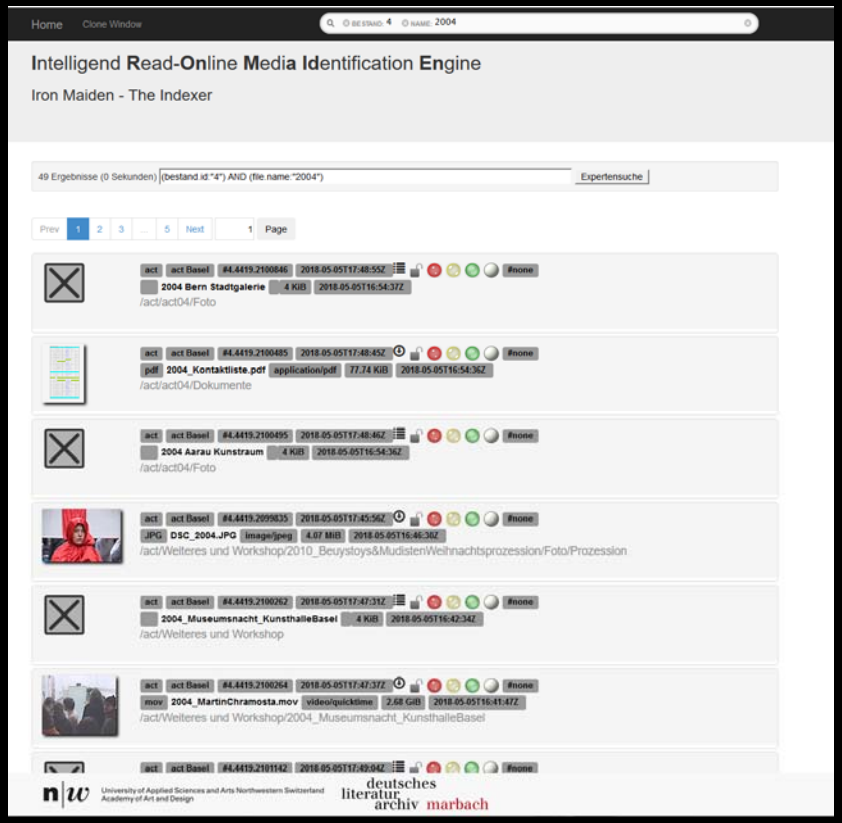
for storing new media art and art & science objects or collections:
Demand driven Solutions

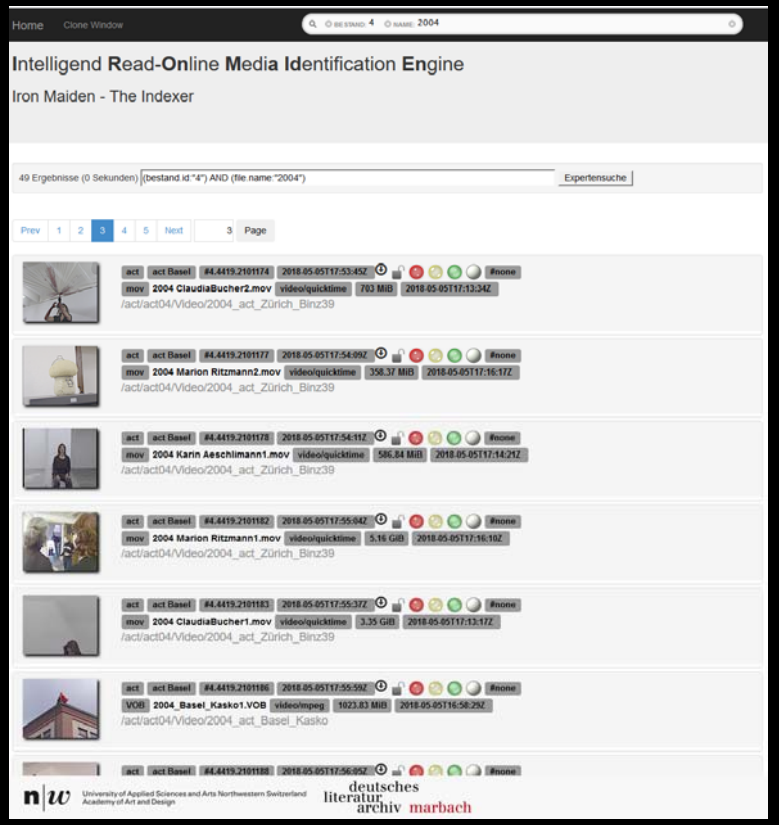
Pre-Archival requirements

Overview of the “current state”

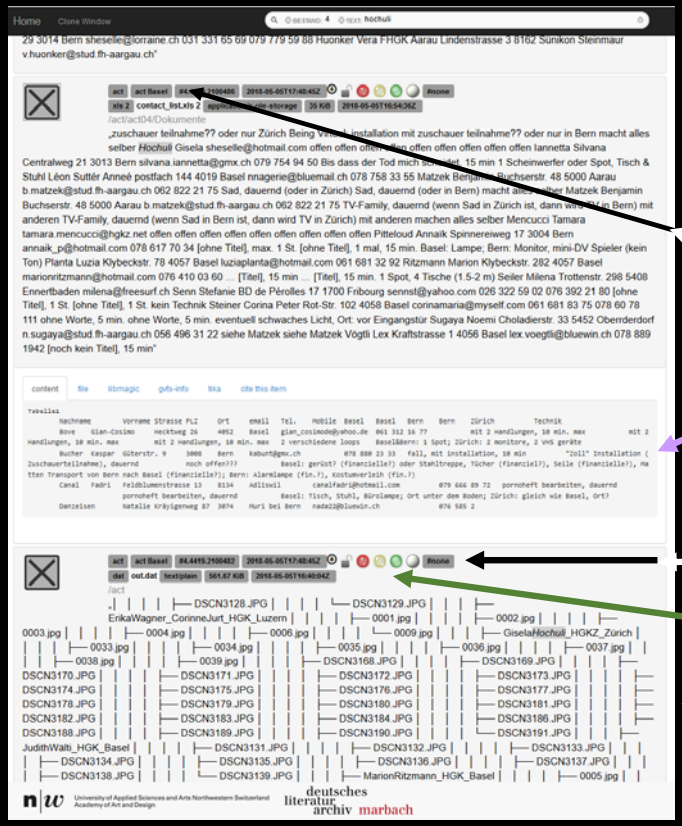
- Which data was delivered?
  - amount, formats, duplicates, versions
- What is the legal status of the stored data?
- Which digital objects are relevant and should be accessible for which types of users/researchers etc.?
- What kind of contextual knowledge needs to be preserved for the future?

Intelligend Read-Online Media Identification Engine





Intelligend Read-Online Media Identification Engine



3661 Ergebnisse (0 Sekunden) (bestand.id:"4") Expertensuche

Prev 1 2 3 ... 367 Next 1 Page

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JPG P1110267.JPG image/jpeg 771.44 KiB 2018-05-05T16:53:07Z

/act/Weiteres und Workshop/2013_Performance Workshop/Workshop Fotofilme

content file libmagic gvfs-info tika imagick cite this item

```
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perms: 0755
dev: 2065
ino: 197397418
mode: 33261
nlink: 1
uid: 0
gid: 0
rdev: 0
size: 789959
atime: 1525531987
mtime: 1525531987
ctime: 1525531987
blksize: 4096
blocks: 1544
```

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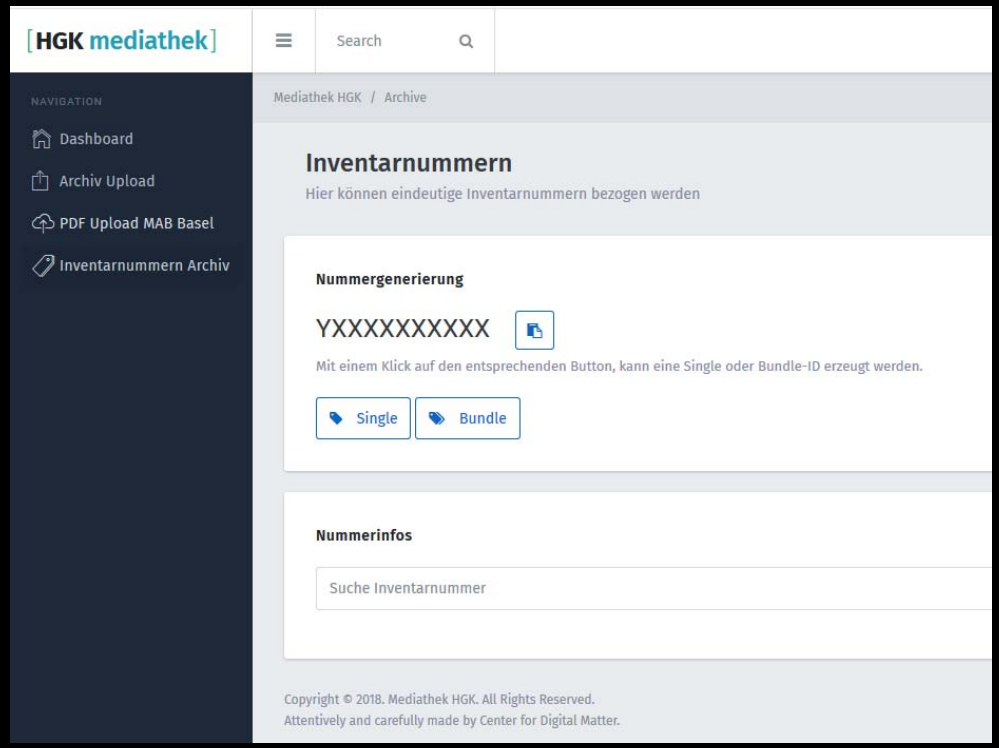
/act/Weiteres und Workshop/2013_Performance Workshop/Workshop Fotofilme

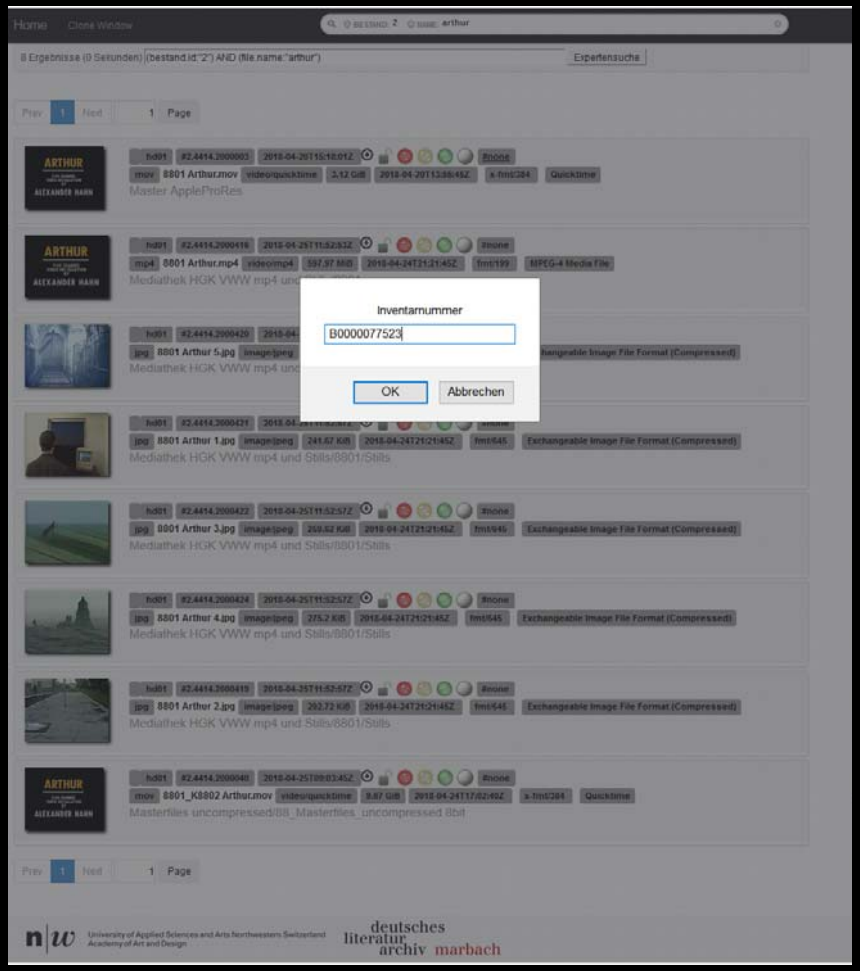
Intventory Subsystem



Single – Inventory Numbers = one single Item

Bundle – Inventory Numbers = items which belong together like fotos, video, description… of a performance / installation etc.

Fachhochschule Nordwestschweiz
Hochschule für Gestaltung und Kunst



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8 Ergebnisse (0 Sekunden) (bestand.id:"2") AND (file.name:"arthur") Expertensuche

Prev 1 Next 1 Page

ARTHUR FIVE CHANNEL VIDEO INSTALLATION BY ALEXANDER HAHN

hd01 #2.4414.2000003 2018-04-20T15:18:01Z #B0000077523
mov 8801 Arthur.mov video/quicktime 3.12 GiB 2018-04-20T13:55:45Z x-fmt/384 Quicktime
Master AppleProRes

hd01 #2.4414.2000416 2018-04-25T11:52:53Z #B0000077523
mp4 8801 Arthur.mp4 video/mp4 597.97 MiB 2018-04-24T21:21:45Z fmt/199 MPEG-4 Media File
Mediathek HGK VWW mp4 und Stills/8801

hd01 #2.4414.2000420 2018-04-25T11:52:57Z #B0000077523
jpg 8801 Arthur 5.jpg image/jpeg 289.11 KiB 2018-04-24T21:21:45Z fmt/645 Exchangeable Image File Format (Compressed)
Mediathek HGK VWW mp4 und Stills/8801/Stills

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Mediathek HGK VWW mp4 und Stills/8801/Stills

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Mediathek HGK VWW mp4 und Stills/8801/Stills

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Mediathek HGK VWW mp4 und Stills/8801/Stills

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Mediathek HGK VWW mp4 und Stills/8801/Stills

ARTHUR FIVE CHANNEL VIDEO INSTALLATION BY ALEXANDER HAHN

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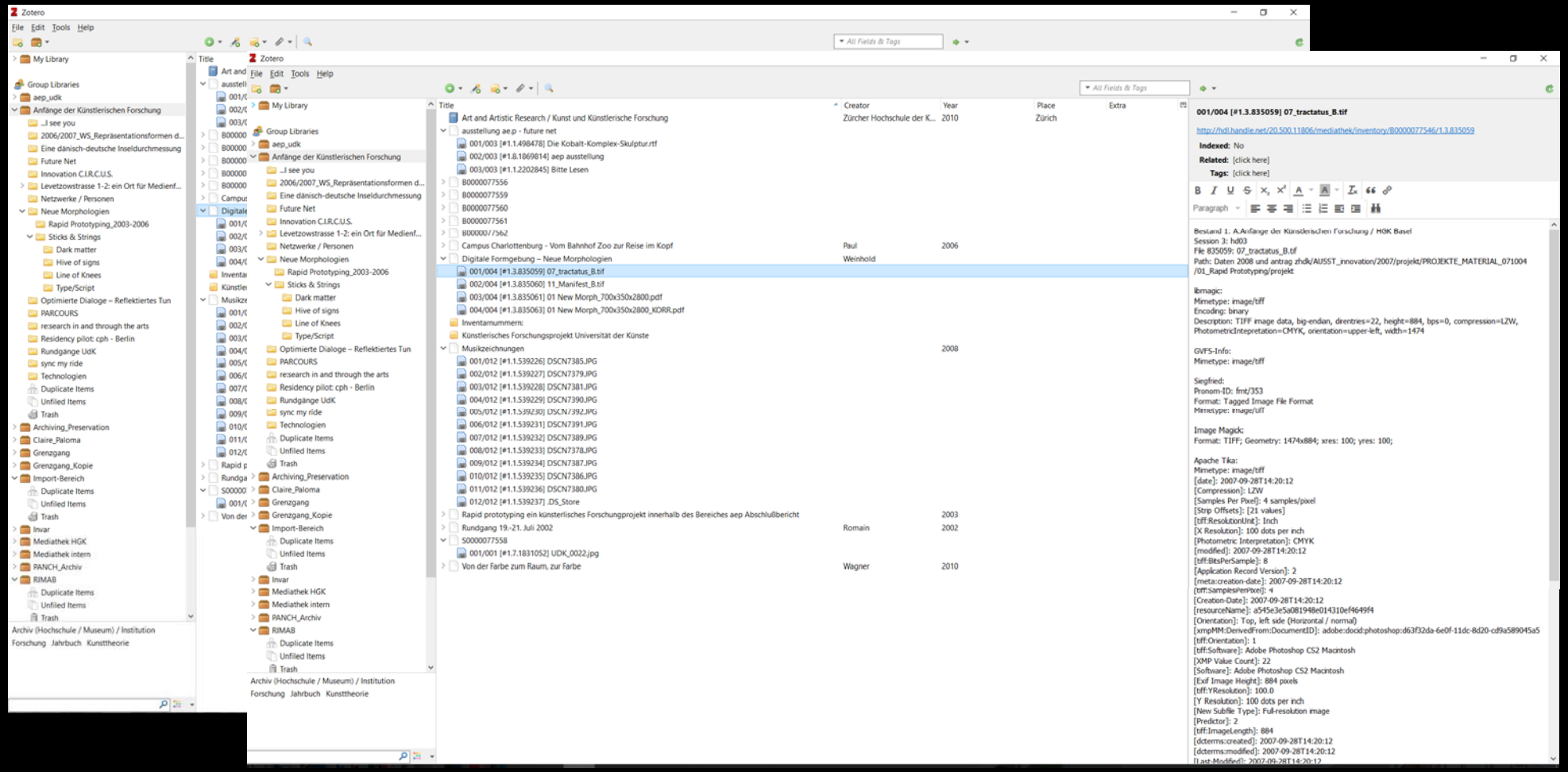
Masterfiles uncompressed/88_Masterfiles_uncompressed 8bit

Prev 1 Next 1 Page

n|w University of Applied Sciences and Arts Northwestern Switzerland
Academy of Art and Design

deutsches literatur archiv marbach


Zotero
File Edit Tools Help
My Library
Group Libraries
aep_udk
Anfänge der Künstlerischen Forschung
Netzwerke / Personen
Neue Morphologien
Rapid Prototyping_2003-2006
Sticks & Strings
Dark matter
Hive of signs
Line of Knees
Type/Script
Optimierte Dialoge – Reflektiertes Tun
PARCOURS
research in and through the arts
Residency pilot: cph - Berlin
Rundgänge UdK
sync my ride
Technologien
Duplicate Items
Unfiled Items
Trash
Archiving_Preservation
Claire_Paloma
Grenzgang
Grenzgang_Kopie
Import-Bereich
Invar
Mediathek HGK
Mediathek intern
PANCH_Archiv
RIMAB
Archiv (Hochschule / Museum) / Institution
Forschung Jahrbuch Kunsttheorie
Title
Creator
Year
Place
Extra
Art and Artistic Research / Kunst und Künstlerische Forschung
Zürcher Hochschule der K...
2010
Zürich
ausstellung ae.p - future net
001/003 [#1.1.498478] Die Kobalt-Komplex-Skulptur.rtf
002/003 [#1.8.1869814] aep ausstellung
003/003 [#1.1.2202845] Bitte Lesen
B0000077556
B0000077559
B0000077560
B0000077561
Campus Charlottenburg - Vom Bahnhof Zoo zur Reise im Kopf
Paul
2006
Digitale Formgebung – Neue Morphologien
Weinhold
001/004 [#1.3.835059] 07_tractatus_B.tif
002/004 [#1.3.835060] 11_Manifest_B.tif
003/004 [#1.3.835061] 01 New Morph_700x350x2800.pdf
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Inventarnummern
Künstlerisches Forschungsprojekt Universität der Künste
Musikzeichnungen
2008
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007/012 [#1.1.539232] DSCN7389.JPG
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009/012 [#1.1.539234] DSCN7387.JPG
010/012 [#1.1.539235] DSCN7386.JPG
011/012 [#1.1.539236] DSCN7380.JPG
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Rapid prototyping ein künsterlisches Forschungsprojekt innerhalb des Bereiches aep Abschlußbericht
2003
Rundgang 19.-21. Juli 2002
Romain
2002
S0000077558
001/001 [#1.7.1831052] UDK_0022.jpg
Von der Farbe zum Raum, zur Farbe
Wagner
2010
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http://hdl.handle.net/20.500.11806/mediathek/inventory/B0000077546/1.3.835059
Indexed: No
Related: [click here]
Tags: [click here]
Paragraph
Bestand 1: A.Anfänge der Künstlerischen Forschung / HGK Basel
Session 3: hd03
File 835059: 07_tractatus_B.tif
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/01_Rapid Prototyping/projekt
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PhotometricInterpretation=CMYK, orientation=upper-left, width=1474
GVFS-Info:
Mimetype: image/tiff
Siegfried:
Pronom-ID: fmt/353
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Mimetype: image/tiff
Image Magick:
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Apache Tika:
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[Strip Offsets]: [21 values]
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Simple Storage-Systems

DSU - Distributed Storage Units based on simple ODROIDs

Fachhochschule Nordwestschweiz
Hochschule für Gestaltung und Kunst

ong term archiving with multi quality storage systems

Odroid HC2 with 3TB 2.5" Disk

Swiss High Security Data Center (i.e. Mount10)

Fachhochschule Nordwestschweiz
Hochschule für Gestaltung und Kunst

ong term archiving with multi quality storage systems

Q=1

Bare Disk & Toy Grade Hardware

AIP

Q=2.5

Q=1

Q=1

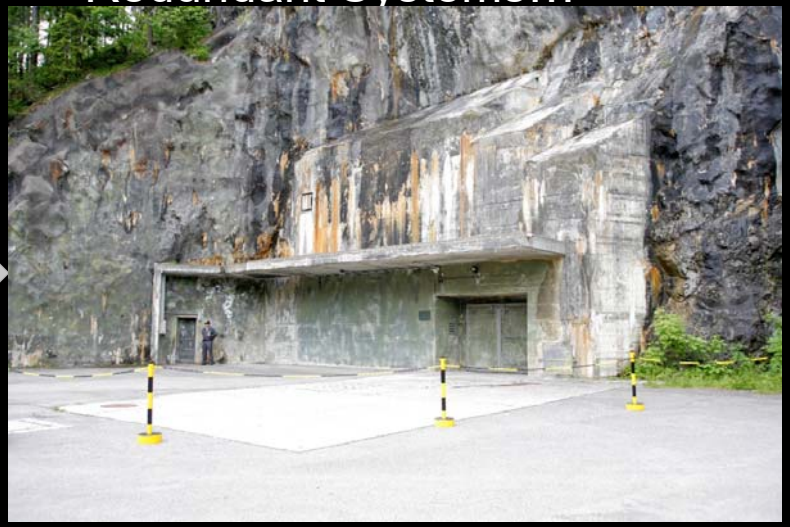
Q=1

Storage Selector

Q=7

Q > 1

Redundant Systems…



High Security Data Center

Odroid HC2 with 3TB 2.5" Disk

BagIT-Container

```
indexer/bagit
2012-2018 Juergen Enge, info-age GmbH Basel (juergen@info-age.net)

bagit:bad _dir_
bagit:bad _dir_/_ttest
bagit:bad _dir_/subdir
bagit:bad _dir_/subdir/lshw
bagit:blanks
bagit:Jürgen_s File
bagit:テストファイル
session 1 done
session 1 done

renaming files
key: FC323DF914721015C9D3F17D022F23D2ED03F432F663D54F41864ADBA073D27E
iv: 00000000000000000000000000000000
Additional Information:

Integrity of bagit (testdata.zip):
sha256sum -c 'testdata.zip.sha512'

Integrity of encrypted bagit (testdata.zip.aes256cbc):
sha256sum -c 'testdata.zip.aes256cbc.sha512'

Decrypt encrypted bagit (testdata.zip.aes256cbc) to '/tmp/bagit.zip':
openssl enc -d -aes-256-cbc -K `cat testdata.zip.aes256cbc.key` -iv `cat testdata.zip.aes256cbc.iv` -in testdata.zip.aes256cbc -out /tmp/bagit.zip

Integrity of decrypted bagit (testdata.zip.aes256cbc --> testdata.zip):
openssl enc -d -aes-256-cbc -K `cat testdata.zip.aes256cbc.key` -iv `cat testdata.zip.aes256cbc.iv` -in testdata.zip.aes256cbc | sha512sum -

Integrity of files within bagit (testdata.zip):
indexer --action bagitcheck --report /tmp/bagit.report.txt --bagit 'testdata.zip'

Unpack files from bagit (testdata.zip):
indexer --action bagitunpack --targetdir /tmp/bagit --report /tmp/bagit.report.txt --bagit 'testdata.zip'
```

Catalogue or Repository?

Considerations of Academy of Art and Design FHNW Basel

Mediathek

Muda Mathis

1 / 23

Landert, Markus et al.		J'aime l'éléctricité Muda Mathis : dieses Buch erscheint anlässlich der Ausstellung Sofies Himmel, 17. Juni bis 1. Oktober 1995
May B. Broda		Multimedia-Königinnen. Muda Mathis und Les Reines Prochaines Autor/Regie: May B. Broda Land: CH Jahr: 1996 Dauer: 30 Min. ID: ikuvid000006340 Details
		Performance. Franziska Wüsten, Andrea Saemann, Muda Mathis, Ewjenia Tsanana
Madörin, Fränzi et al.		Fränzi Madörin, Muda Mathis, Sus Zwick Kunstmuseum Olten, 18.5 - 15.6.2003 : Musée des Beaux-Arts La Chaux-de-Fonds, 14.6 - 13.7.2003 Madörin, Fränzi; Mathis, Muda; Zwick, Sus Zurich: Société suisse des beaux-arts/Musée des Beaux-Arts, cop. 2003. ISBN:3-7965-2039-1 Signatur: KP-MAT-MUD-2869.3 Standort: Regal **F** Kiste **205b** ID: swissbib-290179815 Details
Mathis, Muda et al.		Muda Mathis & Sus Zwick - die Erfindung der Welt yet on the other hand [part V] : [Ausstellung] Staatliche Kunsthalle Baden-Baden [1998]
Könz, Alexandra		Die Macht des Erzählens narrative Strategien in zeitgenössischer Schweizer Performancekunst: Andrea Saemann, Muda Mathis und Sus Zwick, Yan Duyvendak
Mathis, Ramón		SKRAT.CH
Meyer, Mathis		CULTURECARE
Mischler, Dominique		TAGFEIERKALENDER
Mathis, Muda		oT Ok
Mathis, Muda		Biography
Mathis, Muda		10 Jahre Performancefestival der Schweizer Kunsthochschulen 27. September 2013, Kaserne Basel : Act_on

Suche

Kataloge

- [x] NEBIS Bestand HGK (34)
- [ ] FHNW Bibliotheken (71)
- [ ] Bibliotheken Kunsthochschulen CH (180)
- [x] Open Access Zeitschriften (514)
- [ ] Nationallizenzen (455)
- [ ] nanoo.tv (9)
- [ ] e-periodica (62)
- [x] videokunst.ch (0)
- [x] Performance Chronik Basel 1996-2006 (18)
- [x] Videosammlung Institut Kunst (2)
- [x] HGKplus (37)

Zugriff

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- [ ] Open Access (514)

Themen

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- [ ] Science (101)
- [ ] Medicine (88)
- [ ] R (88)
- [ ] T (62)
- [ ] Technology (62)
- [ ] Engineering (General). Civil engineering (General) (55)
- [ ] TA1-2040 (55)
- [ ] Agriculture (54)
- [ ] S (54)

Mediathek

Aktuelles Buch

Muda Mathis & Sus Zwick - die Erfindung der Welt yet on the other hand [part V] : [Ausstellung] Staatliche Kunsthalle Baden-Baden [1998]

Mathis, Muda ; Zwick, Sus ; Brehm, Margrit

Baden-Baden: Staatliche Kunsthalle , 1998

17 S

ISBN: 3-925521-44-5

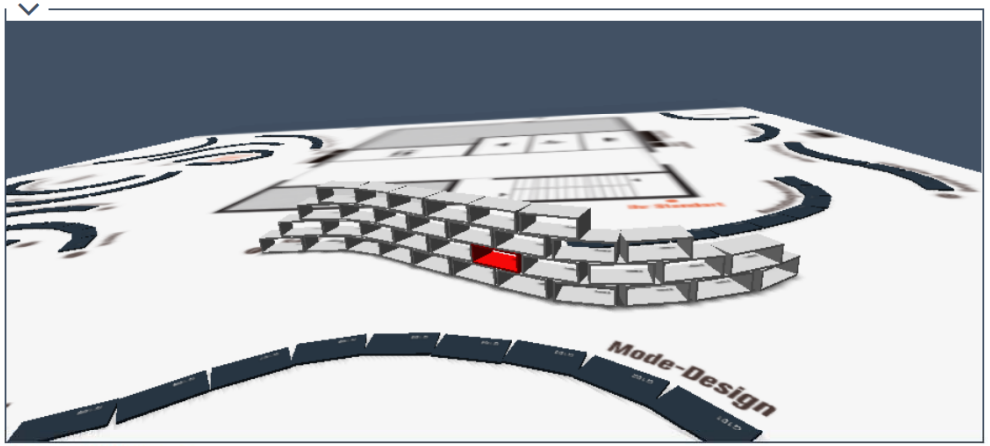
Signatur: KP-MAT-MUD-2868.3

Status: verfügbar

Benutzung: Ausleihe 4 Wochen

Quelle: swissbib

Raumübersicht



Abstract & Referenzen

Numeriertes Exemplar: 131/500; Text deutsch und englisch

Themen

VIDEOKUNST

PUBLIKATIONEN ZU TEMPORÄREN AUSSTELLUNGEN

ART VIDÉO

VIDEO ART

PUBLICATIONS ON TEMPORARY EXHIBITIONS

PUBLICATIONS À L'OCCASION D'EXPOSITIONS TEMPORAIRES

Weitere Bücher in Kiste F_205_b

Marušić, Željka et al.	Nada das Reiseorakel : Željka Marušić, Andreas Helbling
Jenkins, Steven et al.	City slivers and fresh kills the films of Gordon Matta-Clark
Mark, Helmut	Helmut Mark [6 drawings, 3 sculptures]
Matta-Clark, Gordon	Gordon Matta-Clark
Rifkin, Ned et al.	Agnes Martin the nineties and beyond
Matisse, Henri et al.	Henri Matisse
Matisse, Henri	Matisse huiles, gouaches découpées, dessins, sculptures
Courthion, Pierre et al.	Edouard Manet
Matisse, Henri et al.	Henri Matisse
Marker, Chris	La jetée ciné-roman
Pulvenis de Séligny, Marie-Thérèse et al.	Matisse - der ausgeschnittene Himmel die späten Scherenschnitte
Strauss, Dorothea	Maria Marshall

Detail

Betriebsunterbruch Bestell- und Ausleihfunktion

Von Samstag, 27. Mai, 17 Uhr bis Montag, 29. Mai, ca. 7 Uhr stehen die Funktionen Bestellung/Ausleihe, Verlängerung und Einschreibung wegen Wartungsarbeiten nicht zur Verfügung.Die Recherche ist durchgehend möglich.

1 Ergebnisse **Alle NEBIS-Bibliotheken** sortiert nach: Relevanz

Buch

Flash math creativity
David Hirmes
2002
Abstract Forget sehool math class, Flash math is about fun, It's what you do in your spare time - messing around with little ideas until the design takes

Standorte & Bestellung | Details

Aktionen

FHNW HGK-Mediathek Basel — Verfügbar

Signatur / Beschreibung	Standort	Benutzung	Ausleihstatus	Bestelloptionen
408.3 HIRM	Reihe J Box 108 b	Ausleihe 4 Wochen		Bitte anmelden, um zu bestellen

Karte auf Smartphone laden

Liste der NEBIS-Bibliotheken
Ferien- und Inventurschliessungen

1 Ergebnisse **Alle NEBIS-Bibliotheken** sortiert nach: Relevanz

Neue Suche nach

Urheber:
Hirmes, David

Thema:
INTERNET + WORLD WIDE WEB (COMPUTERSYSTEME)
MULTIMEDIA (SOFTWAREPRODUKTE)
MATHEMATIK
COMPUTERANIMATION (COMPUTERGRAFIK)

RSS
Seite dem e-Shelf hinzufügen

Nicht das Richtige gefunden?

Dürfen wir vorschlagen:

- Stellen Sie sicher, dass Ihre Suchanfrage korrekt buchstabiert ist.
- Ändern Sie Ihre Suchbegriffe oder Ihre Suchfilter.

HyperWerk

Aktuelles Objekt

Meyer, Mathis
CULTURECARE 2005
Basel

Culturecare_M.Meyer_.pdf

3/16

Download PDF

Next Page

Themen

HyperWerk
Abschlussarbeiten
2005

Weitere Inhalte aus "HyperWerk - Abschlussarbeiten:2005"

Meyer, Mathis	CULTURECARE
Trantow, Tammo	Mein Graz
Petitjean, Corinne	KultEva
Schweizer, Fabian	2005 I A Handycap Odyssey
Borter, Dionys	Biobots
Wojciechowski, Dana	TRAVELLING COSMO
Bütler, Christoph	Gratwanderung
Jann, Marco	IN BETWEEN I URBANECHO.ORG
Gross, Lucas	FACE
Raeber, Beat	Kunst zwischen Null und Eins
Martin, Thomas	magnoliaQT

Detail

Archiv
Institut Industrial Design

Detail

Aktuelles Objekt

Inauen, Rahel (Student); Löwenstein, Benedikt (Student): Dreisitz 2010

Ein Gestaltungskonzept für die Platzmöblierung am Dreispitz

Modul: P041 - Außenmobiliar Dreispitz

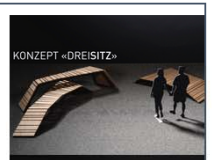
Zusammenarbeit: Westpol, Landschaftsarchitekten Kuno Hostettler, Möbelbauer in St. Gallen

Kontakt:

rahel.inauen@students.fhnw.ch

benedikt.loewenstein@gmx.ch

Abbildungen



Text

Das Konzept «Dreisitz» bespielt das Hochschulgelände auf dem Areal Dreispitz in Basel mit einem charakteristischen, funktionalen und eleganten Aussenmöbel welches auf das vorgegebene Konzept eingeht.

Der Auftraggeber - Westpol Landschaftsarchitektur - stellte uns die Aufgabe, ein Möbel für den Aussenbereich auf dem Kunstfreilagerareal im Dreispitzgelände zu gestalten. Vorgabethemen waren unter anderem: Modulcharakter, universell einsetzbar, identitätsstiftend, etc. Die neu entwickelte Aussenmöblierung sollte aber vor allem mit dem Freiraumkonzept vom Auftraggeber Westpol übereinstimmen. Unser Produkt «Dreisitz», bestehend aus drei Elementen auf drei verschiedenen Ebenen, nimmt besonders Bezug zum Konzept der temporären Wasserstellen auf dem Gelände. Der Steg, der als Inspirationsquelle die Arbeit stark prägte, stellt die Verbindung zum Konzept her und bearbeitet die Vorgaben auf eine poetische Weise. Die Elemente sind wandelbar, beleben den Platz durch ihre Präsenz und animieren die Besucher zum verweilen. Dank ihrer Form funktionieren die Möbel sowohl in grossen Gruppen, wie auch allein. Aufgrund der Tatsache dass es keine richtige Anordnung des Möbels auf dem Platz gibt, kann der Benutzer auch nichts falsch machen; der «Dreisitz» schafft neue Wege, neue Räume, neues Leben.

Themen

- Ergonomie
- Installation
- Inszenierung
- Interior Design
- Lifestyle
- Möbel
- Öffentlicher Raum
- Service Design
- 4. Semester
- Bildbearbeitung
- CAD-Rendering
- Cinema 4D
- Designmodell
- Formstudie
- Jahrgang 2008

Weitere Objekte aus Modul "Außenmobiliar Dreispitz"

Döbeli, Tamara	LEAN
Fäh, Benno et al.	BOX

Videowochen im Wenkenpark

Aktueller Film

Gary Hill: Stimmen, Handeln, Sand (1988)

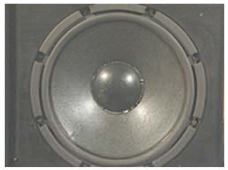
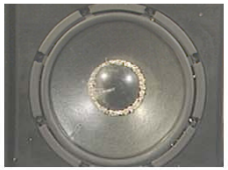
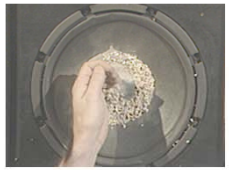
Dauer: 8:22

Ursprungsformat: U-matic Low Band

PAL / Farbe / stereo

Film abspielen

Gary Hill spricht in ein Mikrofon, das direkt auf einen grossen Lautsprecher, der vor ihm liegt, übertragen wird. Er bedeckt die Membran nach und nach mit Sand und Kieselsteinen. Seine Stimme bringt die Sandkörner ins Vibrieren. Eine Kamera über dem Lautsprecher macht dies dem Zuschauer über einen Monitor sichtbar. Die Stimme aus dem Lautsprecher verstummt langsam unter dem Sand.


Themen

Videowoche im Wenkenpark 1988

Detail

Online Zugang zur Performance Chronik Basel

Aktuelles Objekt

Mathis, Muda
oT Ok 1996
Aktionstag
o.T. Projektraum, Luzern

Note

Auschnitt

Videosammlung der Performance Chronik Basel (1987- 2006)

Die Sammlung der Performance Chronik Basel besteht aus Videodokumentationen von Live Performances die während der Recherche in der Zeit zwischen 2012/16, für die zweite Publikation „Aufzeichnen und Erinnern" (Diaphanes Verlag 2016) die, die zwei Dekaden der Performancegeschichte von 1987 - 2006 beleuchten. Das Material wurde direkt von den Künstler_innen persönlich eingesammelt und digitalisiert. Die Sammlung ist lückenhaft und soll laufend ergänzt werden.

Nun fliesst diese digitale Sammlung in die Digitale See.

Suchbegriff | Suchen

Die Digitale See ist kein Ort, sondern eine Idee und Haltung. Und hat zum Ziel, Kunst, in diesem Fall Performance Dokumentationen, der freien ungebunden Szene im Internet zugänglich zumachen. Es geht nicht in erster Linie um Schutz, Aufbewahrung oder Kontrolle über das Material, sondern darum: dieses dokumentarische, kunsthistorische Material den Personen, die damit arbeiten wollen, in der Lehre, in der Forschung, in der eigenen künstlerischen Recherche zugänglich zu machen, um eine Rezeption zu ermöglichen und es in diesen Feldern (Lehre, Forschung, künstlerische Recherche) uneingeschränkt veröffentlichen und sichtbar machen zu können.

www.performacechronikbasel.ch

Andereggen, Ariane
Baumann, Iris
Berard, Brigitte
Bergmann, Silvia
Billari, Domenico
Blum, Martin
Bonvicini, Silvie
Bove, Gian-Cosimo
Butch&Baumann
Cherait, Monrad
Chiquet, Fabian
Chramosta, Martin
Cuny, Philip
Daphi, Dorothee
Dellers, Thasslo
Derendinger, Sarah-Maria
Hofer, Marianne
Huber, Judith
Häni, Daniel
Ilić, Aleksandar Battista
Iselin, Joa
JOKO
Jasper, Berndt
Jensen, Knut
Johnson, Carla
Josipovic, Mileva
Jost, Karin
Jörg, Andrina
Keser, Ivana
Klassen, Norbert
Knut & Silvie
Kolb, Lucie
Reichmuth, Daniel
Rerat, Gabriele
Rickert, Kai
Riedweg, Walter
Ritzmann, Marion
Rodriguez, Sylvie
Rust, Dorothea
Saemann, Andrea
Saner, Clara
Saraceno, Giovanni
Schechner, Richard
Schill, Ruedi
Schiller, Christoph
Schilling, Klara
Schmid, Regina Florida
Schmidhalter, Hagar

Detail

Grenzgang

Aktuelles Element

Strom

Autor(en): Etter, Simone

Datum: 2015-09-10

Projekt: Walk VI

Film abspielen

Download File

Themen

- Video
- 2015-09-10
- Hochspannungsleitung
- Energie
- Linien
- Ströme
- Walk VI

Weitere Ressourcen

Schwander, Markus		Balade de Bâle  Datum: 2015-05-23 ID: grenzgang-1024 Detail
Schwander, Markus		Balade de Bâle
Brefin, Daniel		Walk VI
Brefin, Daniel		Plan; Anleitung
Schwander, Markus		Strecke
Schwander, Markus		Protokoll

Detail

Grenzgang

Aktuelles Element

Horizont sprechen

Autor(en): Brefin, Daniel
Datum: 2015-08-31
Ort / Strecke: 47.580439, 7.620835, Lange Erlen
Projekt: Salon Mondial

Inhalt

Abstract

Horizont gesprochen mit "rauf-runter"

Themen

Audiofile
03:51 Min.
2015-08-31
Horizont, Medientranslation
Salon Mondial
47.580439, 7.620835, Lange Erlen

Weitere Ressourcen

Brugnoni, Amadis		Grenzgang Konzert
		Salon Mondial
Mader, Simon		Flyer Salon Mondial
		
		ID: grenzgang-3012
		Detail
Brefin, Daniel		Übersicht Spaziergänge
Brefin, Daniel		Übersicht Spaziergänge
Brefin, Daniel		Hier und Dort
		
		Datum: 2014-03-21
		ID: grenzgang-3016
		Detail

Detail

Promenadologie-Projekt «Grenzgang»

Etter, Simone		DSC04943.JPG
Etter, Simone		DSC04949.JPG  Datum: 2015-05-28 ID: grenzgang-2215 Detail
Etter, Simone		DSC04952.JPG
Etter, Simone		DSC04954.JPG
Etter, Simone		DSC07116
Etter, Simone		DSC07118
Etter, Simone		DSC07126  Datum: 2015-05-28 ID: grenzgang-2220 Detail
Etter, Simone		Konzept
Schwander, Markus		Protokoll
Schwander, Markus		IMG_1487.JPG
Schwander, Markus		IMG_1494.JPG
Schwander, Markus		IMG_1496.JPG
Schwander, Markus		IMG_1508.JPG  Datum: 2015-05-28 ID: grenzgang-2226 Detail
Schwander, Markus		IMG_1510.JPG
Schwander, Markus		IMG_1514.JPG  Datum: 2015-05-28 ID: grenzgang-2228

Grenzgang

Aktuelles Element

Raumklangskizze

Autor(en): Brefin, Daniel
Datum: 2014-09-23
Ort / Strecke: 47.592969, 7.607623
Projekt: Raumklangskizzen

Inhalt

Download File

Themen

Zeichnung
Scan Zeichnung
2014-09-23
Raumklang, Hörzeichnung
Raumklangskizzen
47.592969, 7.607623

Weitere Ressourcen

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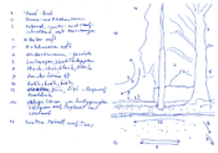
Brefin, Daniel		Raumklangskizze
		
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Brefin, Daniel		Raumklangskizze
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Brefin, Daniel		Raumklangskizze
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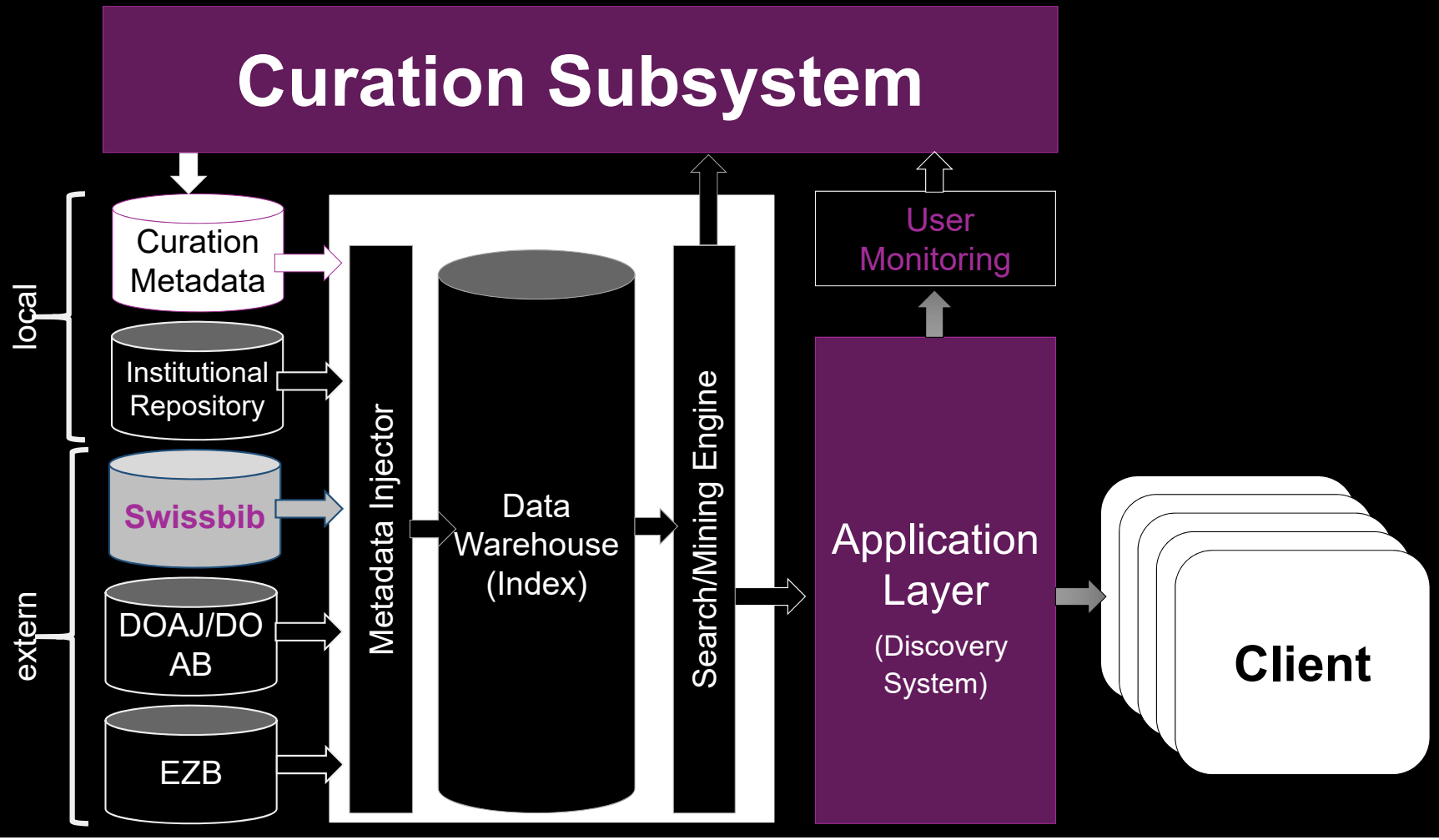
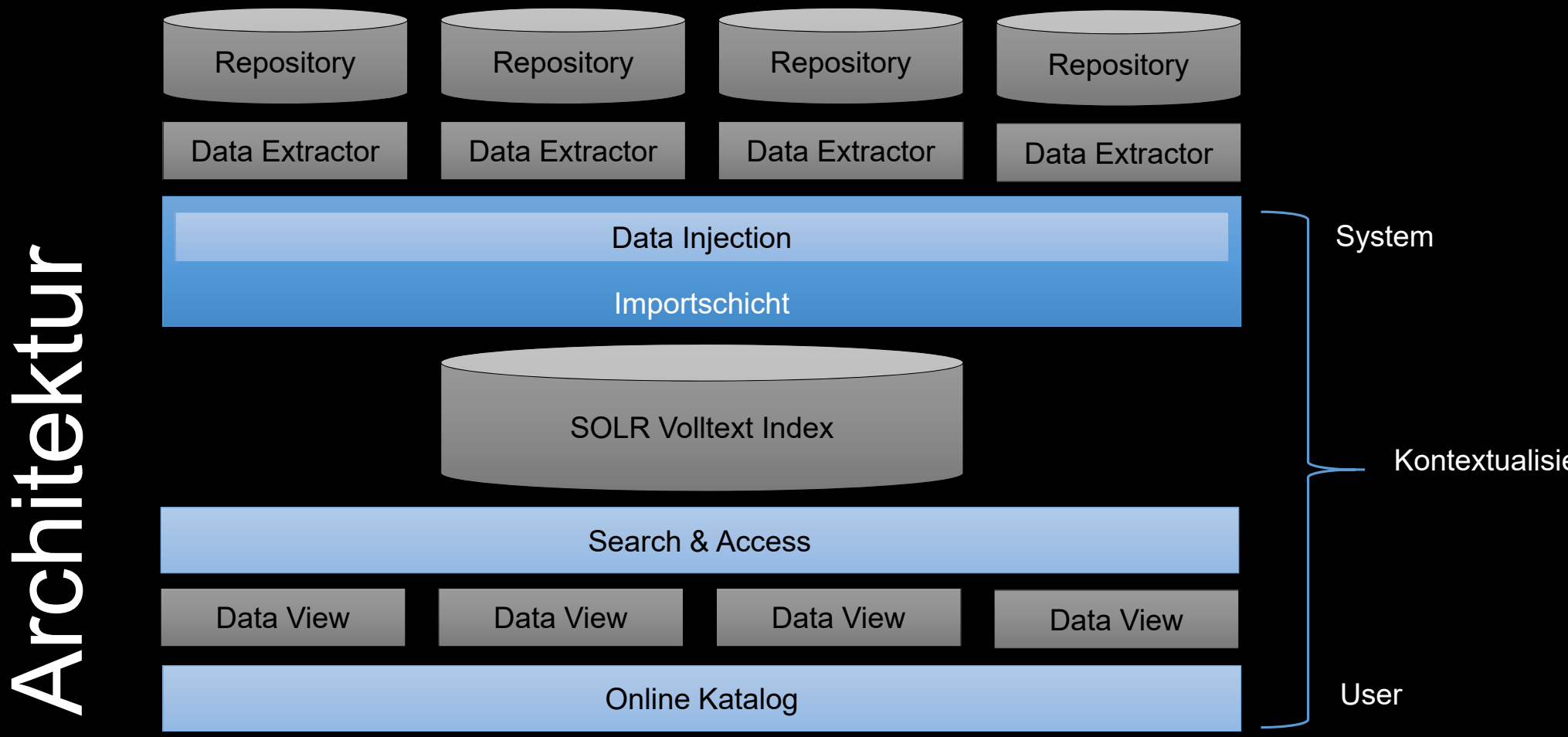
Brefin, Daniel		Binaurale Audioaufnahme

Detail


Curation Subsystem
local
extern
Curation Metadata
Institutional Repository
Swissbib
DOAJ/DOAB
EZB
Metadata Injector
Data Warehouse (Index)
Search/Mining Engine
User Monitoring
Application Layer
(Discovery System)
Client

Fachhochschule Nordwestschweiz
Hochschule für Gestaltung und Kunst

Architektur



G. Sayeed Choudhury[1], Carole L. Palmer[2], Karen S. Baker[2], Timothy DiLauro[1]

The Sheridan Library ~ Johns Hopkins University Libraries

[1] Sheridan Libraries, Johns Hopkins University

[2] Center for Informatics Research in Science & Scholarship
Graduate School of Library & Information Science, University of Illinois, Urbana-Champaign

Graduate School of Library and Information Science, The iSchool at Illinois
CIRSS Center for Informatics Research in Science & Scholarship

Introduction

The growing volume and variety of data brings new demands and opportunities. This conceptual model represents levels of data repository services and the cumulative nature of curation.

The Data Management Stack model integrates contributions from two groups within the Data Conservancy Initiative (http://dataconservancy.org):

- The Technical team and Data Management Services team at Johns Hopkins University, focused on designing and implementing systems (Choudhury & Hanisch, 2009; Mayernik et al, 2012)
- The Data Practices team at the University of Illinois, focused on social studies of data curation (Palmer et al., 2011; Weber et al, 2012).

The Model

The model represents four levels of activity and capacity shown in the center panel. It builds on definitions offered by Lord and Macdonald (2004). Today, the use of these terms, together with the notion of data stewardship (NAP, 2009), is fluid and inconsistent. Caution is advised in applying these concepts (BRTF, 2010).

Progress with Shared Vocabulary

The Stack Model has proven useful for communicating with researchers who often use terms such as **storage**, **archiving**, **preservation** and **curation** interchangeably.

The model contributes to building a shared vocabulary by making evident

- connections and dependencies among levels of services
- ramifications of repository choices made by researchers

Data Management Layers

Layers	Characteristics	Implication for PI	Implication relative to NSF
Curation	• Adding value throughout life-cycle	• Feature Extraction • New query capabilities • Cross-disciplinary	• Competitive advantage • New opportunities
Preservation	• Ensuring that data can be fully used and interpreted	• Ability to use own data in the future (e.g. 5 yrs) • Data sharing	• Satisfies NSF needs across directorates
Archiving	• Data protection including fixity, identifiers	• Provides identifiers for sharing, references, etc.	• Could satisfy most NSF requirements
Storage	• Bits on disk, tape, cloud, etc. • Backup and restore	• Responsible for: • Restore • Sharing • Staffing	• Could be enough for now but not near-term future

National Science Foundation
DataConservancy

Acknowledgements

Thanks to other contributing team members Barbara Pralle, David Fearon, Betsy Gunia, Ruth Duerr, Tiffany Chao, Nicholas Weber, and Cheryl Thompson. This research was supported by the National Science Foundation DataNet award OCI-0830976 and IMLS award #RE-02-10-0004-10.

Institute of Museum and Library Services
Data Curation Education in Research Centers
DCERC

The Stack

Increasing layers of support and functionality; each level depends on the level below. (Choudhury, 2009).

- **Storage**: lowest service; basic physical storage with backup and restore services.
- **Archive**: following BRTF, "activities that enable long-term retention of digital materials"; DC focus on data protection through replication, fixity, and identifiers.
- **Preservation**: providing enough representation information, context, metadata, fixity, etc. to support use and interpretation by agents other than the original data producer.
- **Curation**: processes that add value to foster discovery and reuse.

The curation level identifies a range of services, enabling use for purposes not necessarily envisioned by the data producers.

References

BRTF (2010). Blue Ribbon Task Force Report on Sustainable Economics for a Digital Planet: Ensuring Long-Term Access to Digital Information by the Blue Ribbon Task Force on Sustainable Digital Preservation and Access. http://brtf.sdsc.edu/biblio/BRTF_Final_Report.pdf

Choudhury, S. and R. Hanisch (2009). The Data Conservancy: Building a Sustainable System for Interdisciplinary Scientific Data Curation and Preservation.

Lord, P., A. MacDonald, et al. (2004). From data deluge to data curation. Proceedings of the UK e-Science All Hands Meeting, Nottingham.

Mayernik, M.S., G.S. Choudhury, T. DiLauro, E. Metsger, B. Pralle, M. Rippin, R. Duerr, (2012). The Data Conservancy Instance: Infrastructure and Organizational Services for Research Data Curation. D-Lib 18(9/10).

Palmer, C.L., N.M. Weber, and M.H. Cragin (2011). The Analytic Potential of Scientific Data: Understanding Re-use Value Proceedings of the American Society of Information Science and Technology. ASIST 2011.

Weber, N., K.S. Baker, A. Thomer, T. Chao, and C. Palmer (2012). Value and Context in Data Use: Domain Analysis Revisted. Proceedings of the American Society of Information Science and Technology. ASIST 2012, Baltimore, Maryland.

IDCC January 2013

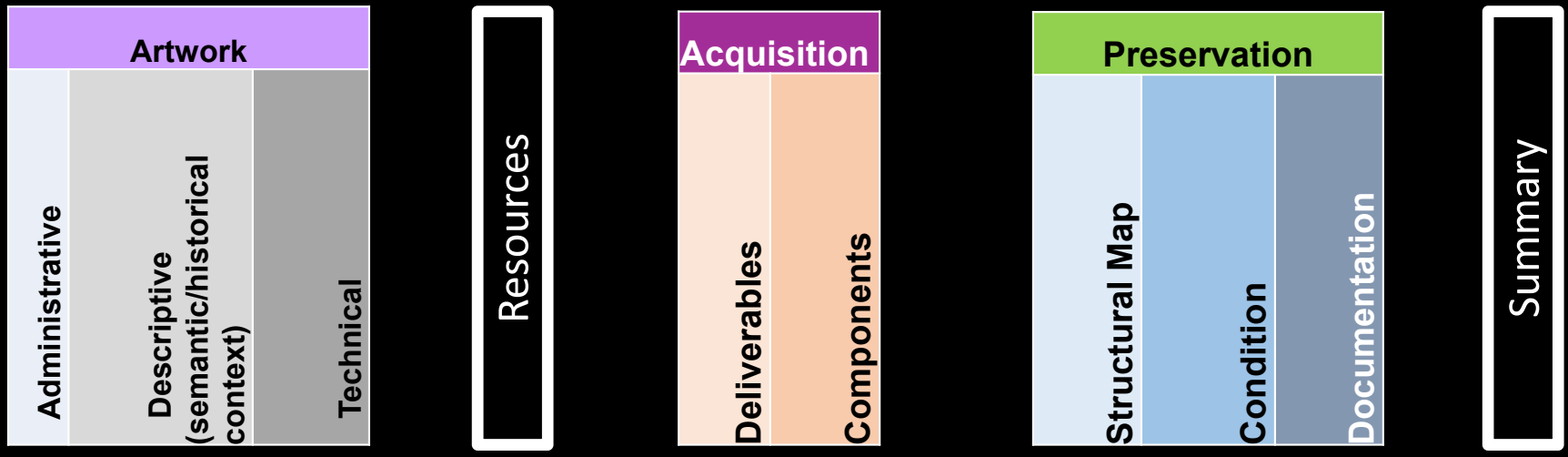
Collection & Preservation Management

A structural case study

Core Structure

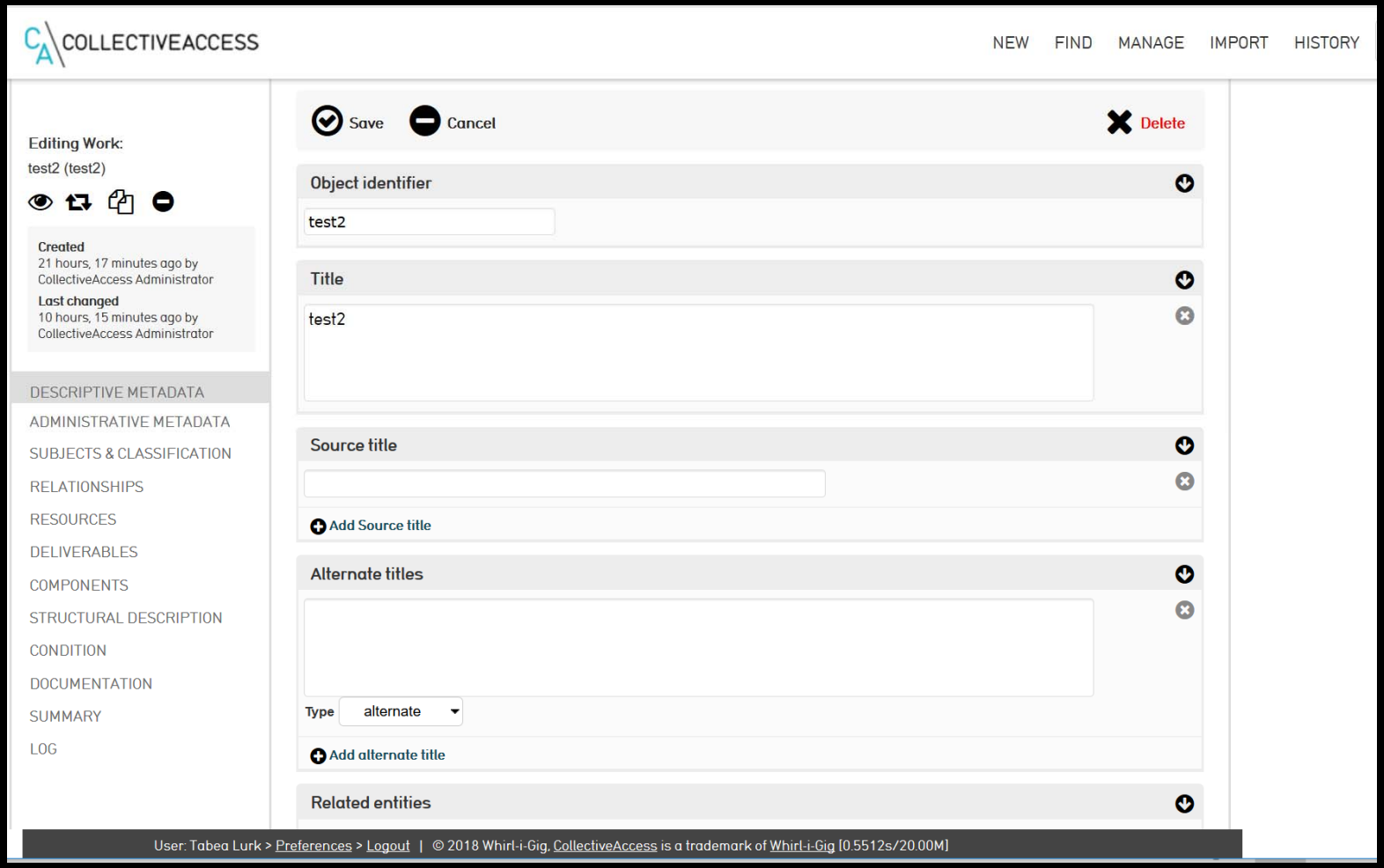
- Identification of the artwork
- Semantic, cultural, art historical… description of the artwork
- Documentation of the current state (a bit more elaborate than the condition report, which is a summary out of this)
- Preservation Concept (incl. risk management)
- Documentation of implemented procedures (treatment report)
- Suggestions for further treatment (incl. e.g. monitoring routines)

Core Structure



Core Structure

- Descriptive Metadata
- Administrative Metadata
- Subjects & Classification (semantic context)
- Relationships (entries for artists… additional files related)
- Ressources
- **Deliverables**
- **Components**
- **Structural Map**
- **Condition**
- **Documentation**
- Summary
- Log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Alternate titles
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alternate
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Related entities
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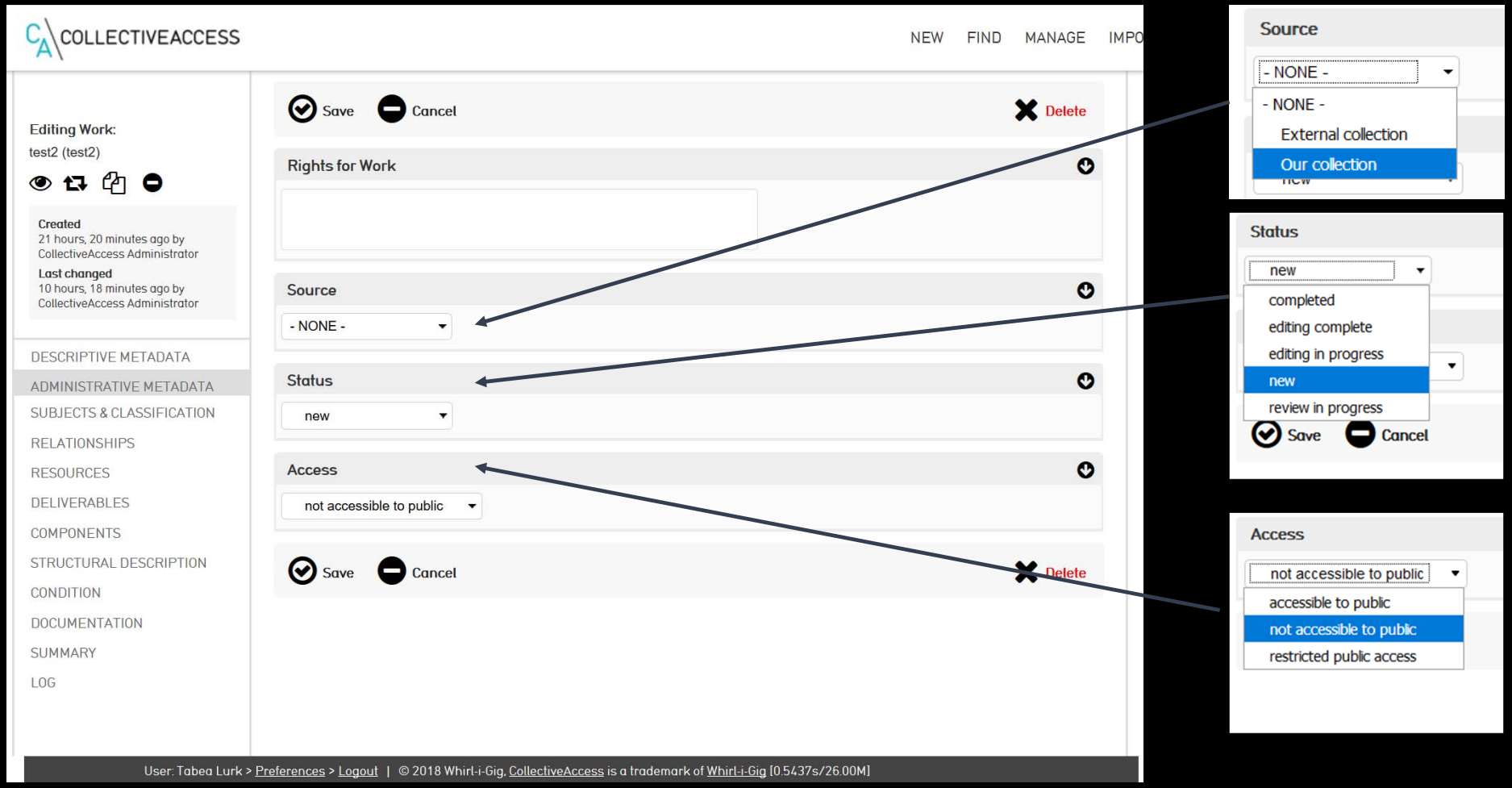
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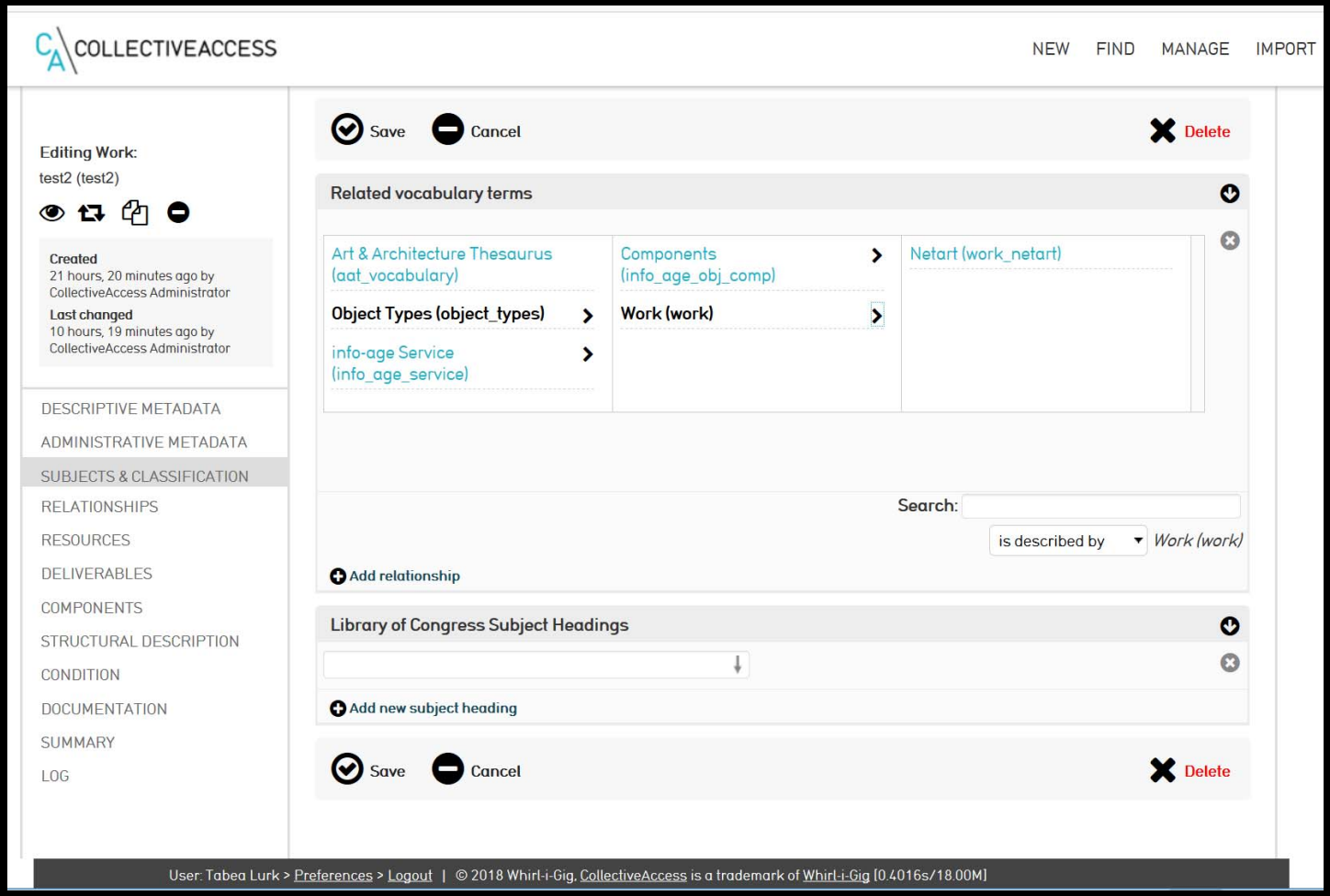
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Art & Architecture Thesaurus (aat_vocabulary)
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Netart (work_netart)
Object Types (object_types)
Work (work)
info-age Service (info_age_service)
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is described by
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Add relationship
Library of Congress Subject Headings
Add new subject heading
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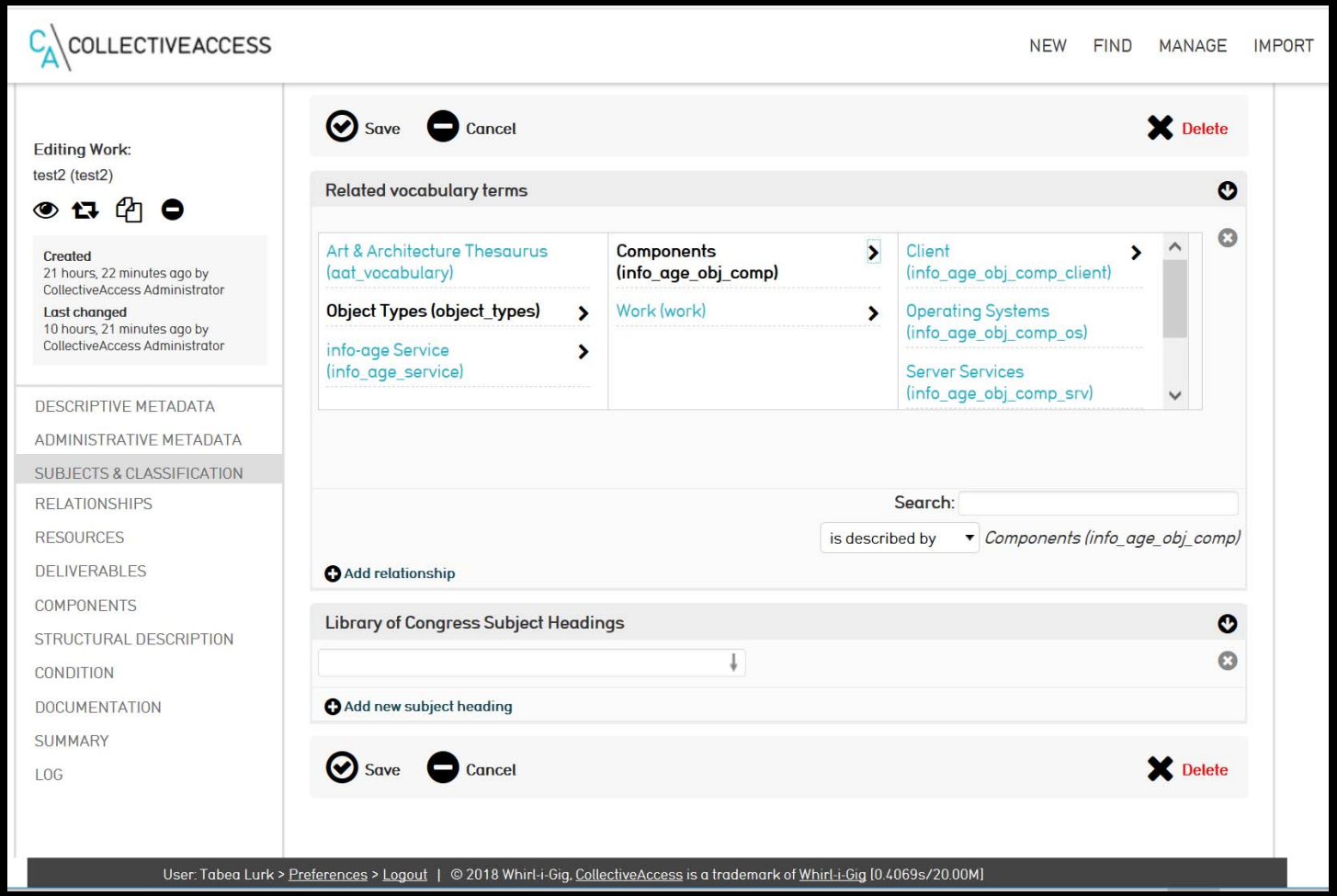
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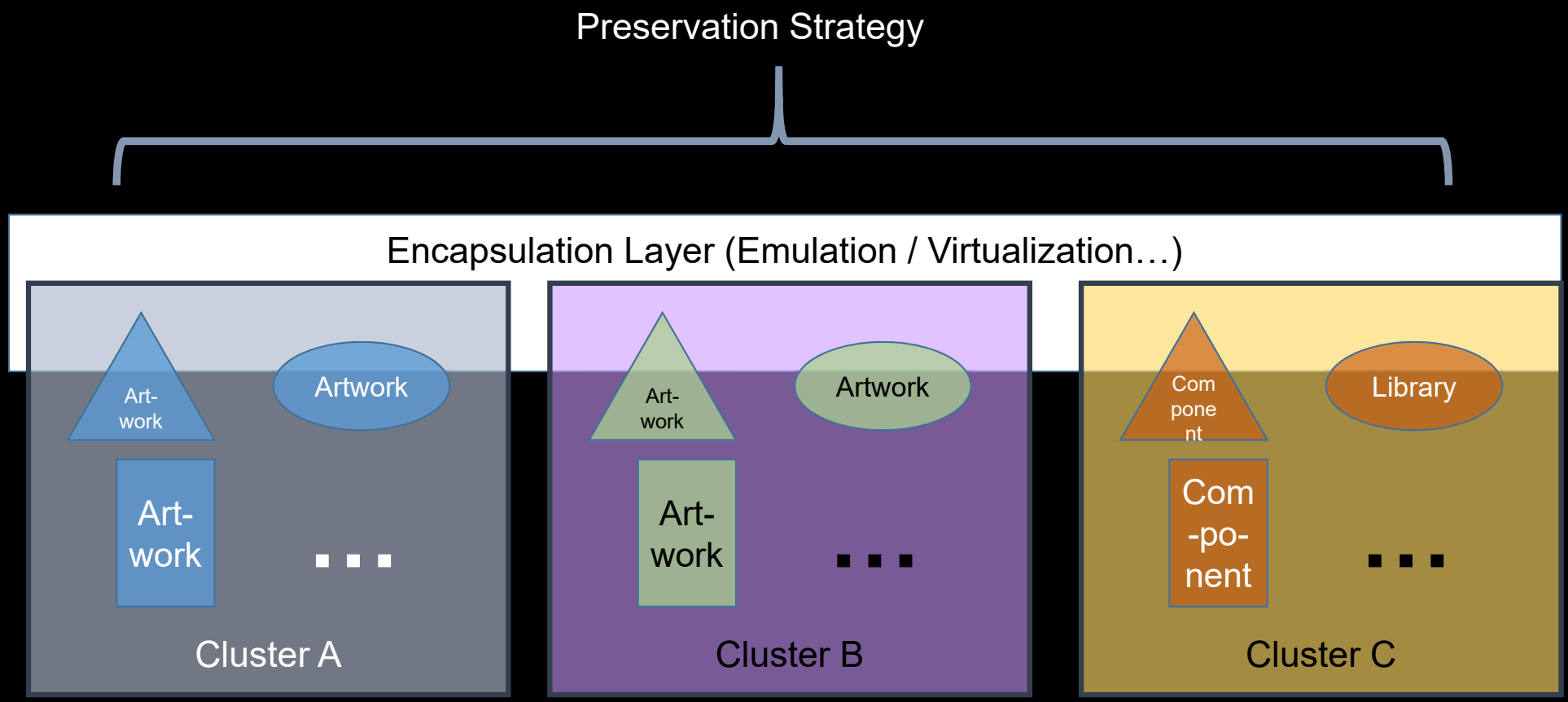
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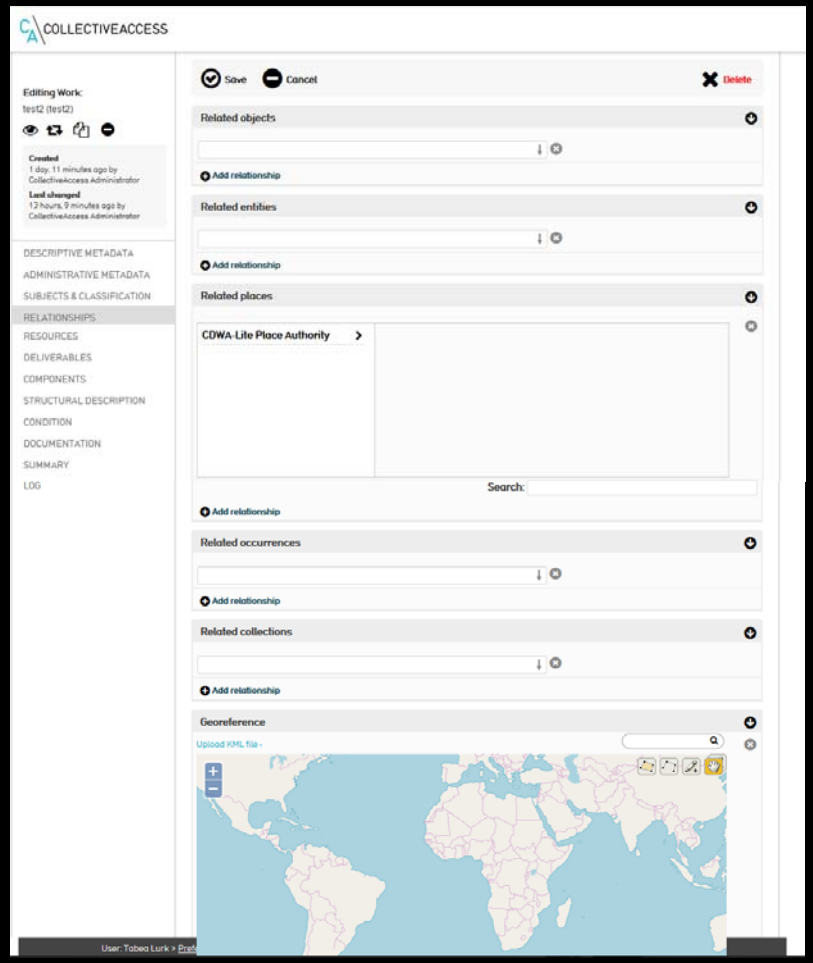
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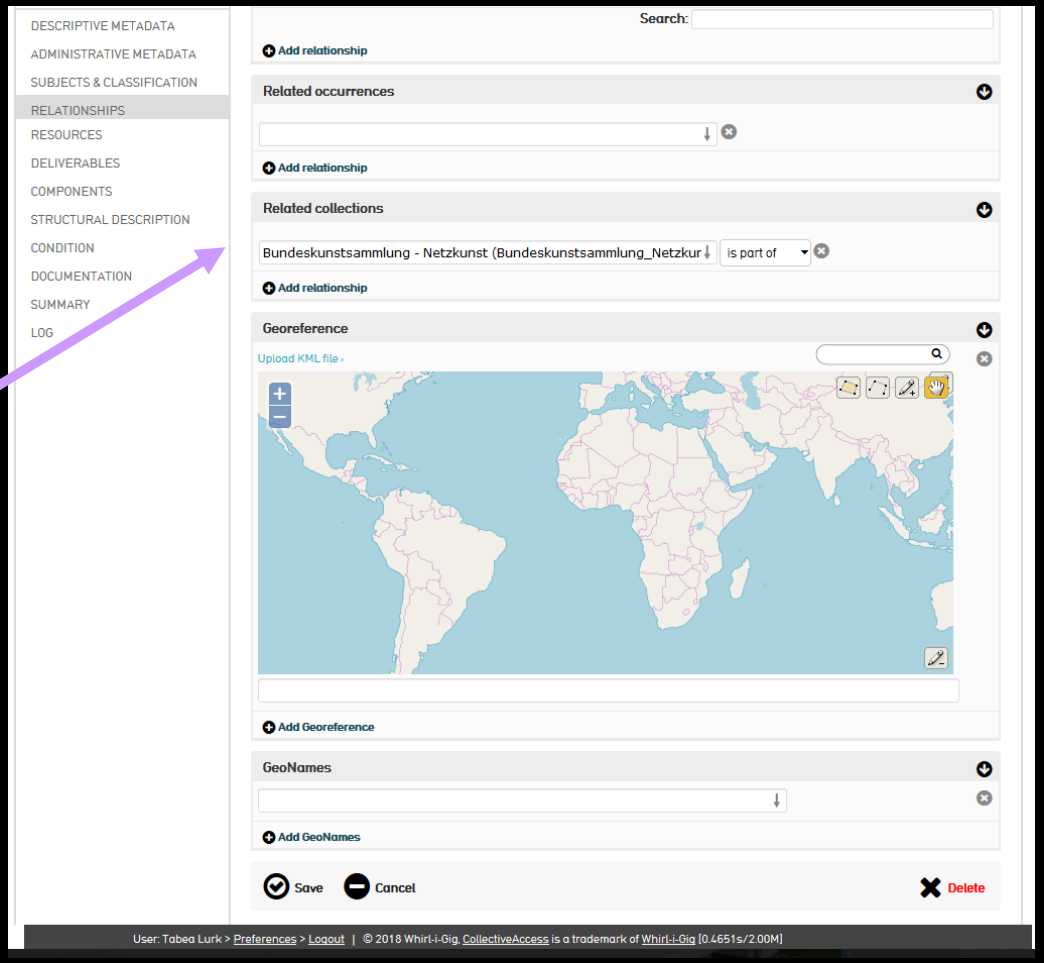
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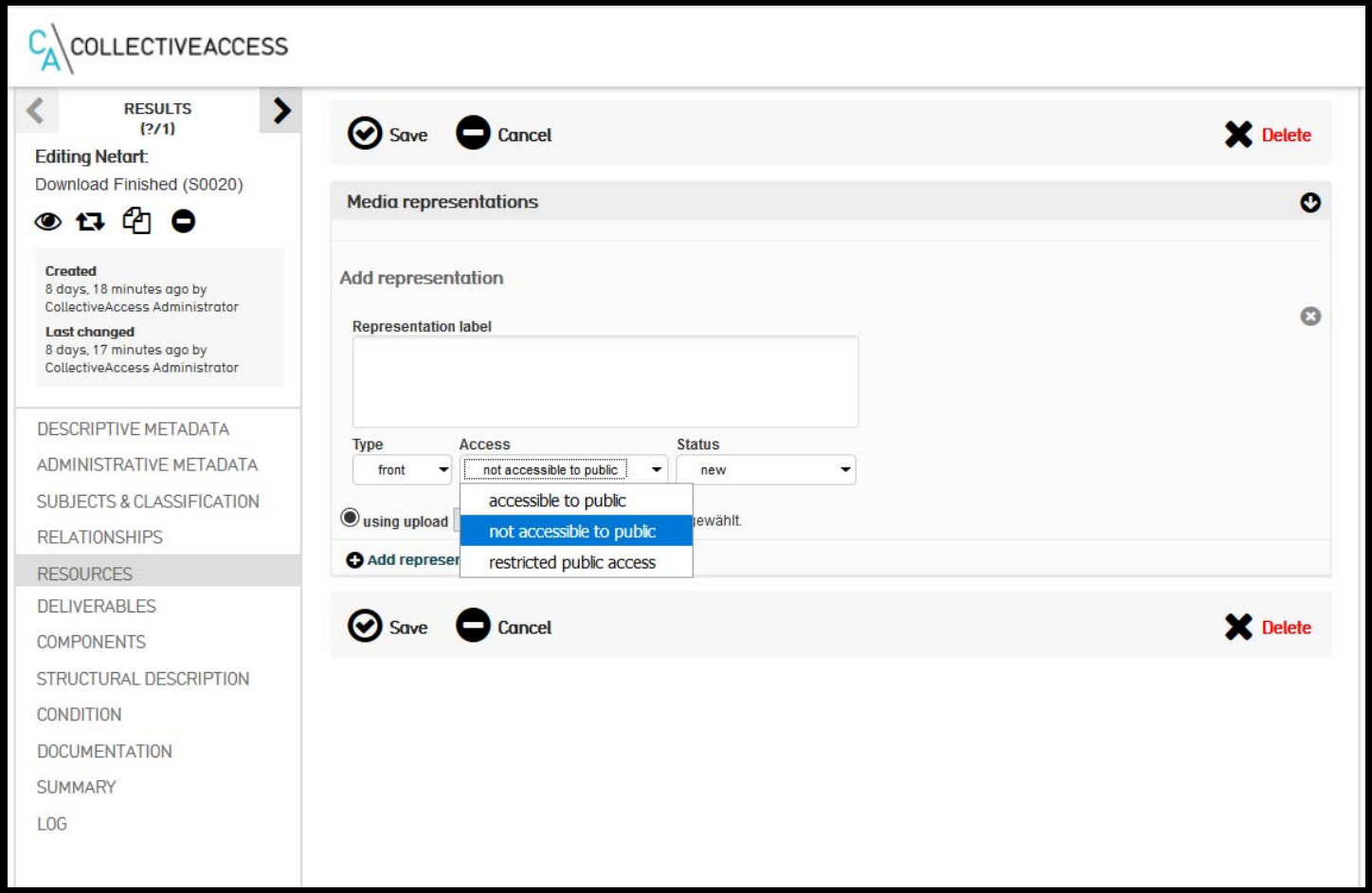
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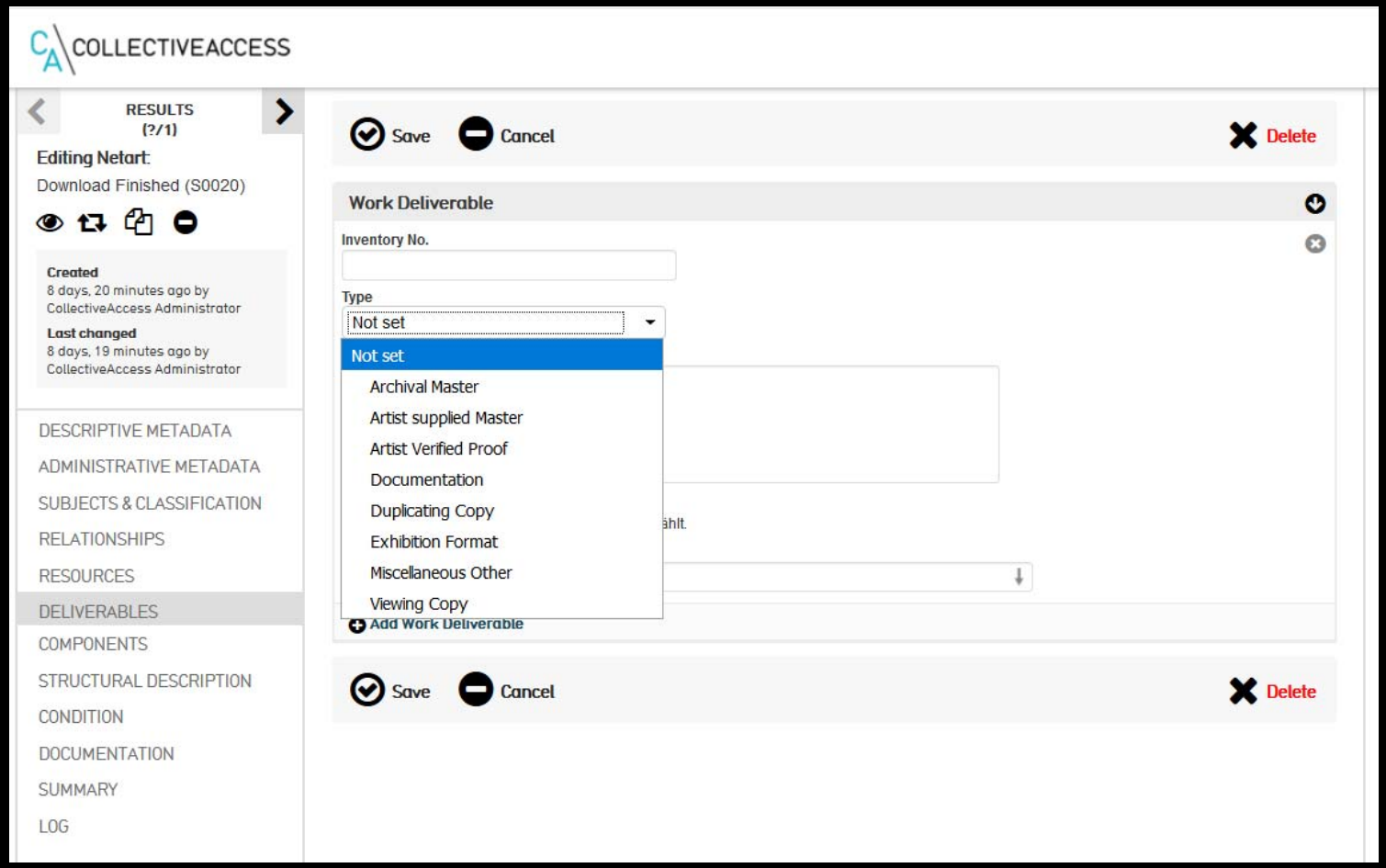
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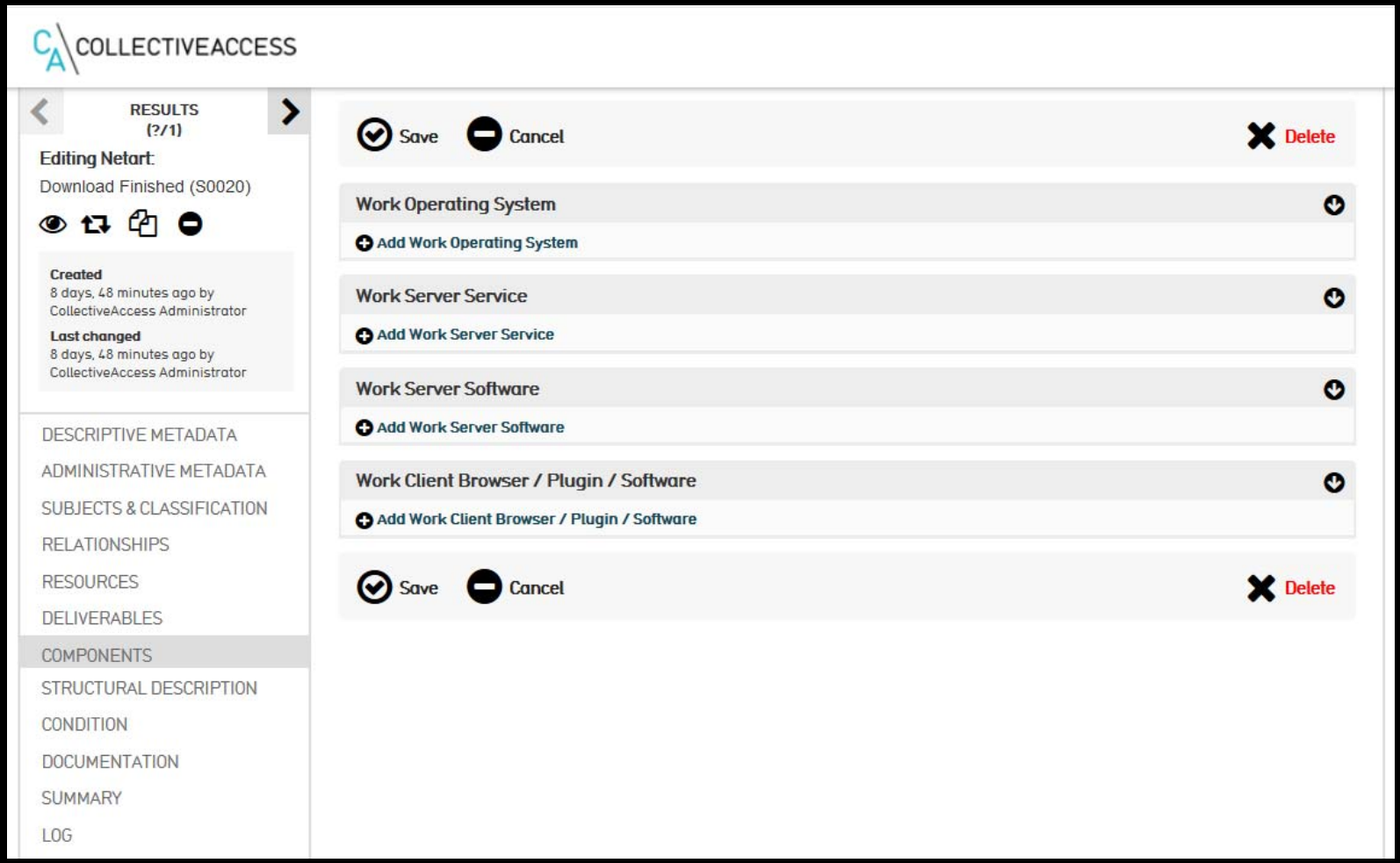
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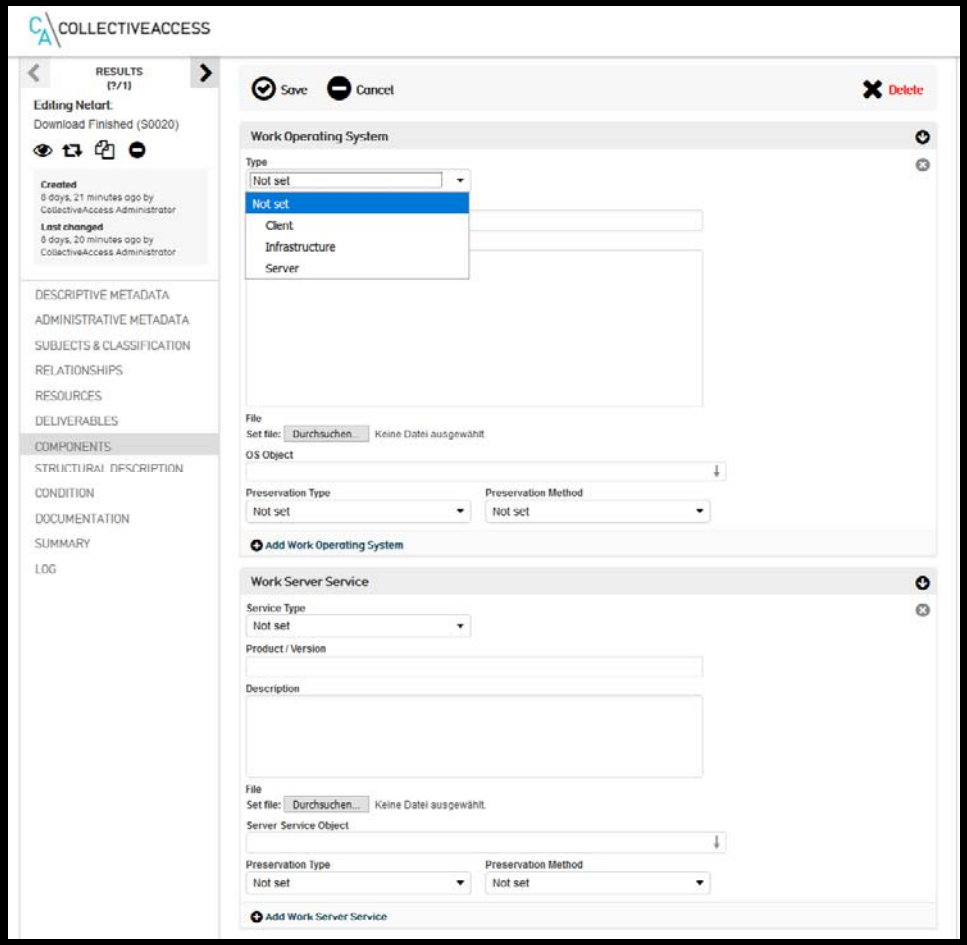
Cancel
Delete


COLLECTIVEACCESS
RESULTS (?/1)
Editing Netart:
Download Finished (S0020)
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8 days, 20 minutes ago by CollectiveAccess Administrator
DESCRIPTIVE METADATA
ADMINISTRATIVE METADATA
SUBJECTS & CLASSIFICATION
RELATIONSHIPS
RESOURCES
DELIVERABLES
COMPONENTS
STRUCTURAL DESCRIPTION
CONDITION
DOCUMENTATION
SUMMARY
LOG
Save
Cancel
Delete
Work Operating System
Type
Not set
Not set
Client
Infrastructure
Server
File
Set file:
Durchsuchen...
Keine Datei ausgewählt.
OS Object
Preservation Type
Not set
Preservation Method
Not set
Add Work Operating System
Work Server Service
Service Type
Not set
Product / Version
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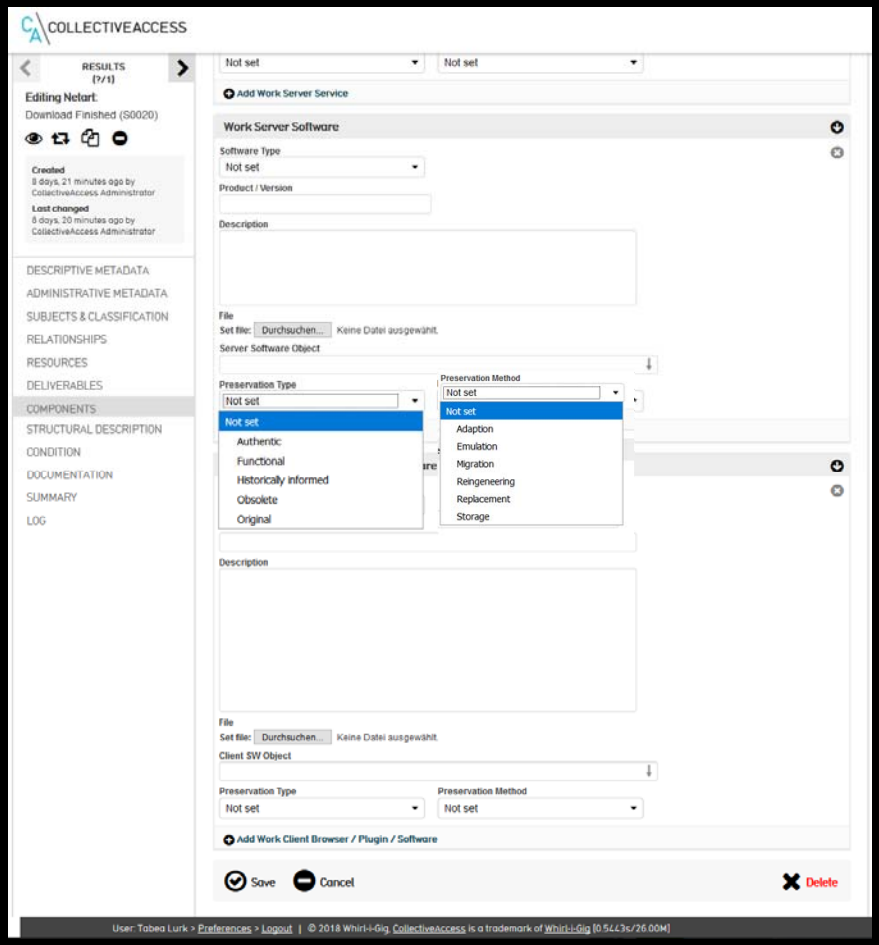
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DESCRIPTIVE METADATA
ADMINISTRATIVE METADATA
SUBJECTS & CLASSIFICATION
RELATIONSHIPS
RESOURCES
DELIVERABLES
COMPONENTS
STRUCTURAL DESCRIPTION
CONDITION
DOCUMENTATION
SUMMARY
LOG
Not set
Not set
Add Work Server Service
Work Server Software
Software Type
Not set
Product / Version
Description
File
Set file:
Durchsuchen...
Keine Datei ausgewählt.
Server Software Object
Preservation Type
Not set
Not set
Authentic
Functional
Historically informed
Obsolete
Original
Preservation Method
Not set
Not set
Adaption
Emulation
Migration
Reingeneering
Replacement
Storage
Description
File
Set file:
Durchsuchen...
Keine Datei ausgewählt.
Client SW Object
Preservation Type
Not set
Preservation Method
Not set
Add Work Client Browser / Plugin / Software
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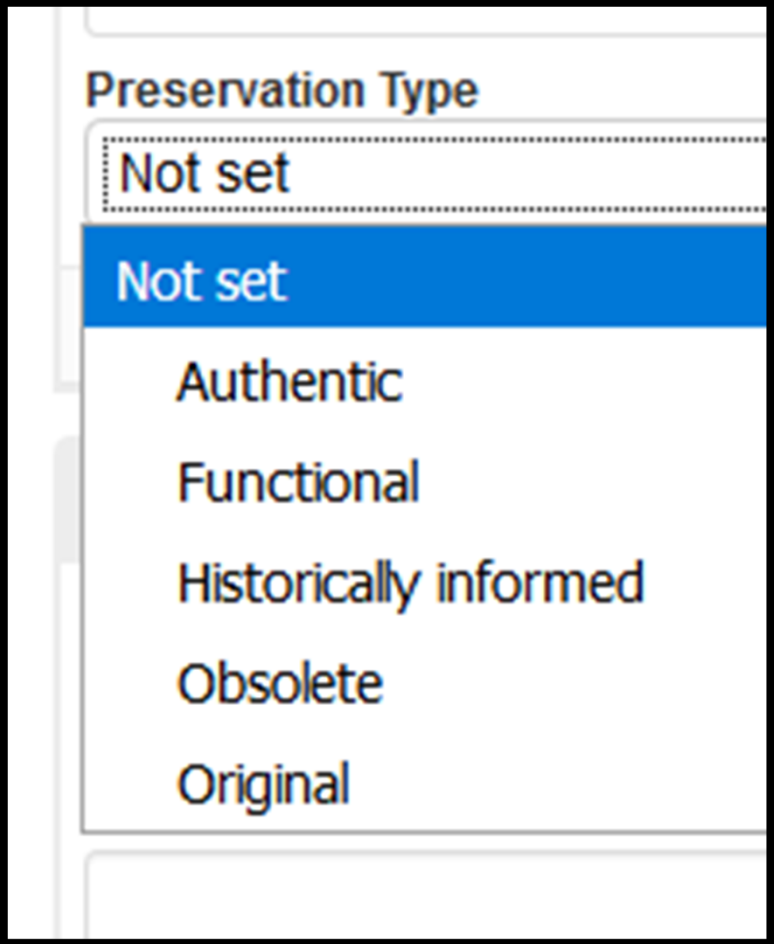
Cancel
Delete
User: Tabea Lurk > Preferences > Logout | © 2018 Whirl-i-Gig. CollectiveAccess is a trademark of Whirl-i-Gig [0.5443s/26.00M]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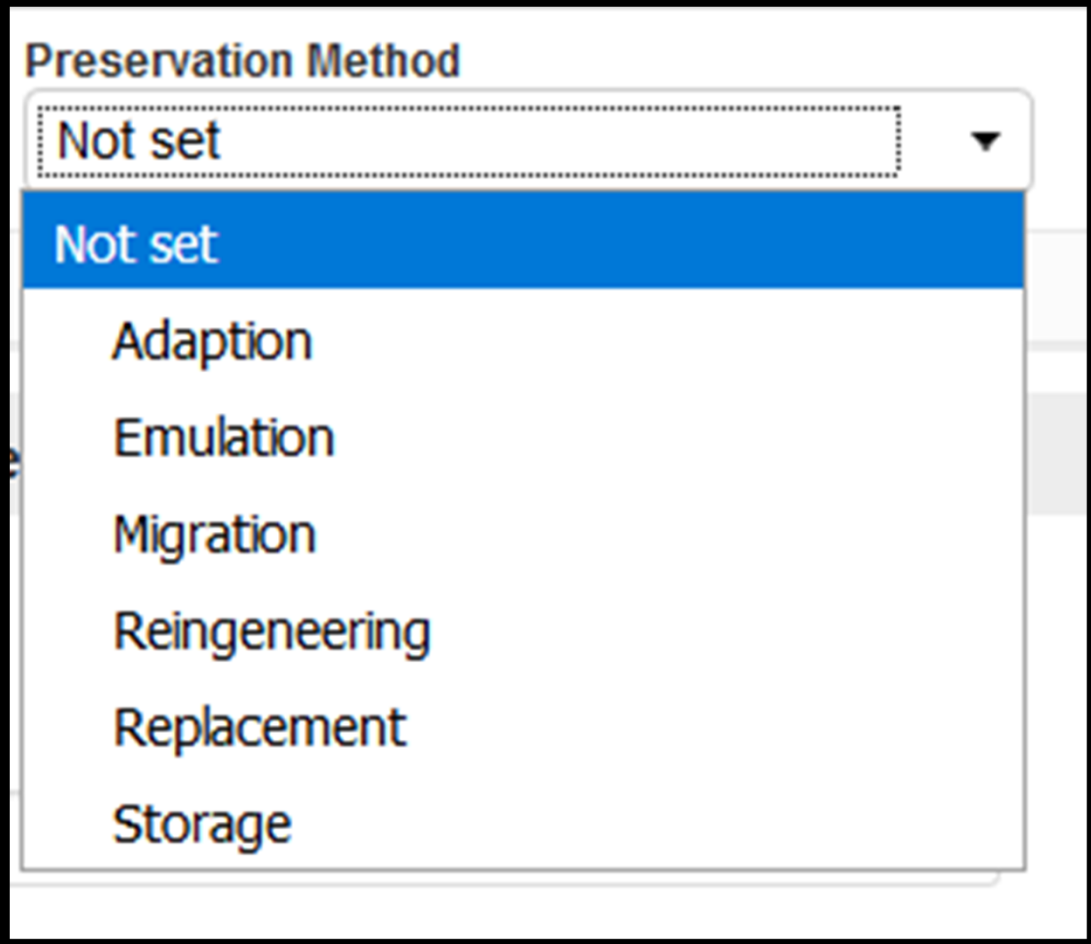
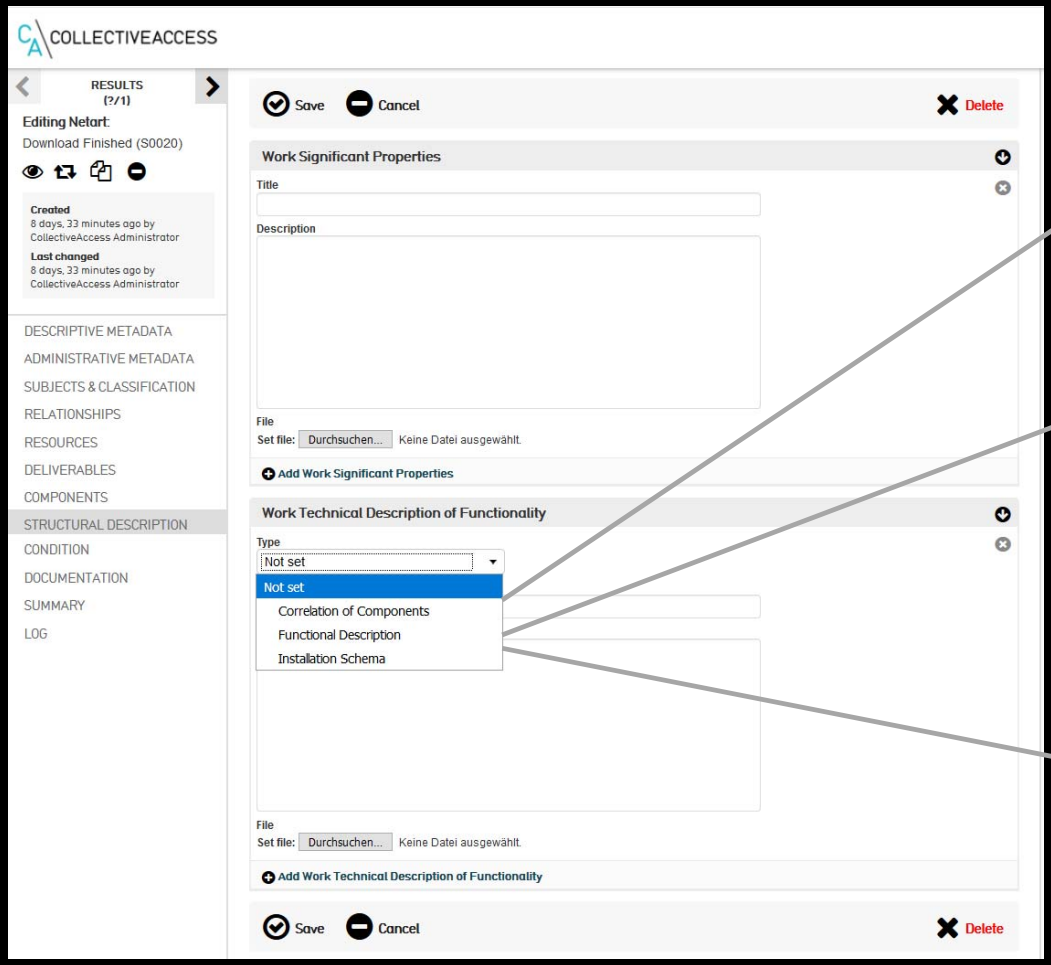
Authentic
Functional
Historically informed
Obsolete
Original


Preservation Method
Not set
Not set
Adaption
Emulation
Migration
Reingeneering
Replacement
Storage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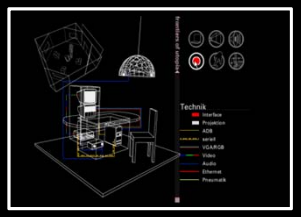
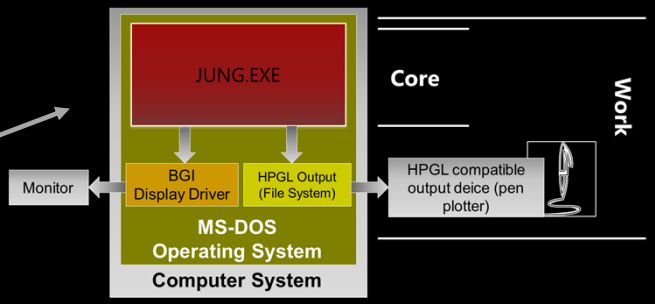
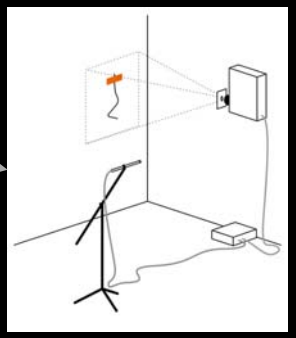
DELIVERABLES
COMPONENTS
STRUCTURAL DESCRIPTION
CONDITION
DOCUMENTATION
SUMMARY
LOG
Save
Cancel
Delete
Work Significant Properties
Title
Description
File
Set file:
Durchsuchen...
Keine Datei ausgewählt.
Add Work Significant Properties
Work Technical Description of Functionality
Type
Not set
Not set
Correlation of Components
Functional Description
Installation Schema
File
Set file:
Durchsuchen...
Keine Datei ausgewählt.
Add Work Technical Description of Functionality
Save
Cancel
Delete

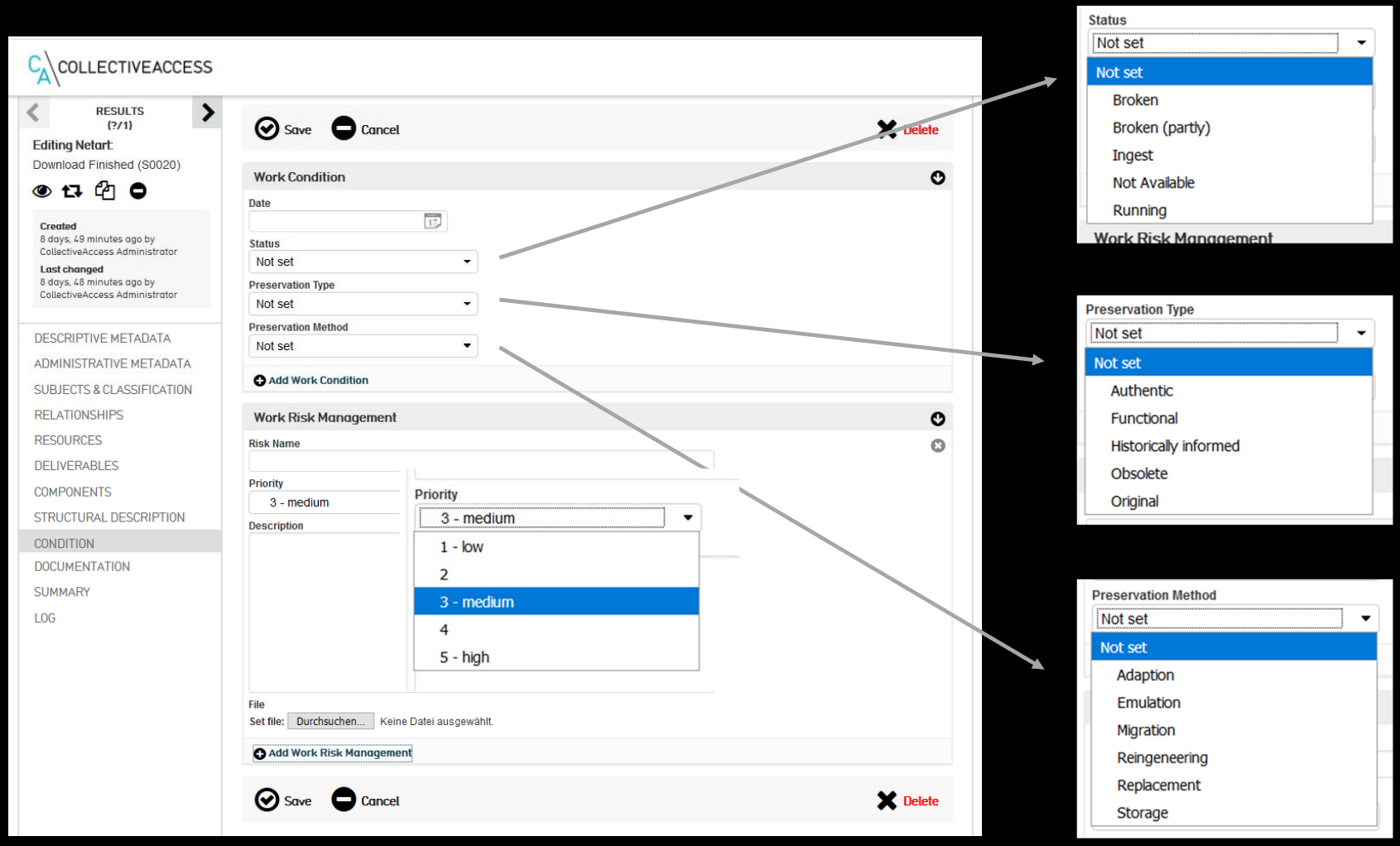



JUNG.EXE
Core
Work
Monitor
BGI Display Driver
HPGL Output (File System)
HPGL compatible output deice (pen plotter)
MS-DOS Operating System
Computer System



Folie 104

LT1 Lurk Tabea; 16.05.2018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SUBJECTS & CLASSIFICATION
RELATIONSHIPS
RESOURCES
DELIVERABLES
COMPONENTS
STRUCTURAL DESCRIPTION
CONDITION
DOCUMENTATION
SUMMARY
LOG
Save
Cancel
Delete
Work Condition
Date
Status
Not set
Preservation Type
Not set
Preservation Method
Not set
Add Work Condition
Work Risk Management
Risk Name
Priority
3 - medium
Description
Priority
3 - medium
1 - low
2
3 - medium
4
5 - high
File
Set file:
Durchsuchen...
Keine Datei ausgewählt.
Add Work Risk Management
Save
Cancel
Delete

Status
Not set
Not set
Broken
Broken (partly)
Ingest
Not Available
Running
Work Risk Management

Preservation Type
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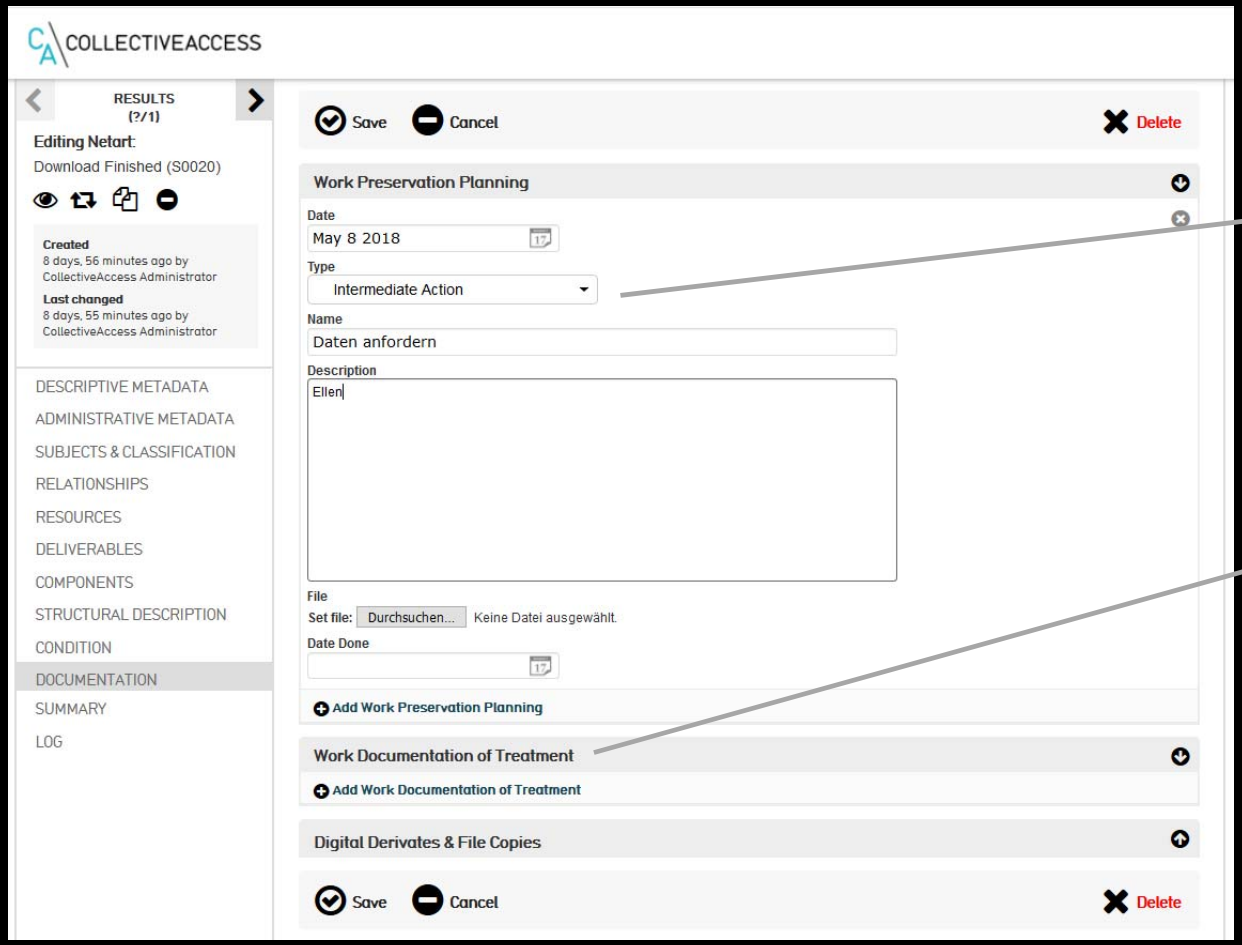
Reingeneering
Replacement
Storage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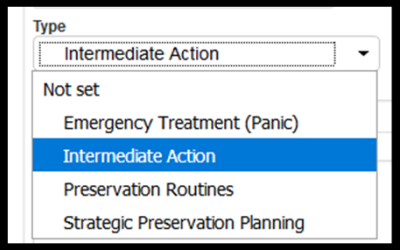
SUBJECTS & CLASSIFICATION
RELATIONSHIPS
RESOURCES
DELIVERABLES
COMPONENTS
STRUCTURAL DESCRIPTION
CONDITION
DOCUMENTATION
SUMMARY
LOG
Save
Cancel
Delete
Work Preservation Planning
Date
May 8 2018
Type
Intermediate Action
Name
Daten anfordern
Description
Ellen
File
Set file:
Durchsuchen...
Keine Datei ausgewählt.
Date Done
Add Work Preservation Planning
Work Documentation of Treatment
Add Work Documentation of Treatment
Digital Derivates & File Copies
Save
Cancel
Delete


Type
Intermediate Action
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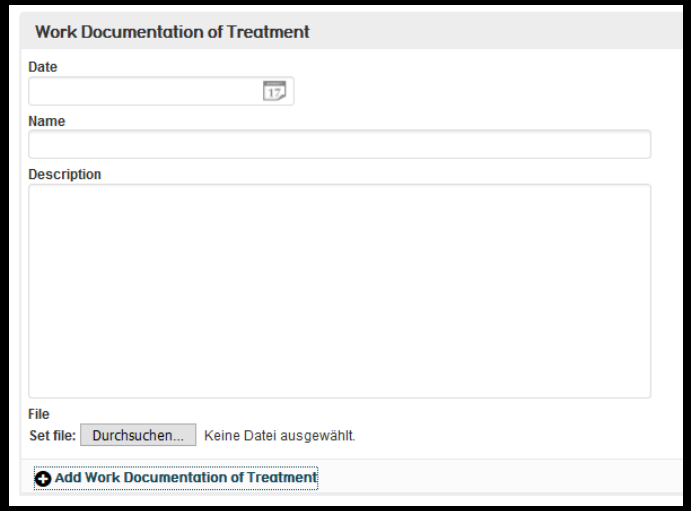
Emergency Treatment (Panic)
Intermediate Action
Preservation Routines
Strategic Preservation Planning


Work Documentation of Treatment
Date
Name
Description
File
Set file:
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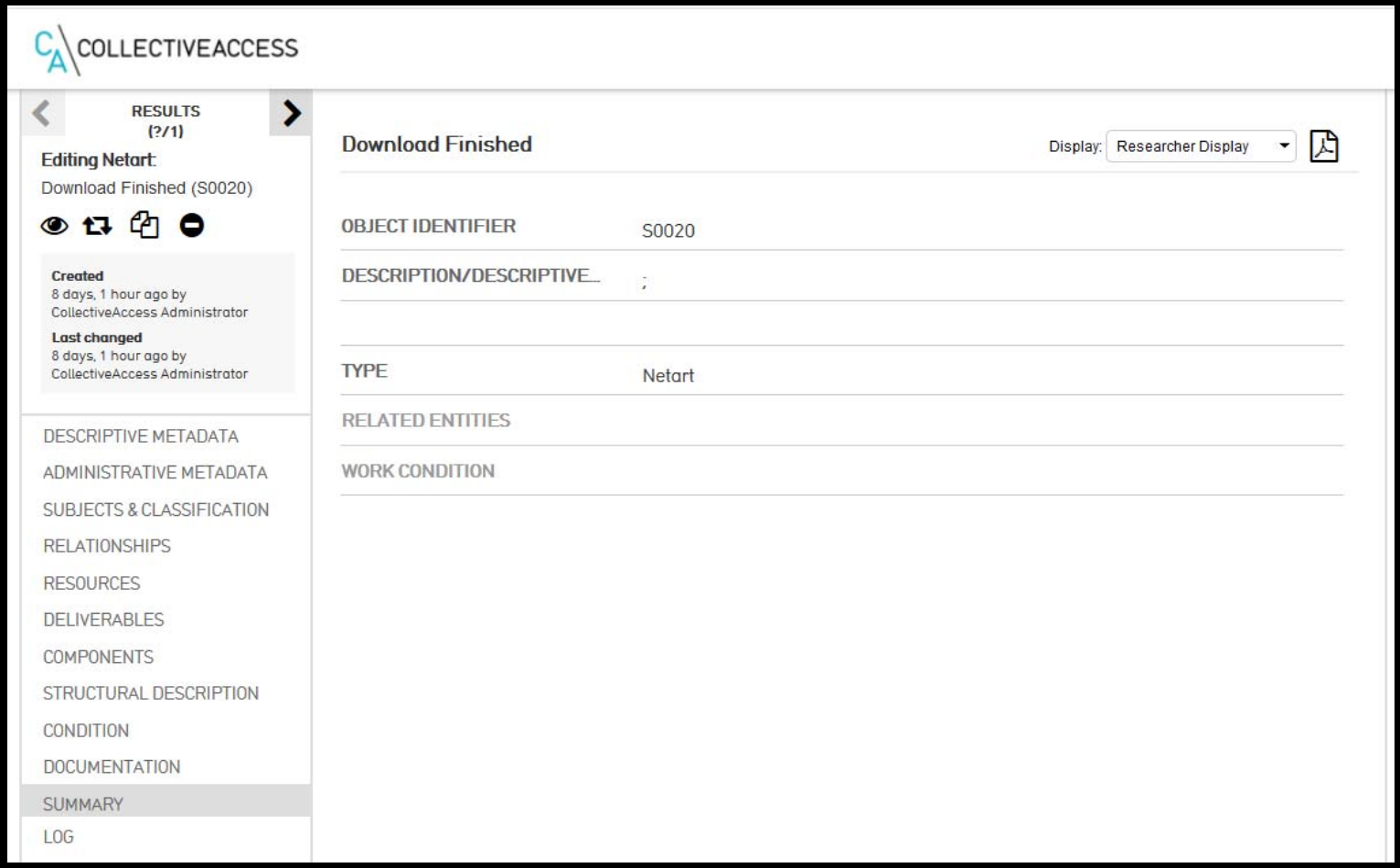
Keine Datei ausgewählt.
Add Work Documentation of Treatment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CollectiveAccess Administrator
DESCRIPTIVE METADATA
ADMINISTRATIVE METADATA
SUBJECTS & CLASSIFICATION
RELATIONSHIPS
RESOURCES
DELIVERABLES
COMPONENTS
STRUCTURAL DESCRIPTION
CONDITION
DOCUMENTATION
SUMMARY
LOG
Download Finished
Display:
Researcher Display
OBJECT IDENTIFIER
S0020
DESCRIPTION/DESCRIPTIVE_
;
TYPE
Netart
RELATED ENTITIES
WORK CONDITION

IV: Case Studies

Practice based approaches

Policies – Archival Appraisal – Sustainability & Accessibility

Variable Media Approach

Behaviors

- Contained
- Installed
- Performed
- Interactive
- Reproduced
- Interchangeable
- Encoded
- Networked

Strategies

- Storage
- Emulation
- Migration
- Re-Interpretation

Additional term

- Encapsulation; Virtualization
- Cloning
- Legacy Approaches – e.g. re-programming

Encapsulation Approach

- Emulation
- Virtualization
- Containers

Eigenwelt der Apparatewelt Reloaded.

The Net Edition

to form an image that "looks good" was problematic in DV #0. The most interesting images were found from sound sources which were harmonically related to the vertical field rate (60 HZ) and/or the horizontal rate (15,750 KHZ), frequencies not common to audio synthesizers. The search for dedicated sources of video patterns, and a grant from the National Endowment for the Arts in 1971 evolved into the Direct Video Instrument One (DV #1).

The central element of DV #1 to generate the "direct video" image was called by Beck a "voltage to position converter". The converter was loosely based upon a "wipe generator" of a conventional video switcher. The wipe generator consists of a horizontal and vertical locked ramp generator locked to the horizontal and vertical sync. The ramps are compared against "wipe voltages" from knobs to determine the size and position of a switching signal that appears to "wipe" one image over another. The wipe circuitry was modified, replacing the knobs with voltage control of its operation. An input voltage changes the size and/or position of the waveforms triggered by the comparison point along the horizontal or vertical axis. DV #1 modularized this converter, then added an edge extracting "Outliner" that was wired to binary logic gates. The combined signals were patched into multiple color voltages summed together to feed an RGB to NTSC Color Encoder. The use of the NTSC encoder replaced "driving the guns" of the CRT in DV#0, and enabled the results to be recorded on video tape. DV #1 was constructed in a rack mount chassis with two rows of modules and patch cables formed from 1/8" miniphono plug cables. The modules include:

1) Two dual axis joystick controls

2) A Horizontal and Vertical Ramp generator

3) A H or V phase-locked voltage controlled oscillator generating a triangle and square wave output. Non-linear waveshaping was later added.

4) Eight Voltage to Position Converters - switch selected on H or V, to generate rectangular pulses. These pulses are controlled in position and width under voltage control. Output of these modules are gated together in the binary "geometric region processor".

5) An array of binary functions called an "octal geometric region processor." A collection of eight digital functions of two signals: A and B, A or B, A EXOR B, are used to combine the rectangular pulses formed by the Voltage to Position Converter modules.

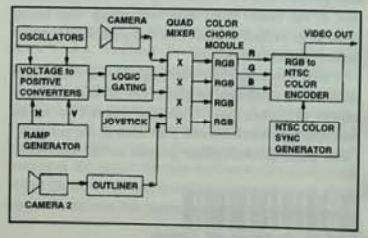
6) A Video Outliner called a "geometric unit generator" generates lines and points. The outliner has a horizontal edge extractor formed through delay of the video signal, and "EXOR-ed" with itself.

The extracted left and right edges is selected to pick off the leading or trailing edges of the image. These horizontally derived edges trigger a 1-8 line "monostable" to form a rough approximation of vertical edge.

7) A Dual Video Processor - with gain and a "threshold control", to "core" out, and truncate video signals below a certain level. The processor can alternately be used as a level converter to translate audio signals to DV#1 levels. This concession allows camera images to enter the direct video data path.

8) One Quad Mixer module - with 11 input patch connectors. Four front panel thumbwheel switches assign the patched signals from the pattern generators to one of the four color channels labeled A,B,C and D. Each of the four channels has a "gate" input to "turn-to-black" or turn off the signal with a video speed control voltage. Switch #0 is connected to a flat color field, switch #9 and #10 are hard-wired for the two external camera inputs of the Dual Processor. Each of the four channels has a low pass filter to smear the image, called a "texture generator" and can be set to either a horizontal or vertical time constant. Each of the four outputs drive a master level control which wires over to the Color Chord modules.

9) Four Color Chord modules - These modules superimpose the Quad Mixer output into triplets of red, green and blue levels which drive amplifiers with non-inverting and inverting inputs. Each module is controlled by its own set of six knobs, the superposition of the signals appearing as "color



chords". Three knobs are assigned to the non-inverting Red, Green and Blue amplifiers, and three other knobs to the inverting or "negative" side of these differential output amplifiers. The amplifier outputs are DC restored then passed along for final output to the RGB to NTSC Encoder. A 3M NTSC color encoder and Telemation NTSC color sync generator develops the timing and final video output for DV #1. A simultaneous monochrome and color video output are available.

VIDEO WEAVER

The Video Weaver is a digital pattern generator involving a string of counters and a Random Access Memory (RAM) to hold and later retrieve a stored pattern. It can be viewed as an electronic loom, having a vertical warp and a horizontal weft. The pattern is programmed into the memory then "wover onto the screen by a set of phase shifting counte that slide and shift their count sequence in tim the video raster. A cursor is available to write i pattern, while various phasing and counter tion parameters are used to offset the s order of the resulting video pattern. It diff strict frame buffer design in that the co read the memory are not locked into a ning order, but drift and wrap-aroun progresses.

The 1K by 1 bit static RAM patterns that are entered in an or ...n-ized sequence, with data locatio... by a "write cursor". The cursor is a P... ...ss-hair" that is locked horizontally and ...y, with a pushbutton that enables the ent... data. Timing, sync and the output colorizer were borrowed from the DV#1. The cursor timing was pulled from the Voltage-to-Position-Converter, and adjusted with a joystick. Later design of a digital cursor allowed for stable, and repeatable positioning.

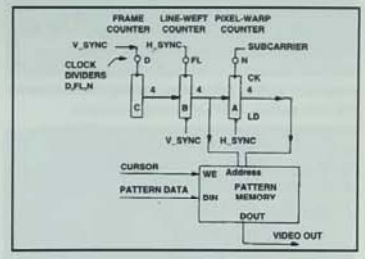
A set of three "cascaded" 4 bit counters are arranged so that a first counter (C) feeds a second (B), which feeds a third (A). The end counter (A) is clocked at the subcarrier rate and loaded from the second counter (B) at each horizontal sync pulse. The second counter advances at the horizontal rate and is loaded from the first counter (C) every vertical interval. Each of the three counters has its clock

INFO frame 10559 to 11299

input routed through a clock d... ...he output of these two end counte... ...orm an 8 bit address to access t... ...n memory. The front counter c... ...e count and controls the r... ...ur banks of patterns are ...emory. This sequence c... ...ers causes a pattern c... ...he use of the subcarr... ...erates a staggering lin... ...o the image.

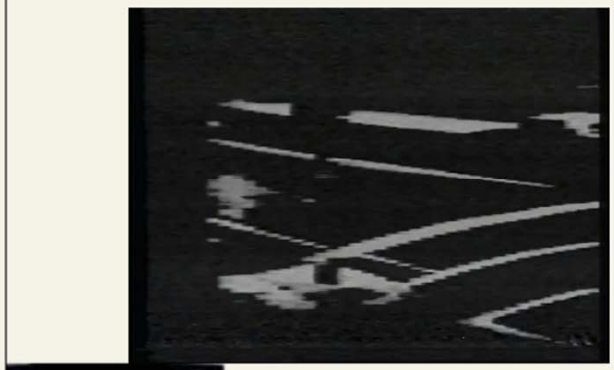
T... ...along with selected me... ...bined and converted ir... ...o signal in the DV#1. ...d Color Chord modules. ...an image source for video ... while his experiments in ...isplay formed the basis for his ...video games. —J.S.

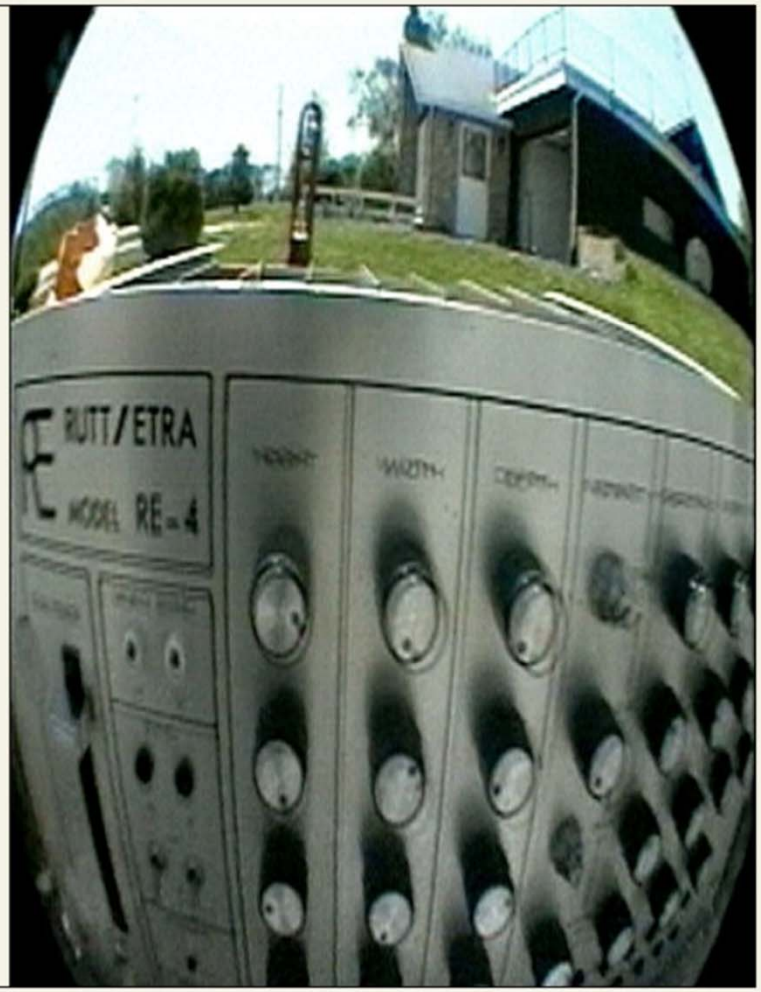
...O WEAVER has been "reincarnated" ...ecially for the Ars Electronica "Pioneers of ...ic Art" exhibition. The reincarnation im...its the original 1974 digital design within two ... chips that replace the 60 original 7400 series ...L logic chips. The functionality is the same. The ...new Video Weaver implimentation utilizes PLCA chips, programmable logic cell arrays, to include all counters and logic within a single CMOS gate array of 3000 gates. The user control and interaction is via manual switches and patching. (Engineering of the new LCA is by Stephen Beck, with the assistance of Kevin Fischer and Dave Barr. Additional assembly by Bob Vanegas.) —S.B.



NANO 8 frame 6956 to 27354

24556246625131





PIONEERS OF ELECTRONIC ART

EIGENWELT DER APPARATEWELT

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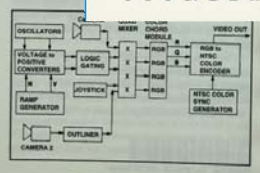
6) A Video generator" ge has a horizo delay of the vi

The extract pick off the le These horizon "monostable" vertical edge.

7) A Dual "threshold co video signals can alternate translate audi sion allows ca data path.

8) One Qua connectors. Fo assign the patc tors to one of t and D. Each of to "turn-to-bla speed control flat color field. the two extern sor. Each of th to smear the in can be set to constant. Each level control w modules.

9) Four Colo superimpose th red, green and with non-inve module is contr superposition

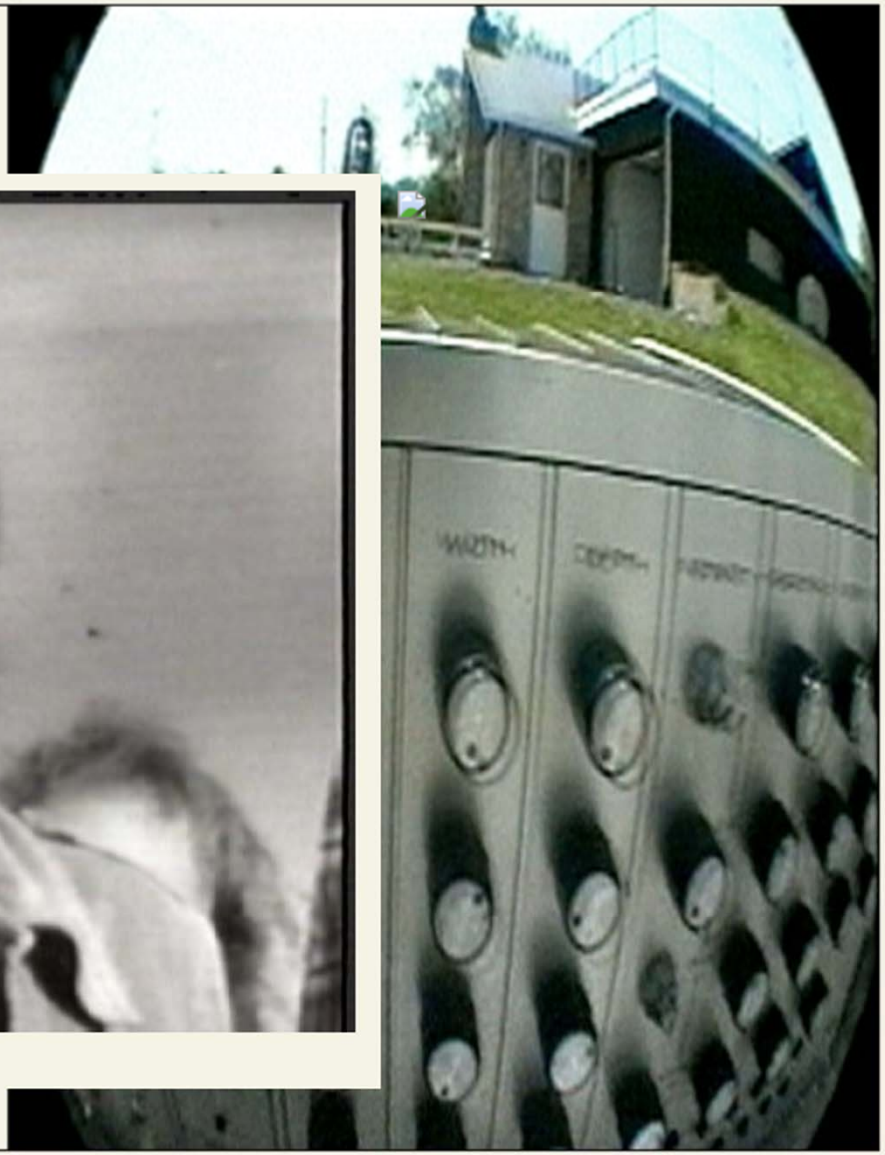


A set of three "cascaded" 4 bit counters are arranged so that a first counter (C) feeds a second (B), which feeds a third (A). The end counter (A) is clocked at the subcarrier rate and loaded from the second counter (B) at each horizontal sync pulse. The second counter advances at the horizontal rate and is loaded from the first counter (C) every vertical interval. Each of the three counters has its clock

2000136136

Frame 136 (1 of 3)

PIONEERS OF ELECTRONIC ART

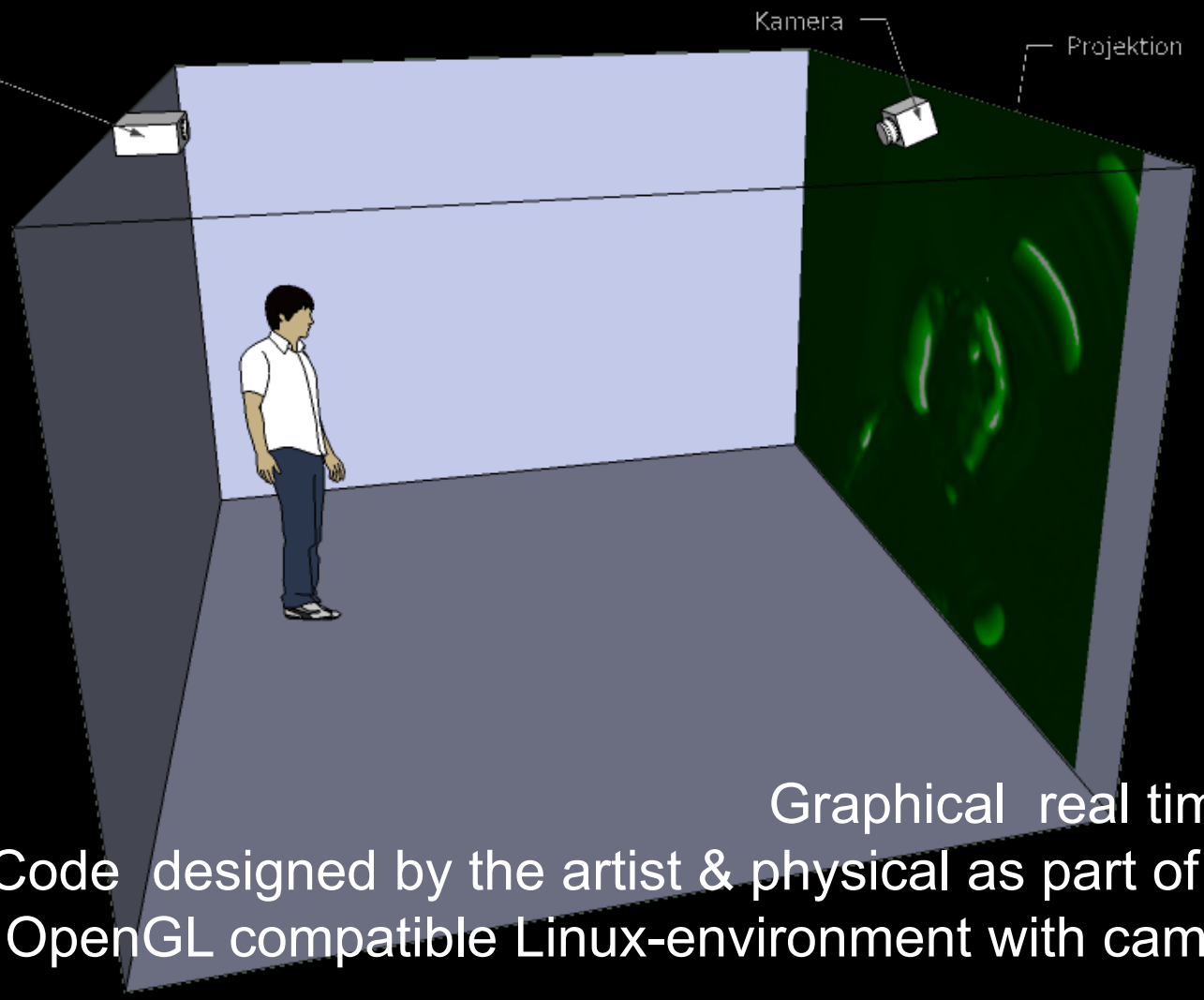


PIONEERS OF ELECTRONIC ART

« Liquid perceptron » (2003-2004)

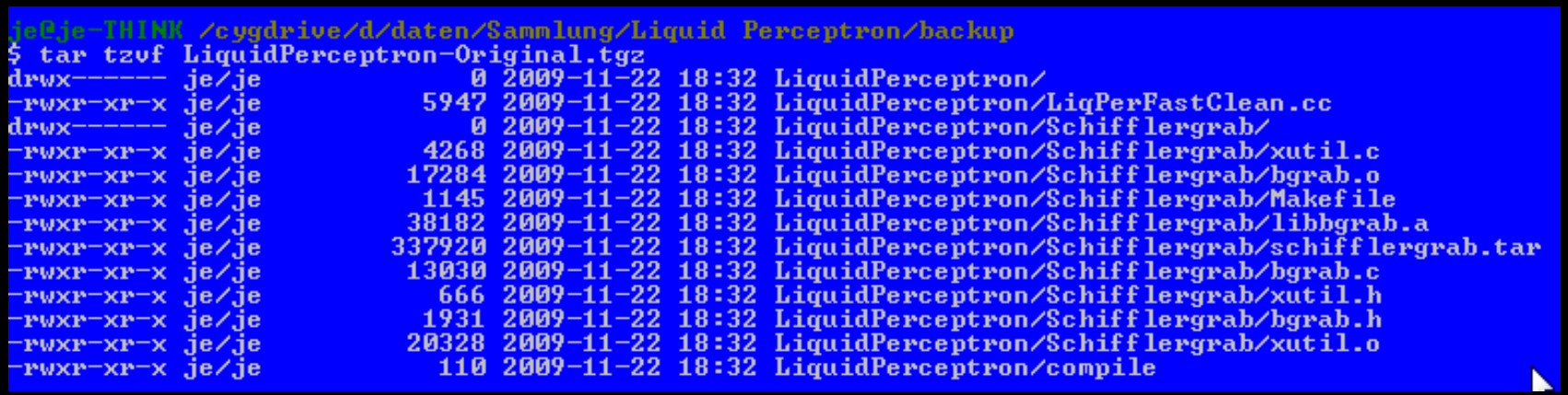
Hans Diebner

Physical Schema



Graphical real time simulation
C(++)-Code designed by the artist & physical as part of his research
OpenGL compatible Linux-environment with camera interface


dx[LENGTH], dy[LENGTH];
int rand();
int srand(int i = 1);
reell function1(reell y1, reell y2){
return parameter[1] + y1*y2 - parameter[3]*y1/(parameter[4]+y1);
}
reell function2(reell y1, reell y2){
return parameter[2] - y1*y2;
}
void DGL()
{
int k=0, l=0;
for(int i = 0; i < LENGTH; i++)
{
if(k>0&&l>0&&k<(WIDTH-1)&&l<(HEIGHT-1))
{
dx[i] = function1(xa[i],ya[i])
+ d[0] * (xa[i+1]
+ xa[i-1]
+ xa[i-WIDTH]
+ xa[i+WIDTH]
- 4.0 * xa[i]);
dy[i] = function2(xa[i],ya[i])
+ d[1] * (ya[i+1]
+ ya[i-1]
+ ya[i-WIDTH]
+ ya[i+WIDTH]
- 4.0 * ya[i]);
}
if(k>0&&k<(WIDTH-1)&&l==0)
{
dx[i] = function1(xa[i],ya[i])
+ d[0] * (xa[i-1]
+ xa[i+1]
+ xa[i+WIDTH]
- 3.0 * xa[i]);
dy[i] = function2(xa[i],ya[i])
+ d[1] * (ya[i-1]
+ ya[i+1]
+ ya[i+WIDTH]
- 3.0 * ya[i]);
}
if(k>0&&k<(WIDTH-1)&&l==(HEIGHT-1))
{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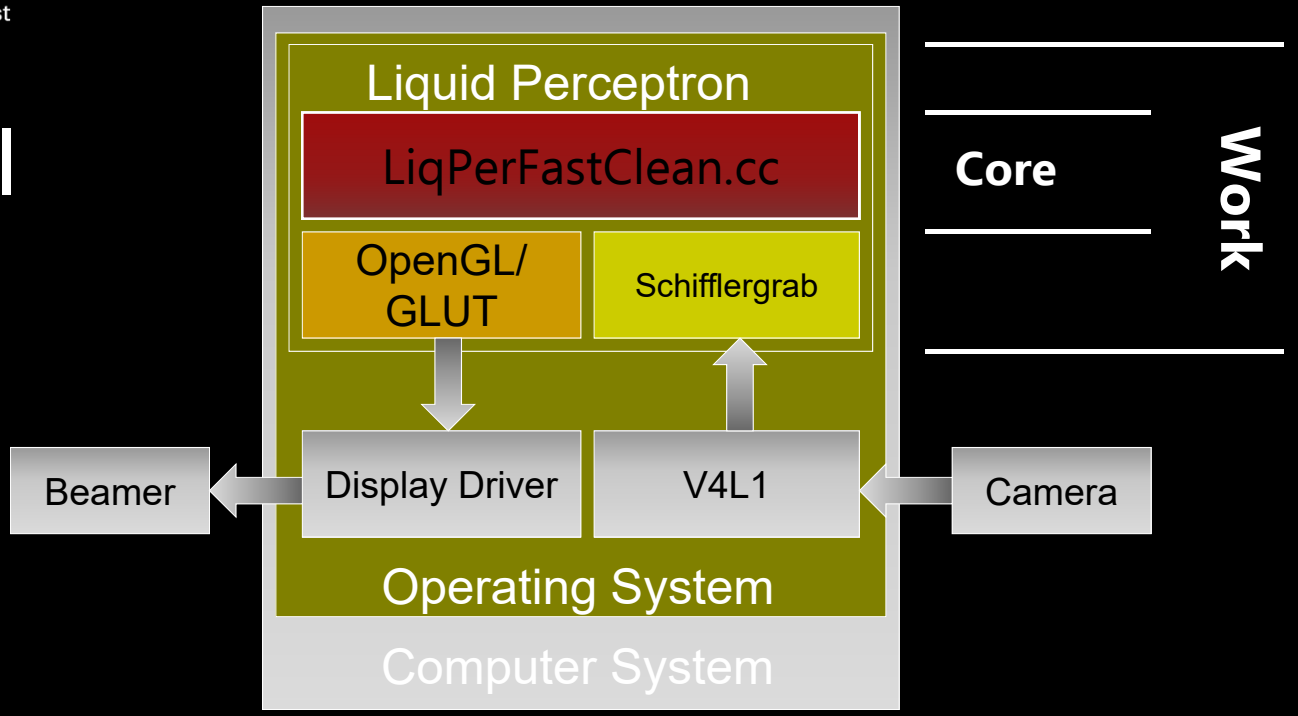
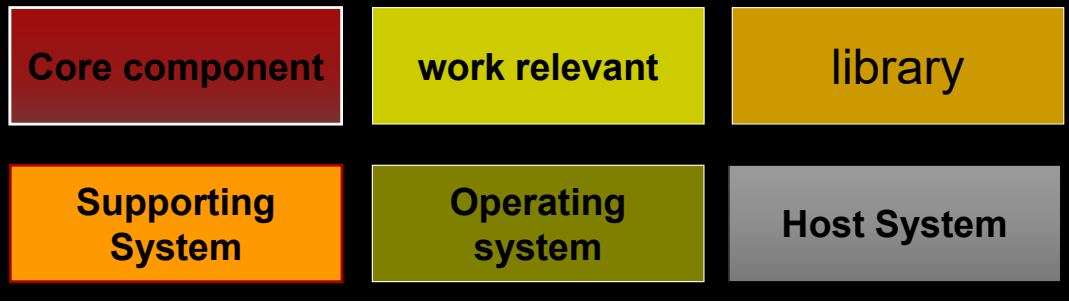
$ tar tzvf LiquidPerceptron-Original.tgz
drwx------ je/je 0 2009-11-22 18:32 LiquidPerceptron/
-rwxr-xr-x je/je 5947 2009-11-22 18:32 LiquidPerceptron/LiqPerFastClean.cc
drwx------ je/je 0 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/
-rwxr-xr-x je/je 4268 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/xutil.c
-rwxr-xr-x je/je 17284 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/bgrab.o
-rwxr-xr-x je/je 1145 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/Makefile
-rwxr-xr-x je/je 38182 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/libbgrab.a
-rwxr-xr-x je/je 337920 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/schifflergrab.tar
-rwxr-xr-x je/je 13030 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/bgrab.c
-rwxr-xr-x je/je 666 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/xutil.h
-rwxr-xr-x je/je 1931 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/bgrab.h
-rwxr-xr-x je/je 20328 2009-11-22 18:32 LiquidPerceptron/Schifflergrab/xutil.o
-rwxr-xr-x je/je 110 2009-11-22 18:32 LiquidPerceptron/compile

Technical Schema





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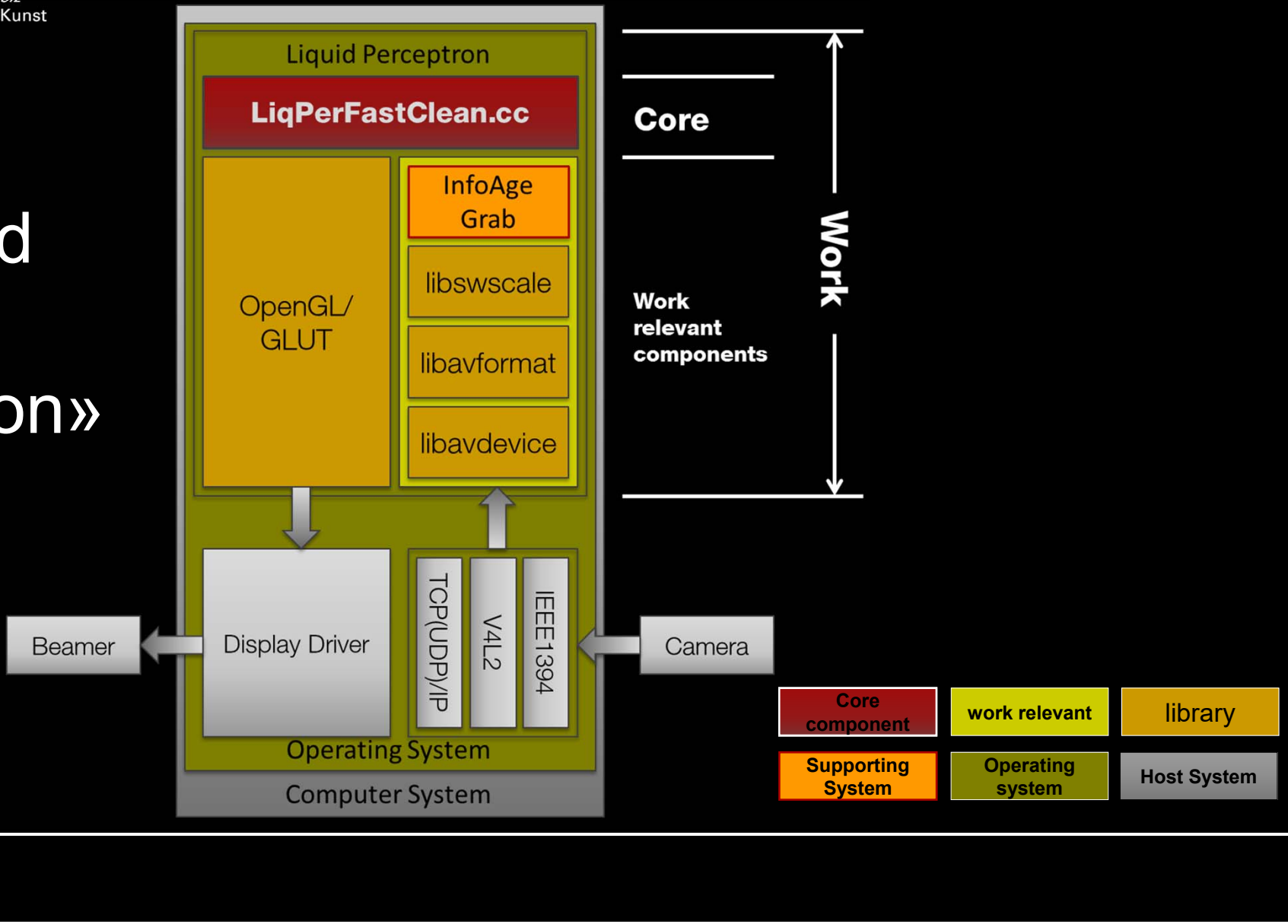
Schema preserved « Liquid Perceptron»



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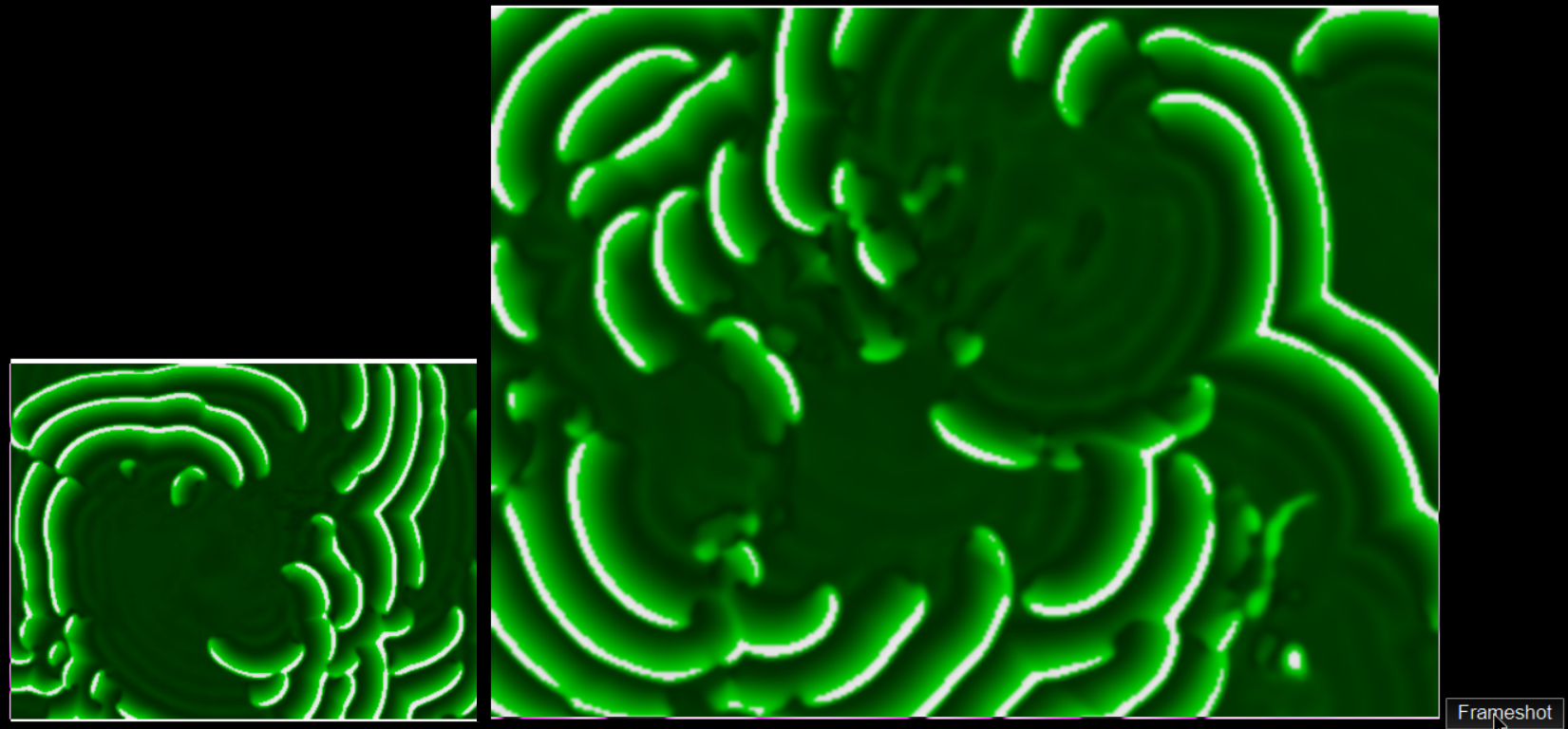
Liquid Perceptron Web Version for Documentation

by Hans Diebner



basic video functions based on the webrtc tutorial by andy smith (http://www.netmagazine.com/tutorials/get-started-webrtc)

```
17. #ifdef ORIGINAL
18.         #define WIDTH   (924/4)
19.         #define HEIGHT  (576/4)
20.         #define LENGTH  (WIDTH*HEIGHT)
21.         #define DEPTH           2
22.         #define FRAMES          2
23.         #define INCBUF(b)       b = (b+1) % FRAMES
24.         #define SUBBUF(b,s)     ((b) + ((s)*(FRAMES-1))) % FRAMES)
25.         #define VPOS(x,y)       (((y)*(WIDTH)+(x)))
26.         #define BPOS(f,x,y)     ((f)*LENGTH + VPOS(x,y))
27.         #define RED(r)          (((float)(r)) / 31.0)
28.         #define GREEN(r)        (((float)(r)) / 63.0)
29.         #define BLUE(r)         (((float)(r)) / 31.0)
30. #else
31.         #define WIDTH   320
32.         #define HEIGHT  240
33.         #define LENGTH  (WIDTH*HEIGHT)
34.         #define DEPTH           3
35.         #define FRAMES          2
36.         #define INCBUF(b)       b = (b+1) % FRAMES
37.         #define SUBBUF(b,s)     ((b) + ((s)*(FRAMES-1))) % FRAMES)
38.         #define VPOS(x,y)       (((y)*(WIDTH)+(x)))
39.         #define BPOS(f,x,y)     ((f)*LENGTH + VPOS(x,y))
40.         #define RED(r)          (((float)(r)) / 255.0)
41.         #define GREEN(r)        (((float)(r)) / 255.0)
42.         #define BLUE(r)         (((float)(r)) / 255.0)
43. #endif
```

V: Instead of a Summary

Funding – Acquisition - Preservation Agencies & Strategies

FAIR Data Principles

To be Findable:

F1. (meta)data are assigned a globally unique and eternally persistent identifier.

F2. data are described with rich metadata.

F3. (meta)data are registered or indexed in a searchable resource.

F4. metadata specify the data identifier.

To be Accessible:

A1 (meta)data are retrievable by their identifier using a standardized communications protocol.

A1.1 the protocol is open, free, and universally implementable.

A1.2 the protocol allows for an authentication and authorization procedure, where necessary.

A2 metadata are accessible, even when the data are no longer available.

To be Interoperable:

I1. (meta)data use a formal, accessible, shared, and broadly applicable language for knowledge representation.

I2. (meta)data use vocabularies that follow FAIR principles.

I3. (meta)data include qualified references to other (meta)data.

To be Re-usable:

R1. meta(data) have a plurality of accurate and relevant attributes.

R1.1. (meta)data are released with a clear and accessible data usage license.

R1.2. (meta)data are associated with their provenance.

R1.3. (meta)data meet domain-relevant community standards.

Questions ???

Thank you very much for your attention!

And the great opportunity to be here

Selected link list inculding articles etc.

Will be updated at:
https://www.zotero.org/groups/2174844/archiving_preservation/items

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