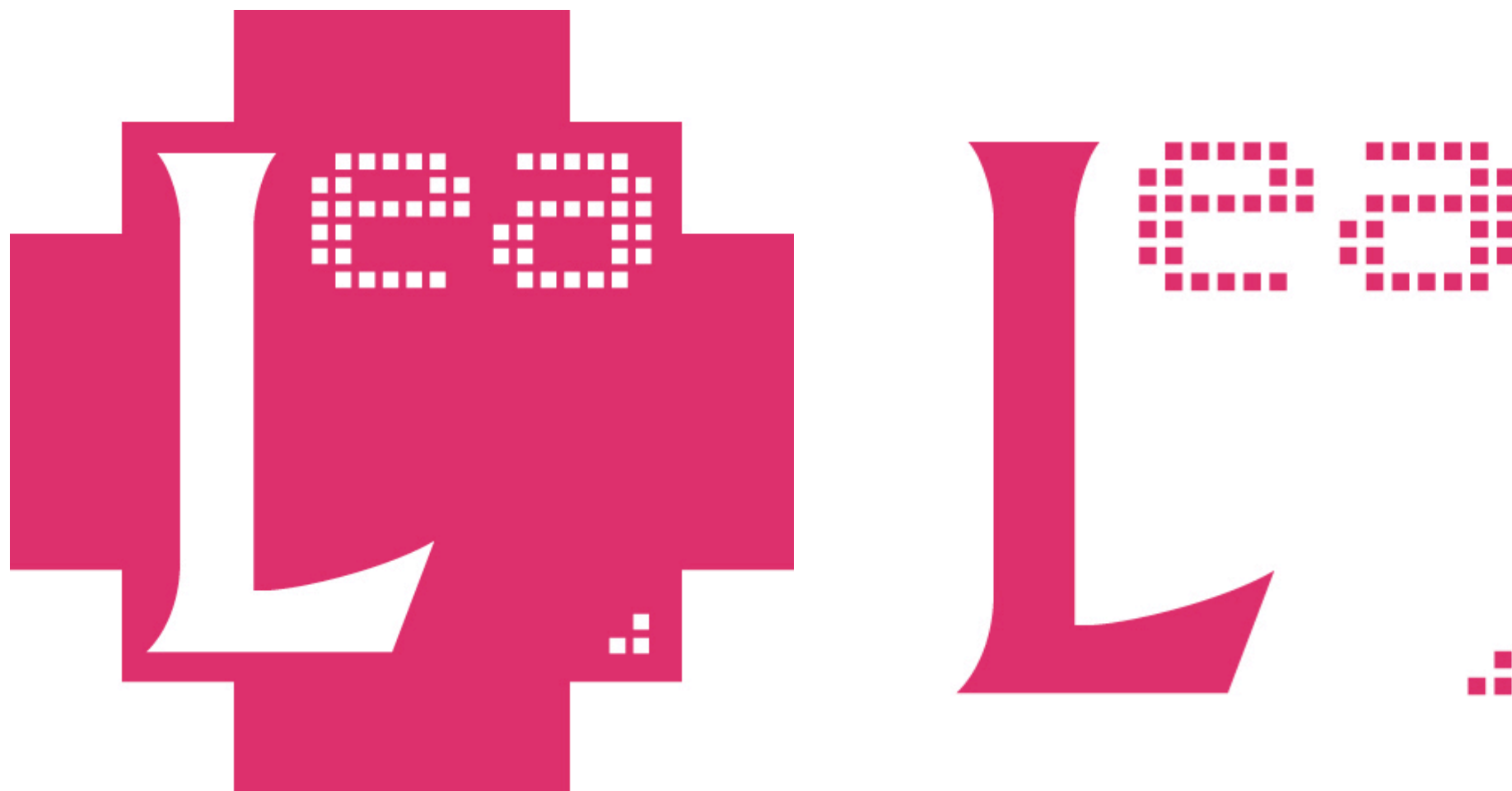




ISEA 2011 ISTANBUL

INFO PARTNERSHIPS CONTACT

<http://www.isea2011istanbul.org>



<http://www.leoalmanac.org>

LEAP^{*P*}

LEAP^{*P*}

Beyond Mummification and Resurrection in Digital Media

Lanfranco Aceti, Visiting Professor Goldsmiths
College, London / Professor Contemporary Art and
Digital Culture, Sabanci University, Istanbul

...preservation, preservation, preservation!

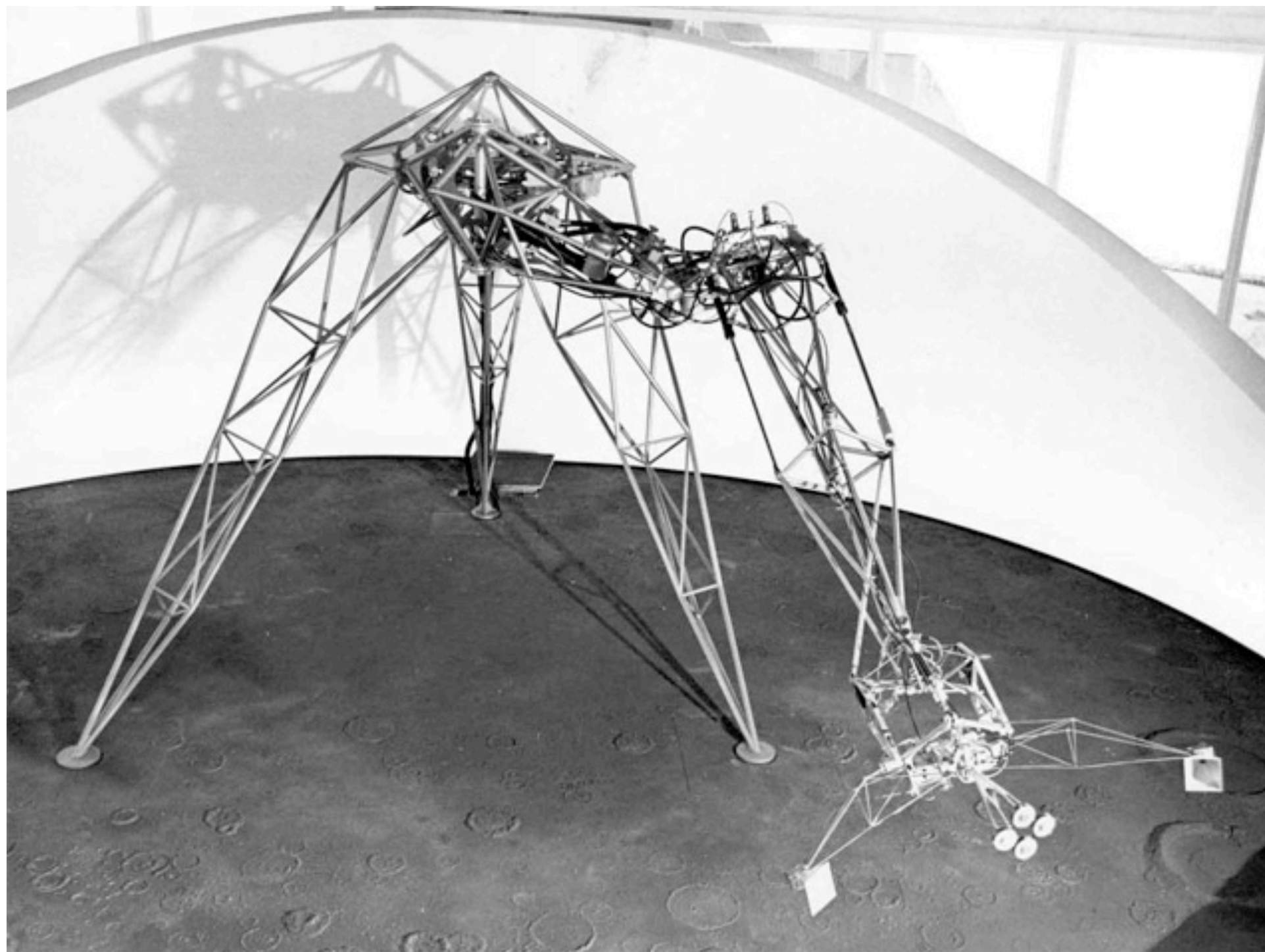
...resurrection, resurrection, resurrection!

The representation becomes **re-**
presentation, re-vive and re-mort as **re-living**
of **remorse**

Bazin

**Cybernetic
organisms
do die.**

The Senster, Edward Ihnatowicz. Press Release for the exhibit Cybernetic Serendipity curated by Jasia Reichardt at the ICA London August 2nd to October 20th, 1968. The Senster was dismantled in 1974.

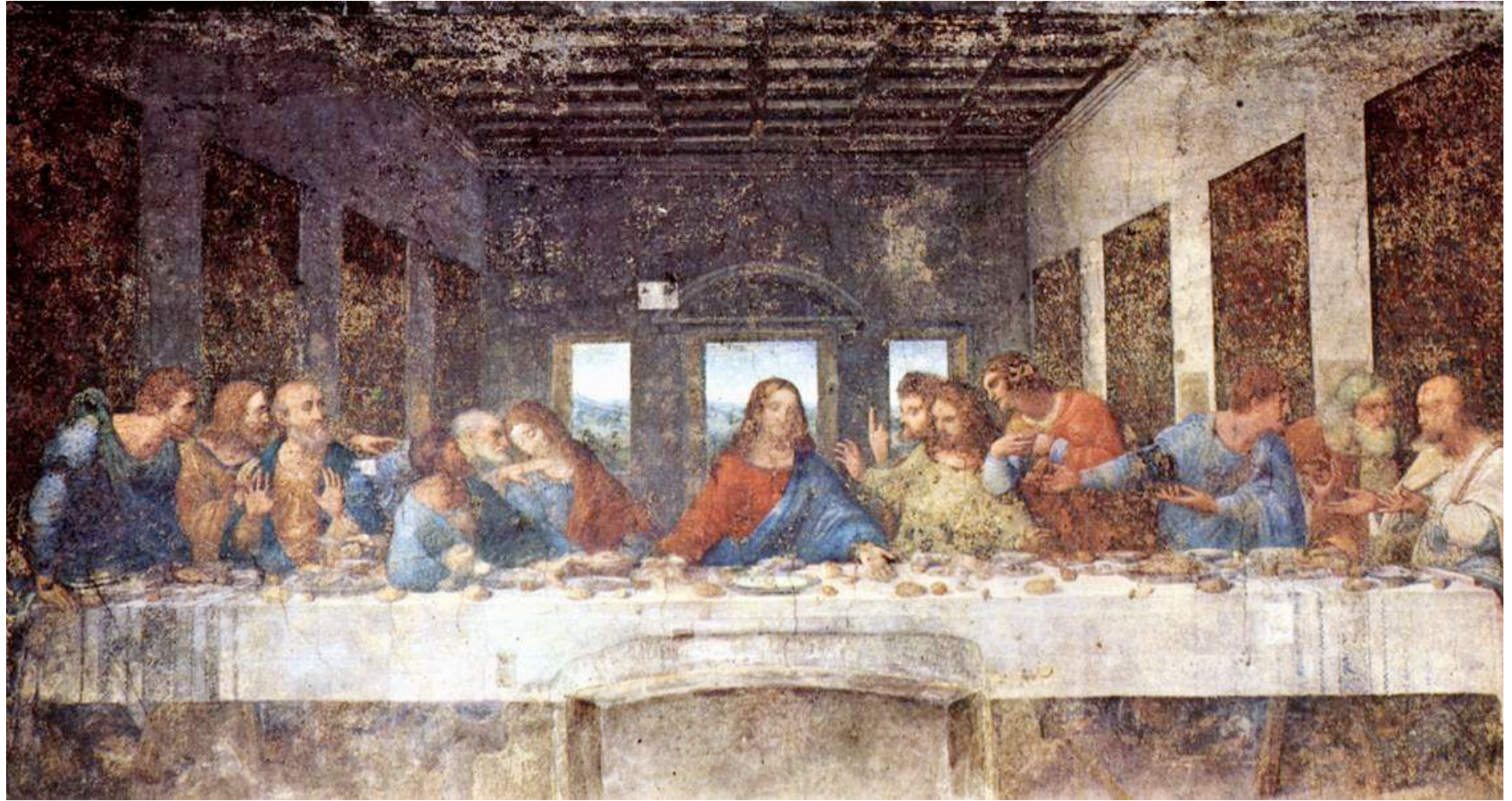




Stuffy...

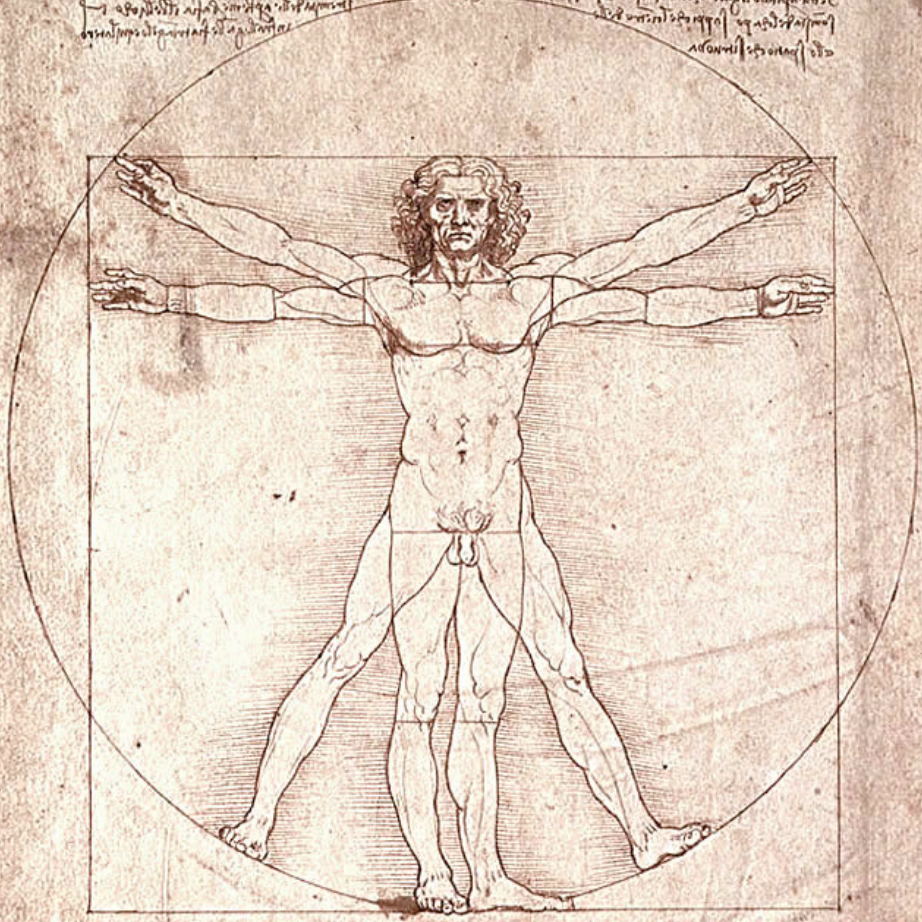


The issues of ephemerality, deterioration and disappearance affect relatively recent artworks, less than 10 years old, that have been based on digital media formats suddenly obsolete, costly to preserve or simply no longer reproducible.



121

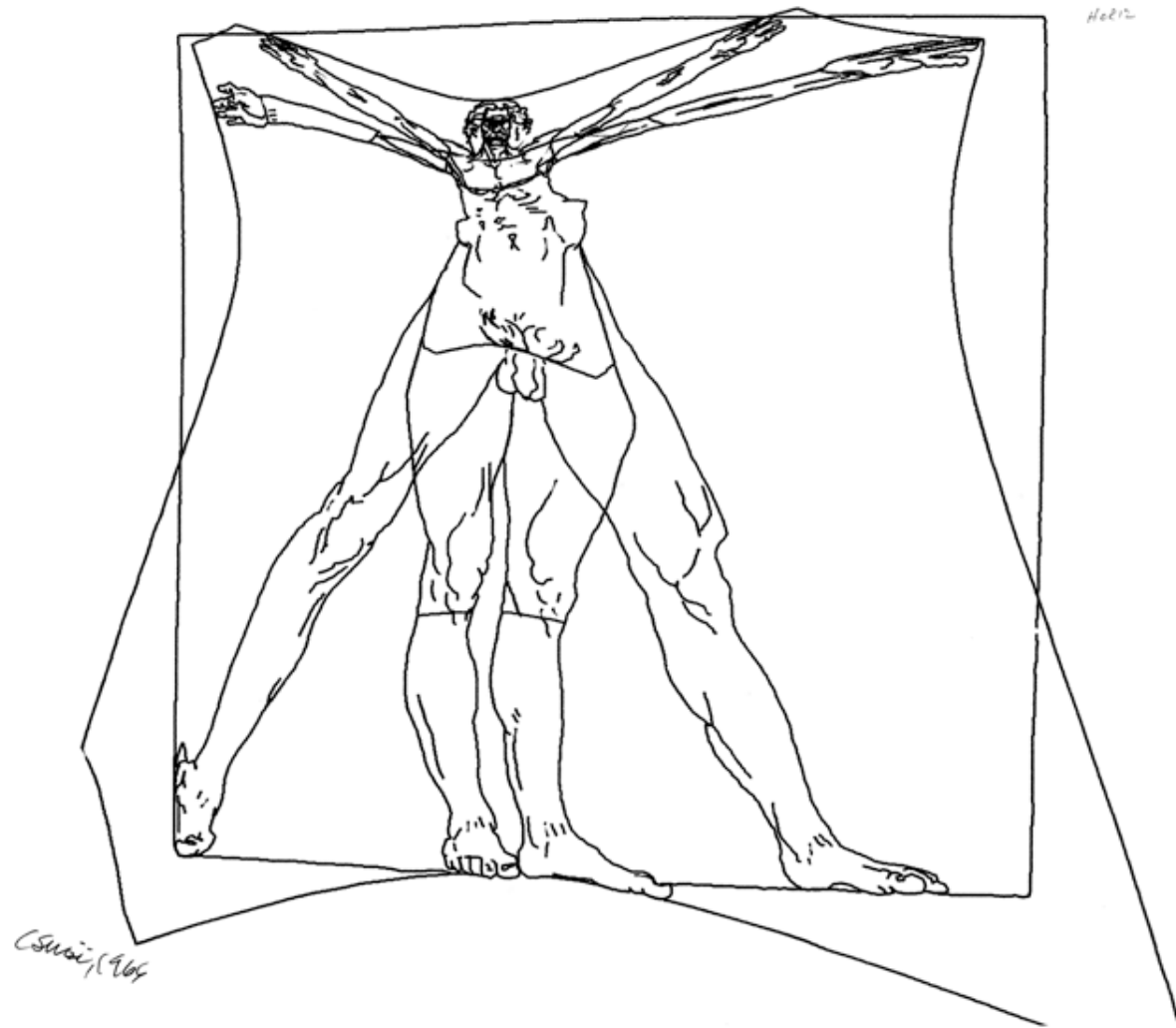
אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם
אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם
אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם
אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם

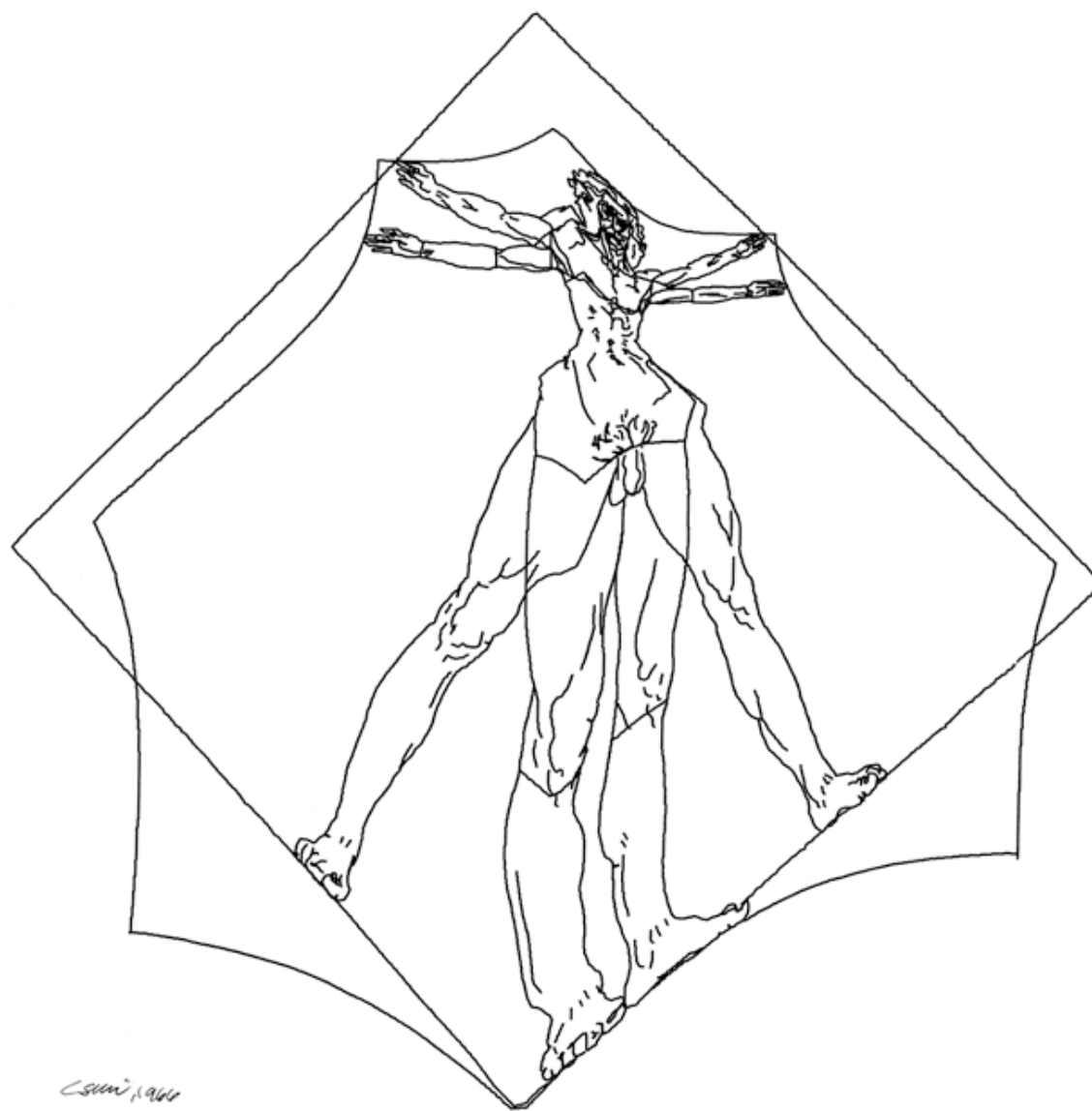


אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם

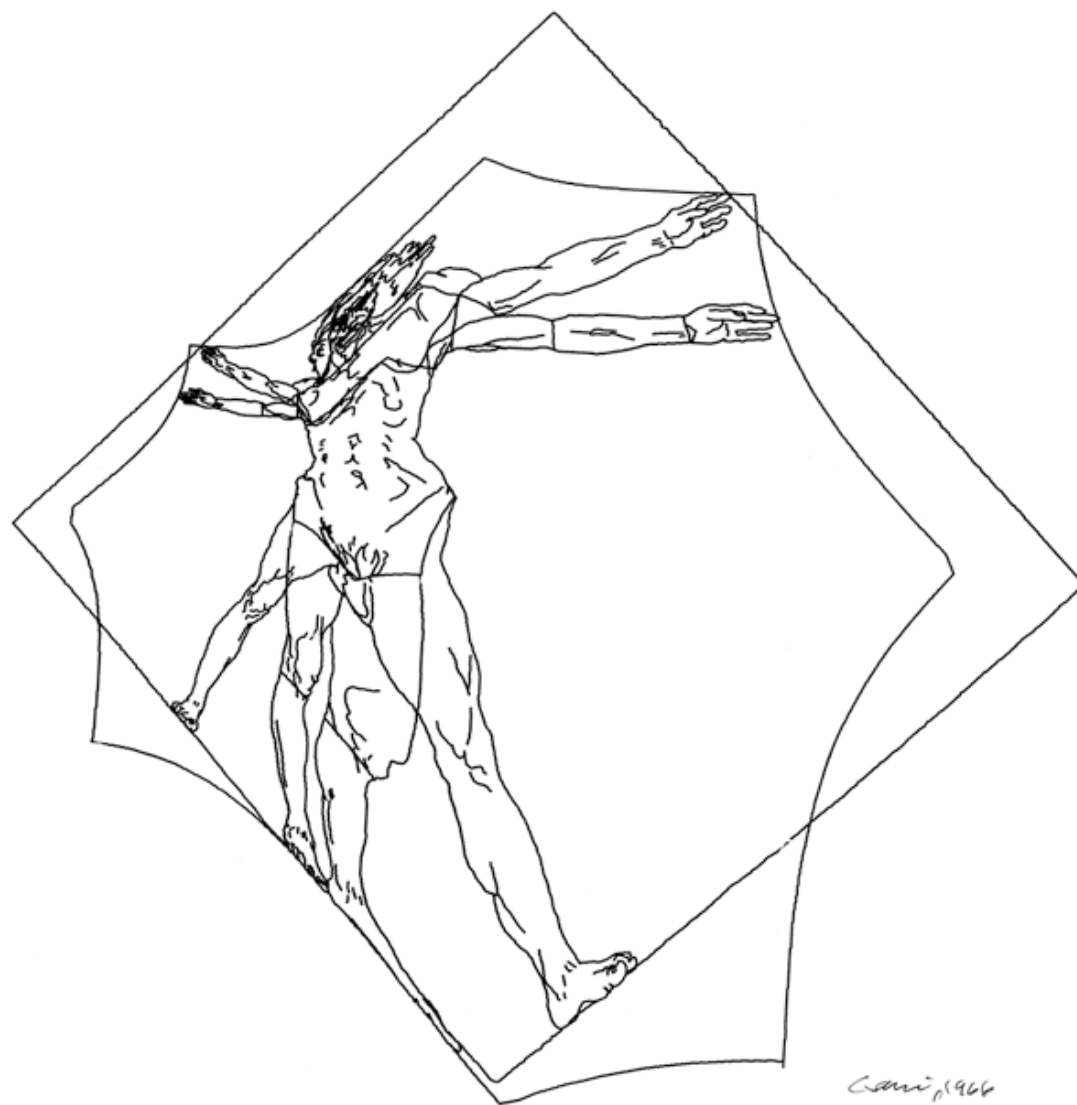
אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם
אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם
אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם
אשר יצאנו ממצרים ואלה שמות ימי חודשי שנתנו להם

Leonardo da Vinci

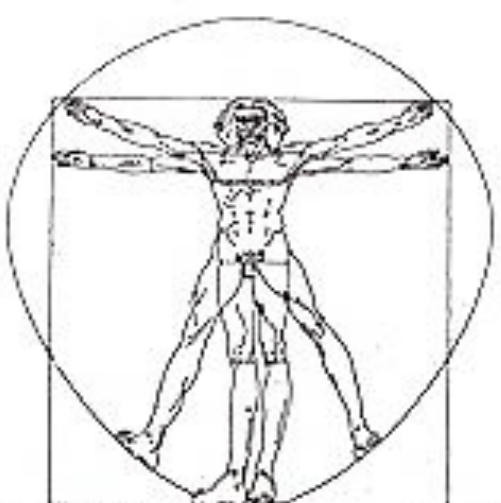
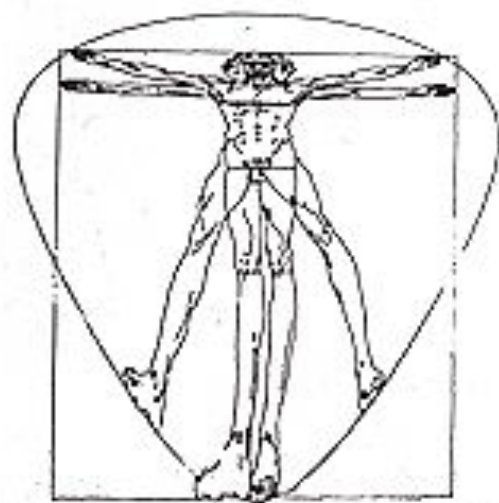
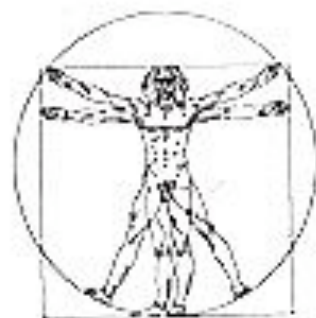
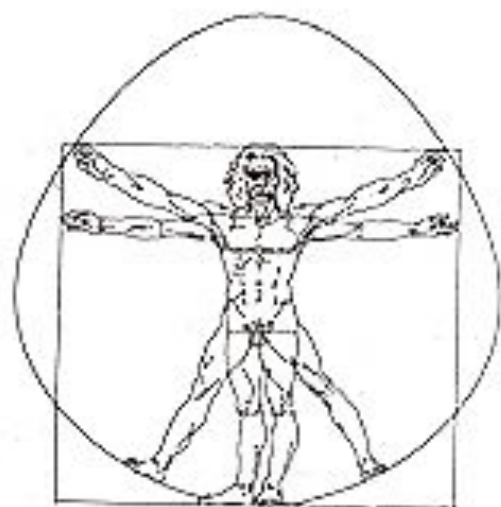
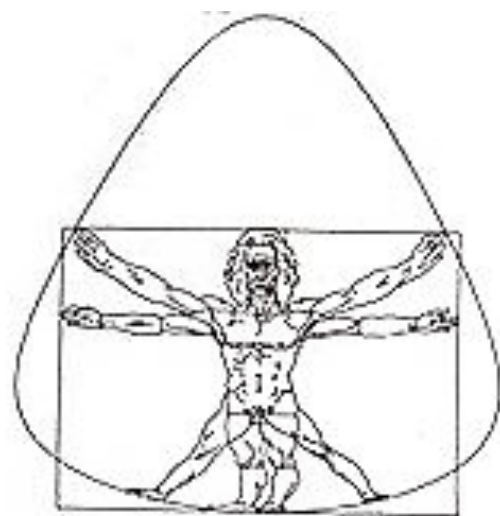


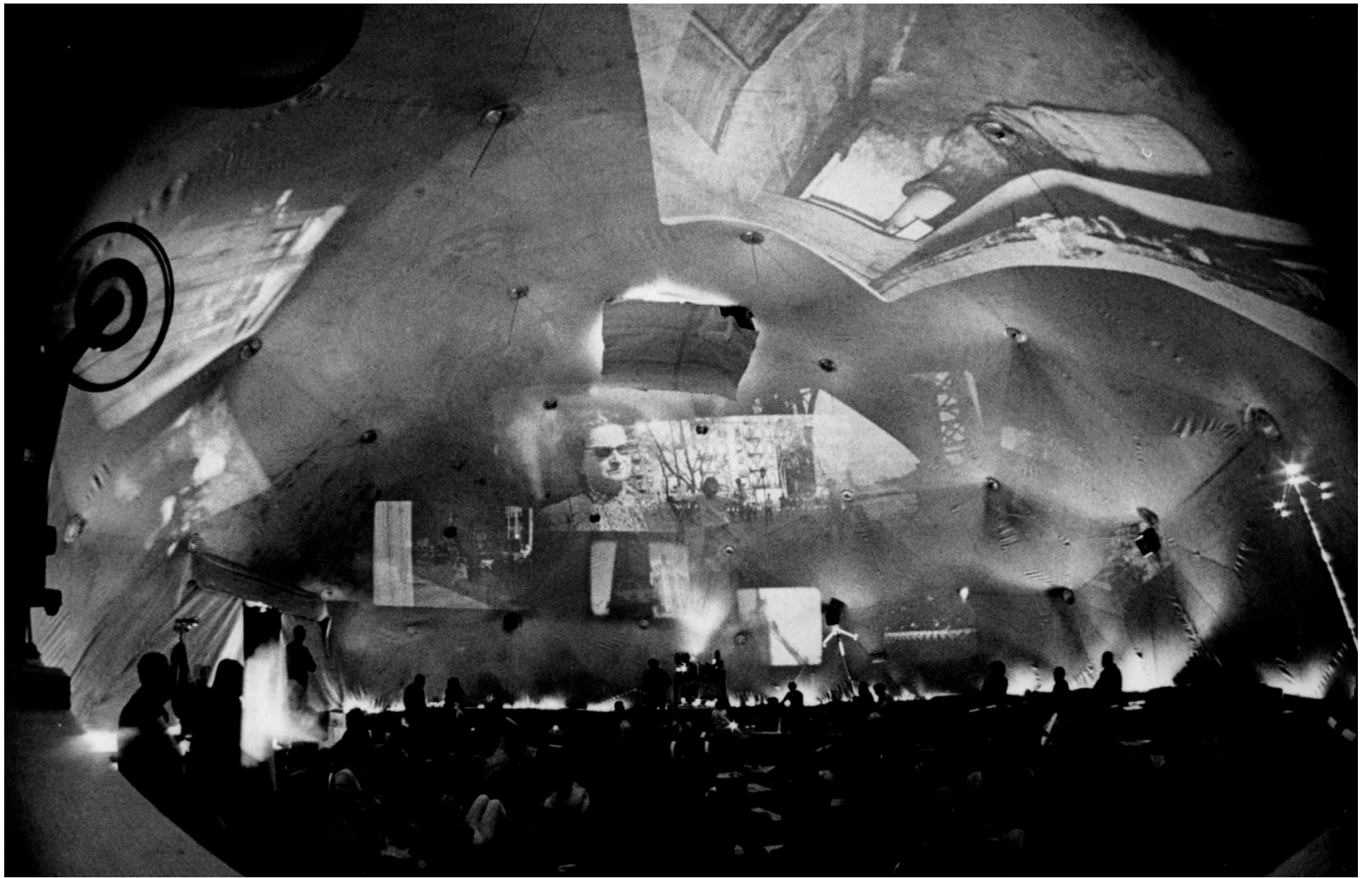


C. S. 1960



Csuri, 1966



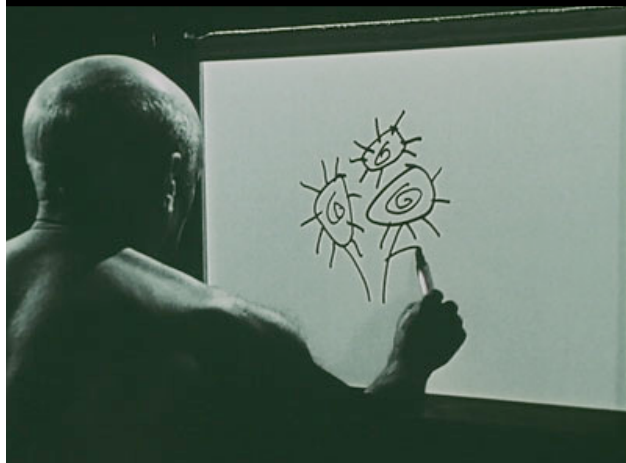






Historical phenomena of the disappearance of the artwork, Stan VanDerBeek's *Movie-Drome* (1963) and Charles Csuri's early processing for the creation of plotted drawings (1963 to 1974), are only a part of the history of the tension between time and space which is expressed by the conflict between durability and ephemerality.

The statement of John Ippolito that it is necessary to preserve media is parallel to the distinction of Harold Innis between 'stone and papyrus'. Ippolito and Innis provide an operative conceptual criteria for the definition and structure of the operative frameworks within which museums and artists have to behave.



If the museum has an institutional obligation to the preservation of the artwork, very different can be the approaches chosen by the artist that, aware of the ephemerality of the artwork, may choose, as an aesthetic conceptualization of an artwork, space over time.

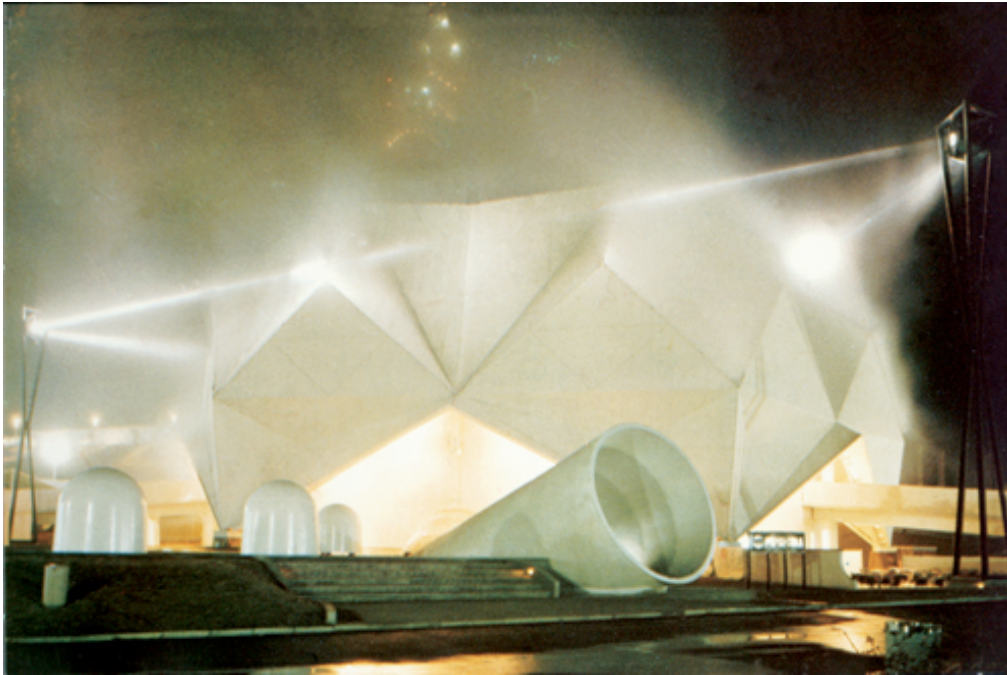
the mythology of mummification and resurrection

The slow or accelerated erosion of the artwork that leads to its final disappearance is a part of the performative element of an art object, which may survive only as a documentation process in more stable and durable media such as: prints on acid free paper, digital prints on canvas, photographs and sculptural objects.

The ephemerality of an artwork based on processes and produced in a 'final static status' as space-based media challenges the cultural, social and economic relationships on which the arts have traditionally operated.

creation is destruction and destruction is creation... why is there a neurotic necessity of preservation? Is it possible that the artist engagements, creative processes and outputs have been reduced solely to commodifiable and measurable monetary values?

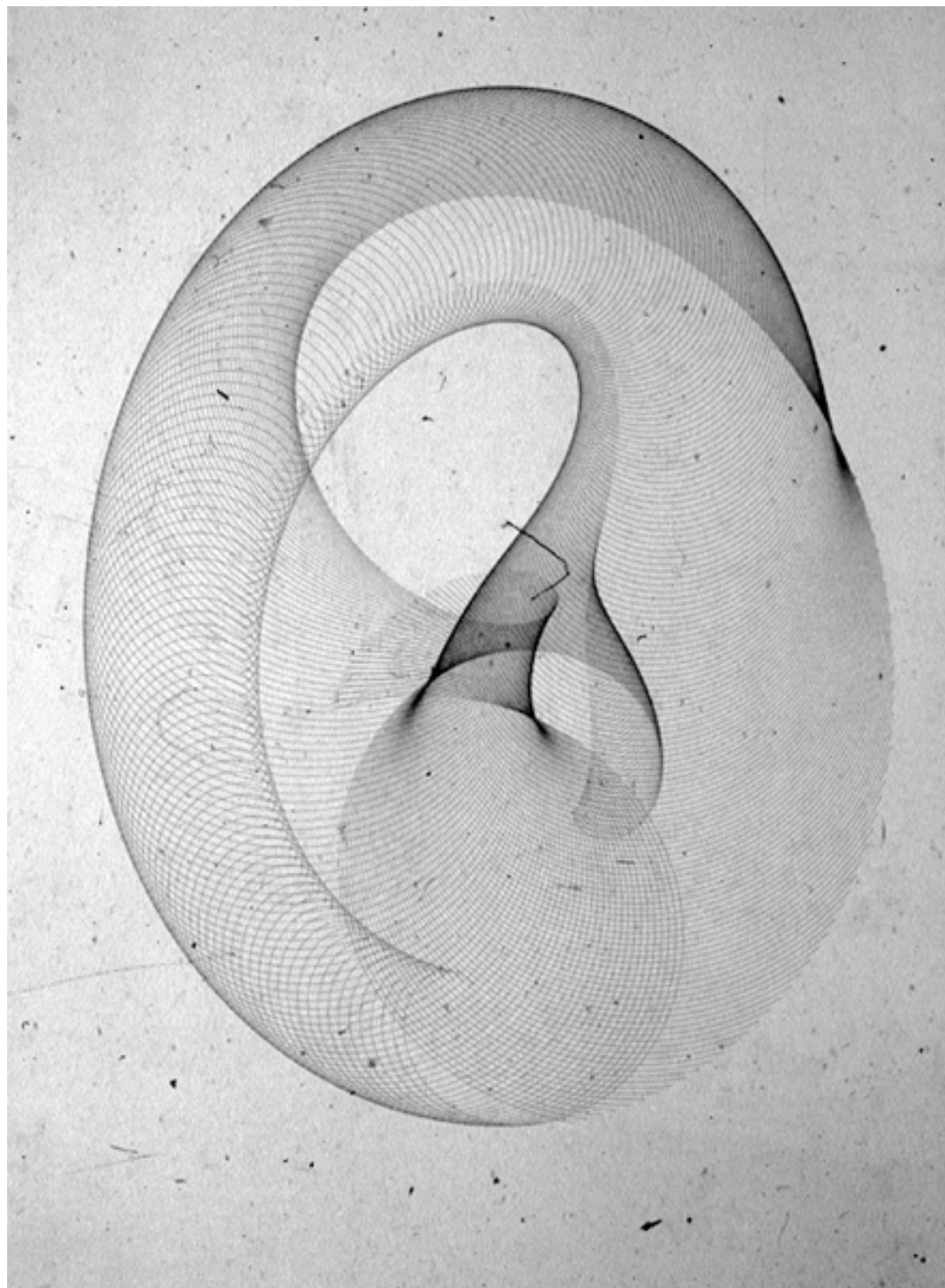
Exhibitions have been created that were based on ephemeral interactions: the most important example is Billy Klüver's *Pepsi Pavilion*. This was a large exhibition space - commissioned by Pepsi-Cola for the Expo '70 in Osaka, Japan - where collaborative interactions went beyond the display of what Klüver called "dead programming" in order to achieve "live programming." The exhibition itself became a work of art in its totality that the curators, without success, tried to preserve in its entirety as an art object. The *Pepsi Pavilion* marked the moment in which curatorial studies had to consider the conflict between ephemerality and durability as well as time and space as part of contemporary new media exhibits and curatorial strategies.



**...migration, emulation, reproduction,
extrapolation, preservation, recreation,
objectification...** these are some of the
multiple choices for artists and curators
in the contemporary world of transmedia
platforms....

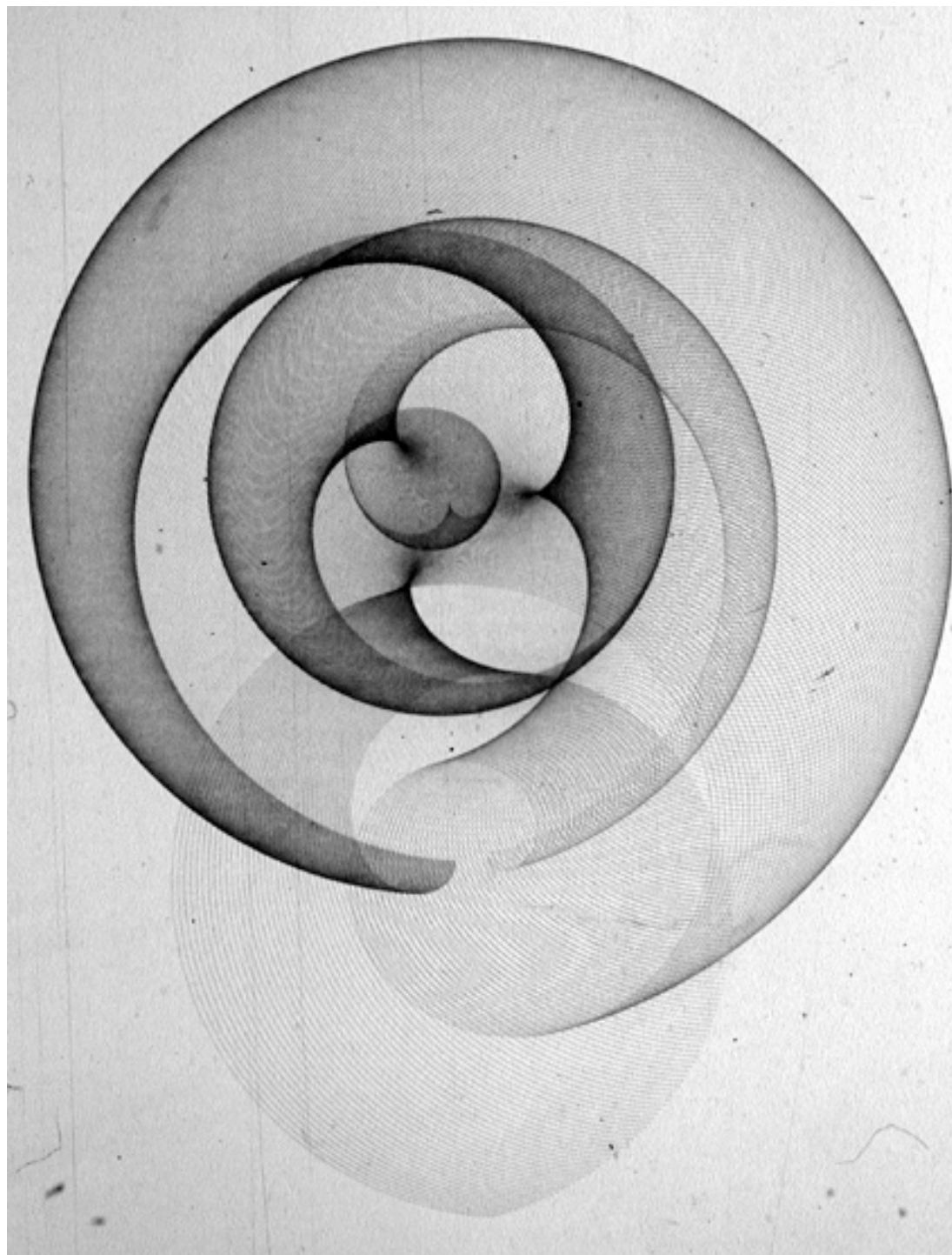
"Rotating Spiral Around Ellipse," Dave
Caulkins, plotter print. Not mounted. (A
spiral rotating around an ellipse in 3-D space
suggestive of a trombone?)

Width 750 mm, **Height** 1000 mm.

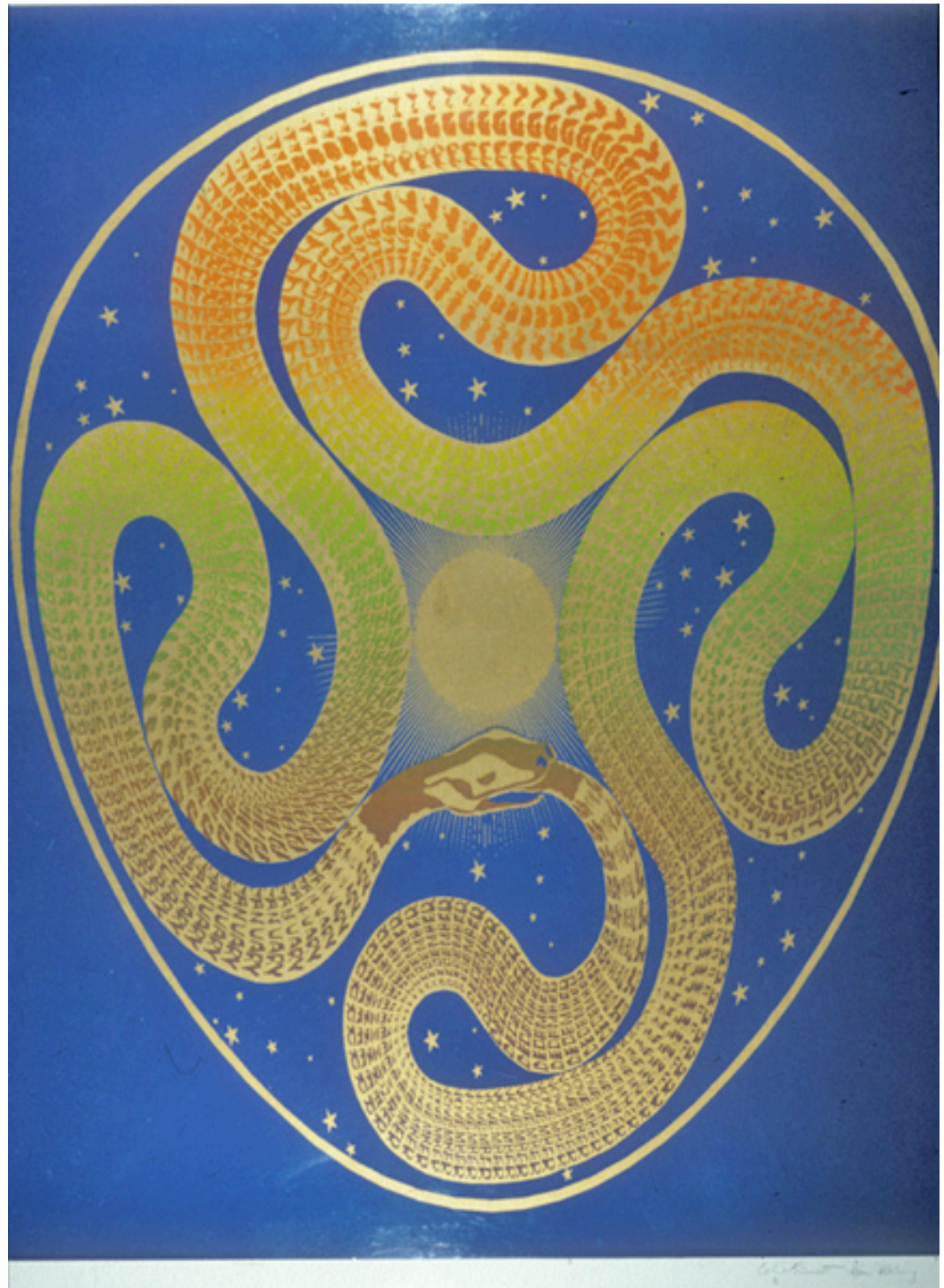


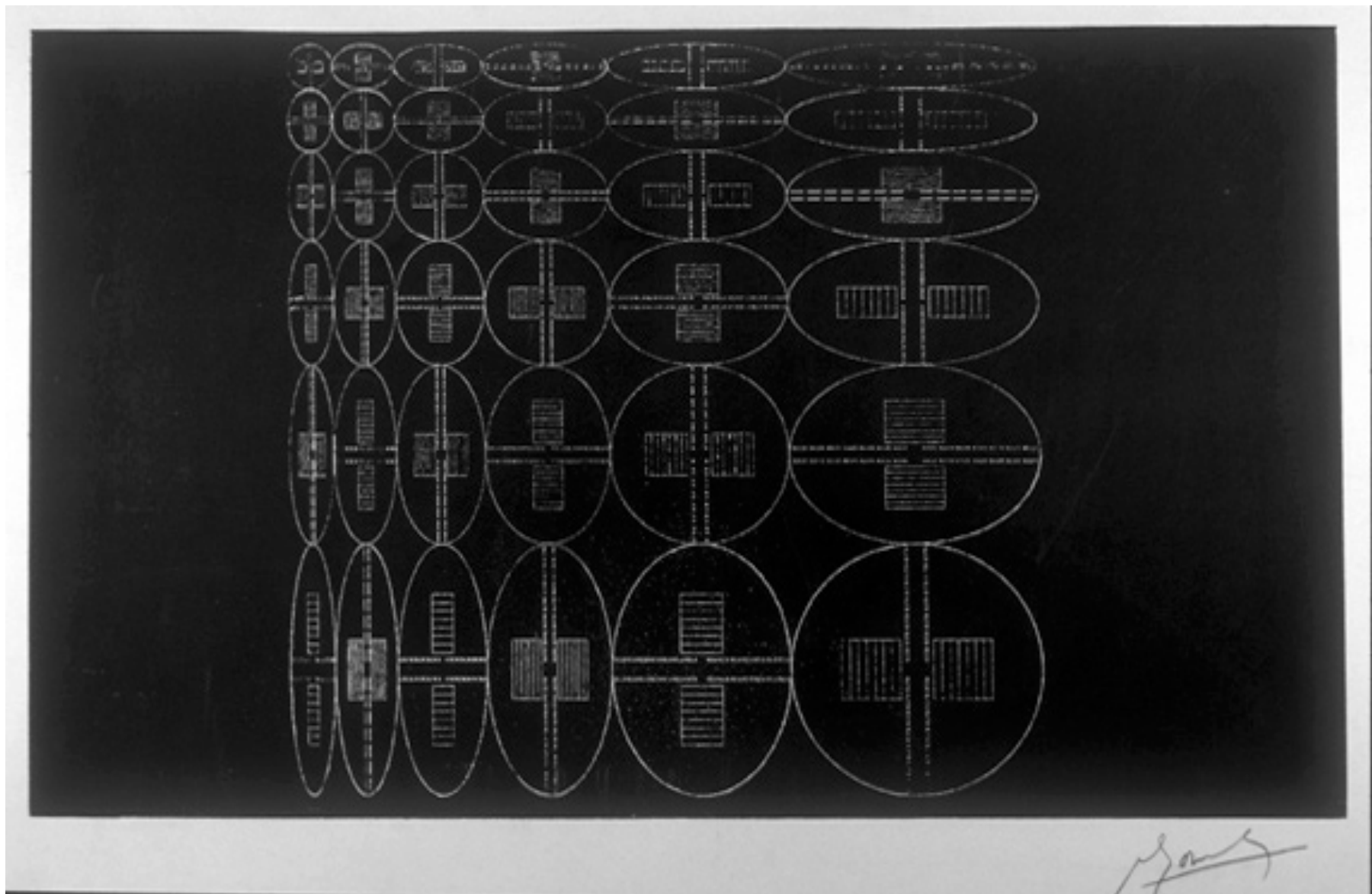
"2 Turn Spiral Around Spiral" Dave
Caulkins, plotter print. Not
mounted. (A two-turn spiral with
an ellipse at its broad end giving
the effect of a trombone-like
motif with the clubs of cards in
the inner turn.)

Width 750 mm, **Height** 1000 mm.



"Serpent's Egg," 1974
 Colin Emmett and Alan Kitching,
 photographic paper
 12th of 100 Laminated.
 (One of the seminal computer
 artworks
 Image of snake with its tail in its
 mouth, having multi-colored
 scales composed of letters of all
 the months of the year, and coiled
 like a spiral within an elliptical rim
 suggestive of an egg. At the centre
 of the spiral is a sun motif
 beaming what appears to be light
 onto the snake and to stars
 interspersed in the deep blue void
 of the elliptical body -zodiacal
 symbolism of the overarching
 influence of the sun on the solar
 cycle and constellation.)
Width 620 mm **Height** 750 mm .



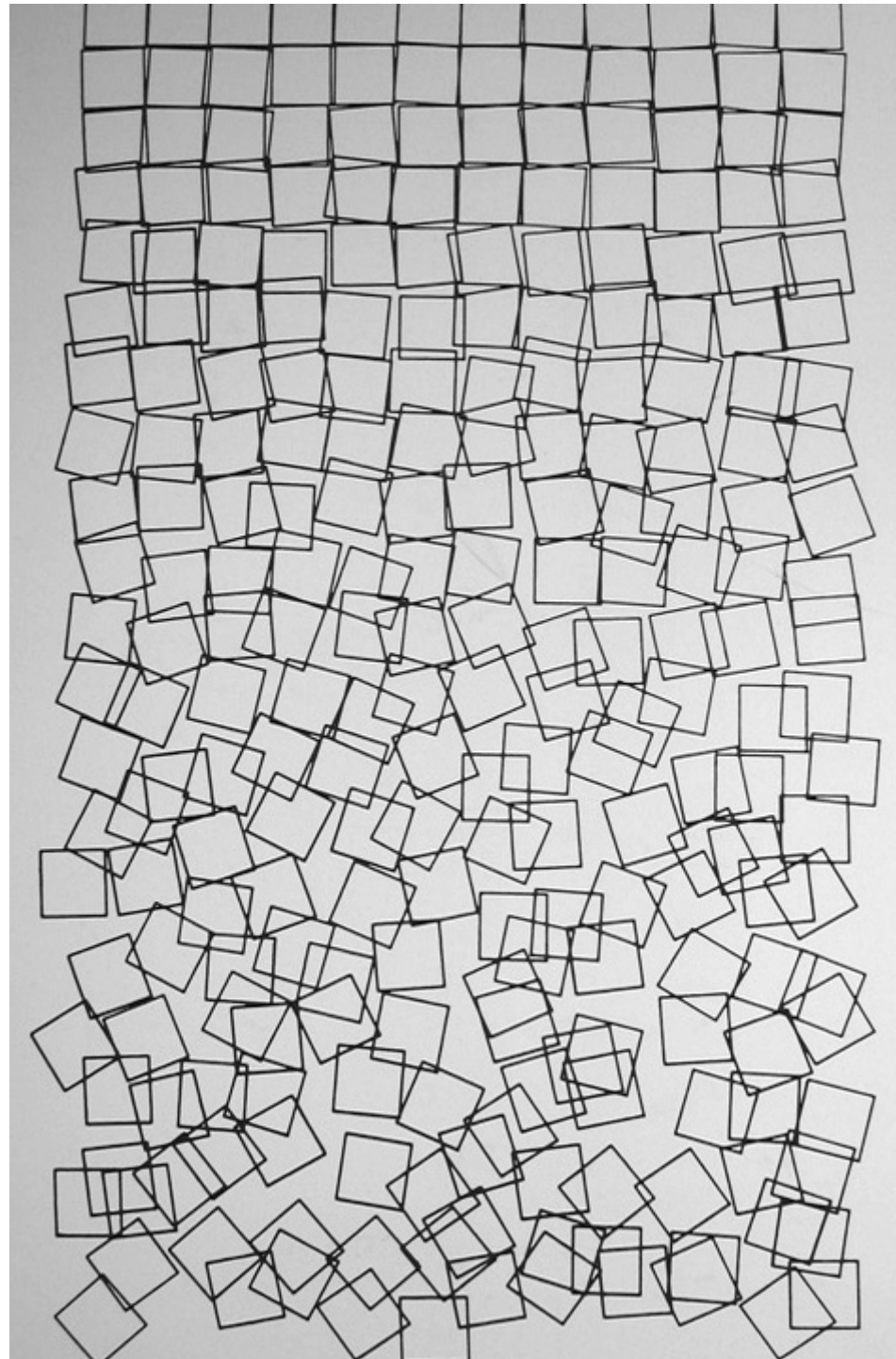


Untitled, Romberg, plotter print, not mounted. (An alternately repeating and progressively enlarging an architectonic design resembling colonnades separated by two dashed parallel lines touching the perimeter of a bounding circle.) **Width** 523 mm **Height** 345 mm.

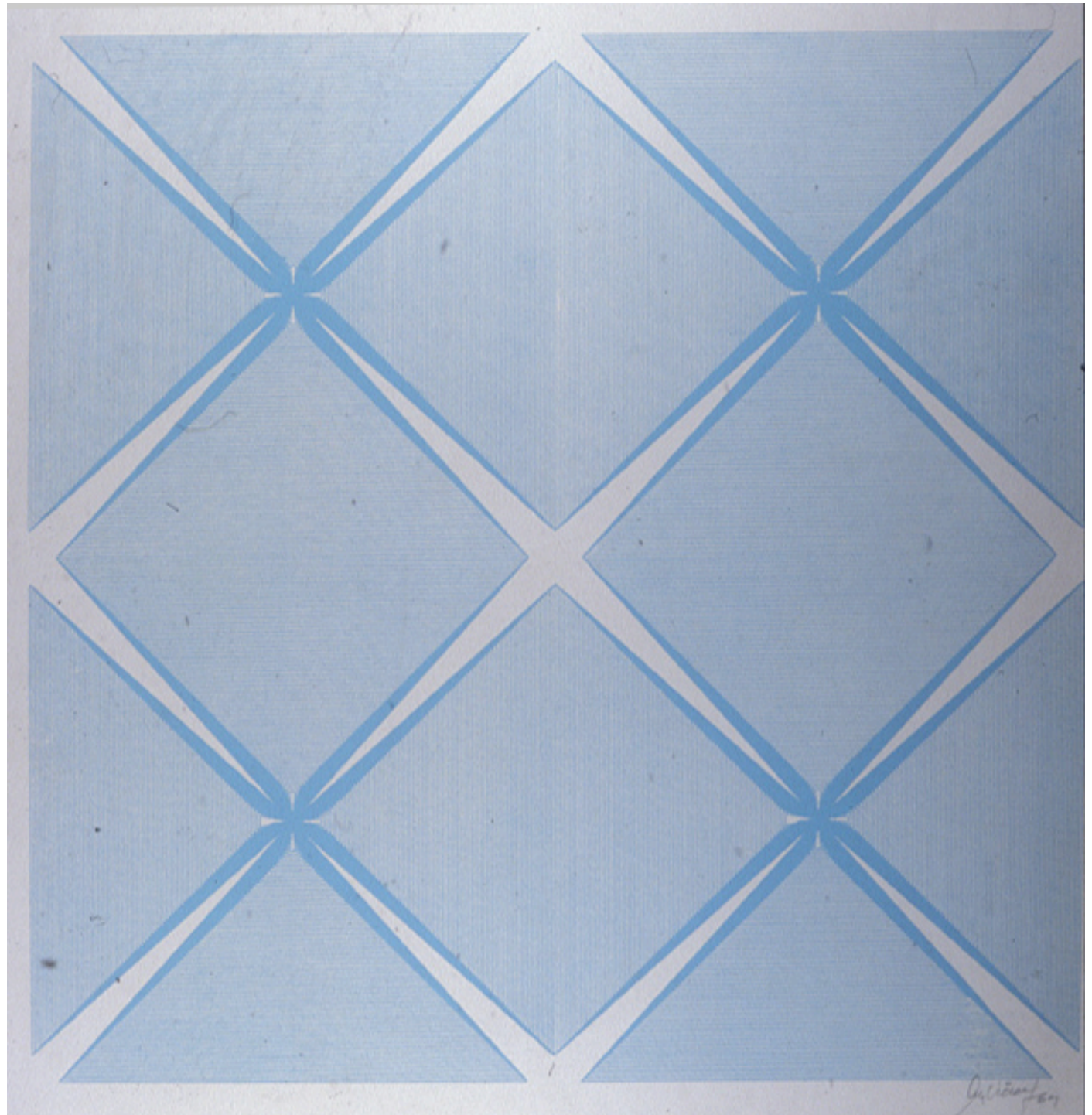


Untitled, 1970, CAYC, Lithograph, not mounted. (Reverse video version of anthropomorphic forms repeating and progressively enlarging along top-left to bottom-right diagonal.) **Width** 815 mm **Height** 655 mm .

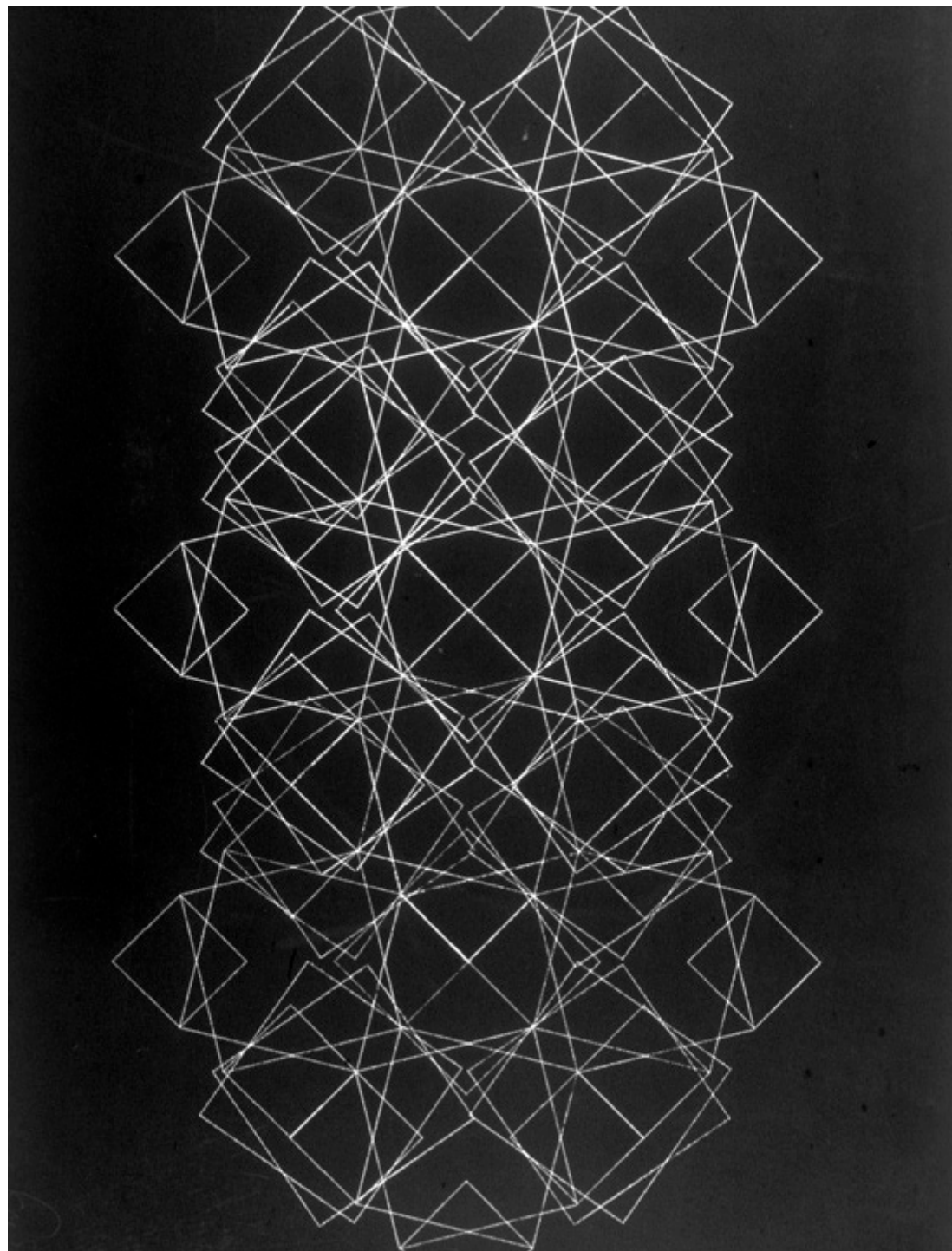
Untitled, N/A, Georg Nees, Plotter print, not mounted. (Twelve horizontally overlapping squares repeating from top to bottom but progressively displaced and scattered. Text at bottom of print: "COMPUTERGRAFIK MIT SIEMENS-SYSTEM 4004".)
Width 655 mm **Height** 999 mm.



Untitled, N/A, Miguel Vidal, print,
not mounted. (A blue and white
lattice of squares composed of
very fine lines and broad blue
perimeter.)
Width 410 mm **Height** 540 mm.

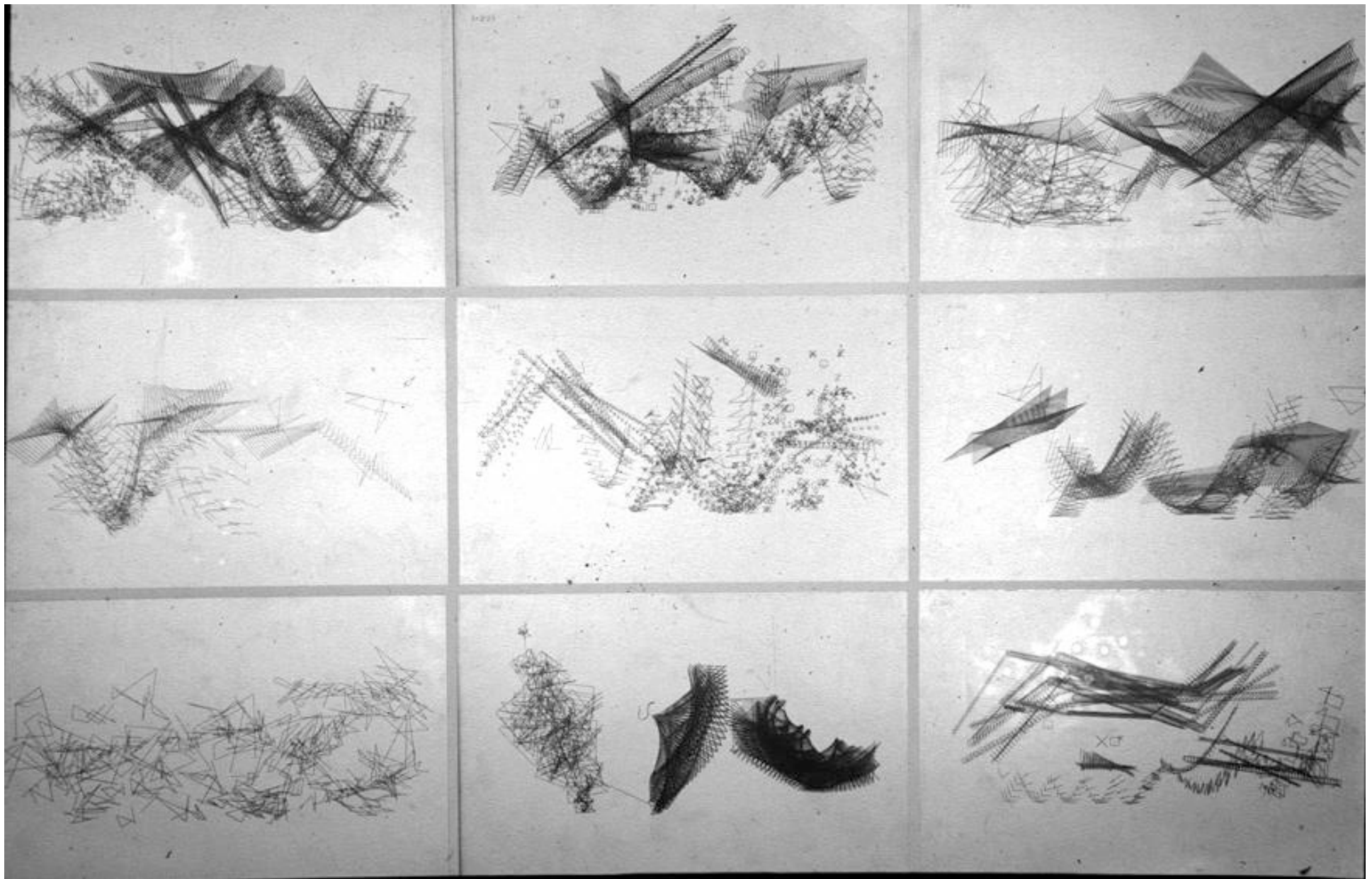


Untitled, 1969, Miguel Vidal,
plotter print, not mounted.
(A symmetrical architectonic
design of 2-D regular polygons
overlapped repeatedly to give the
illusion of a 3-D geometric
edifice.)
Width 485 mm **Height** 308 mm.

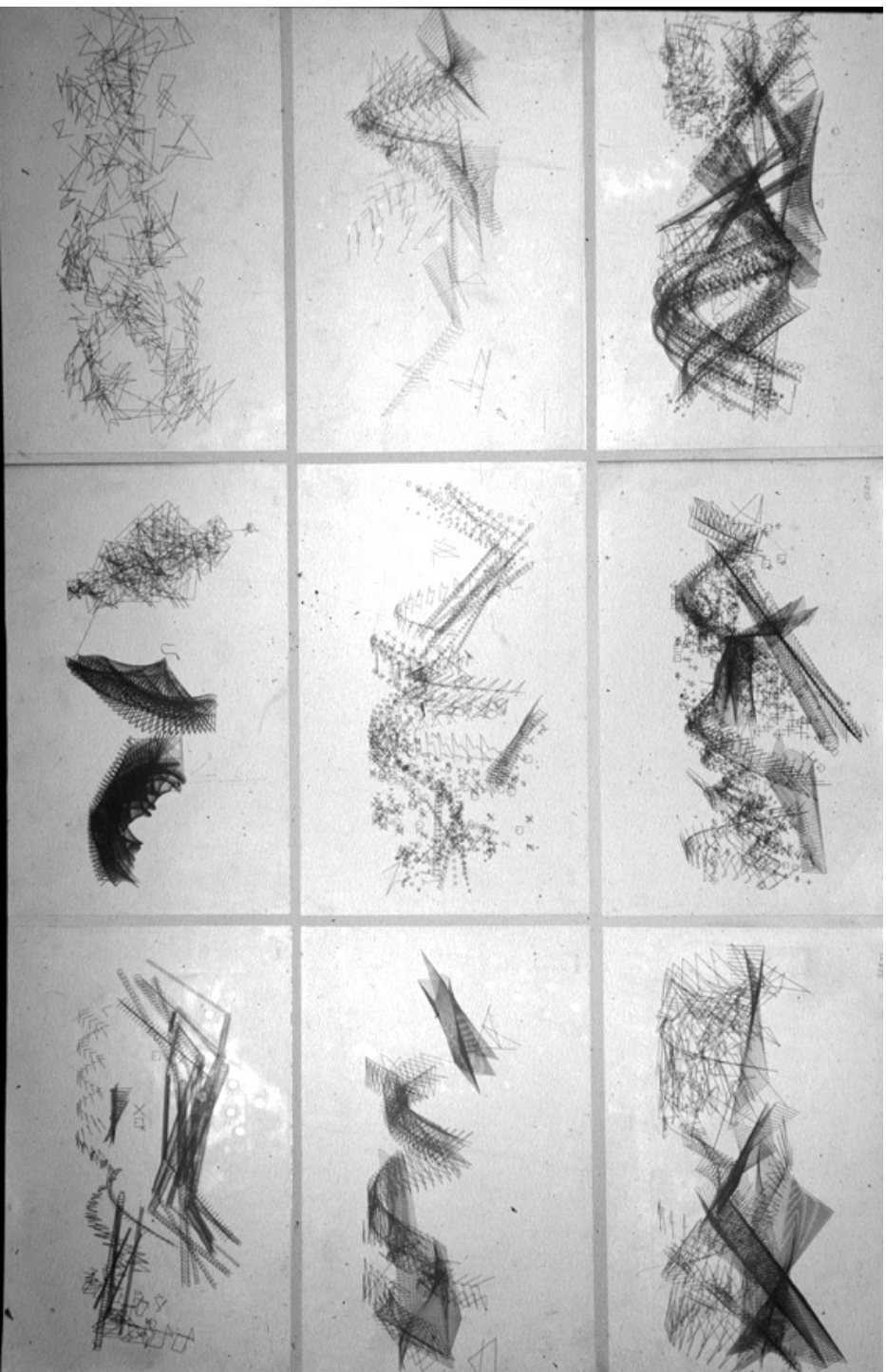


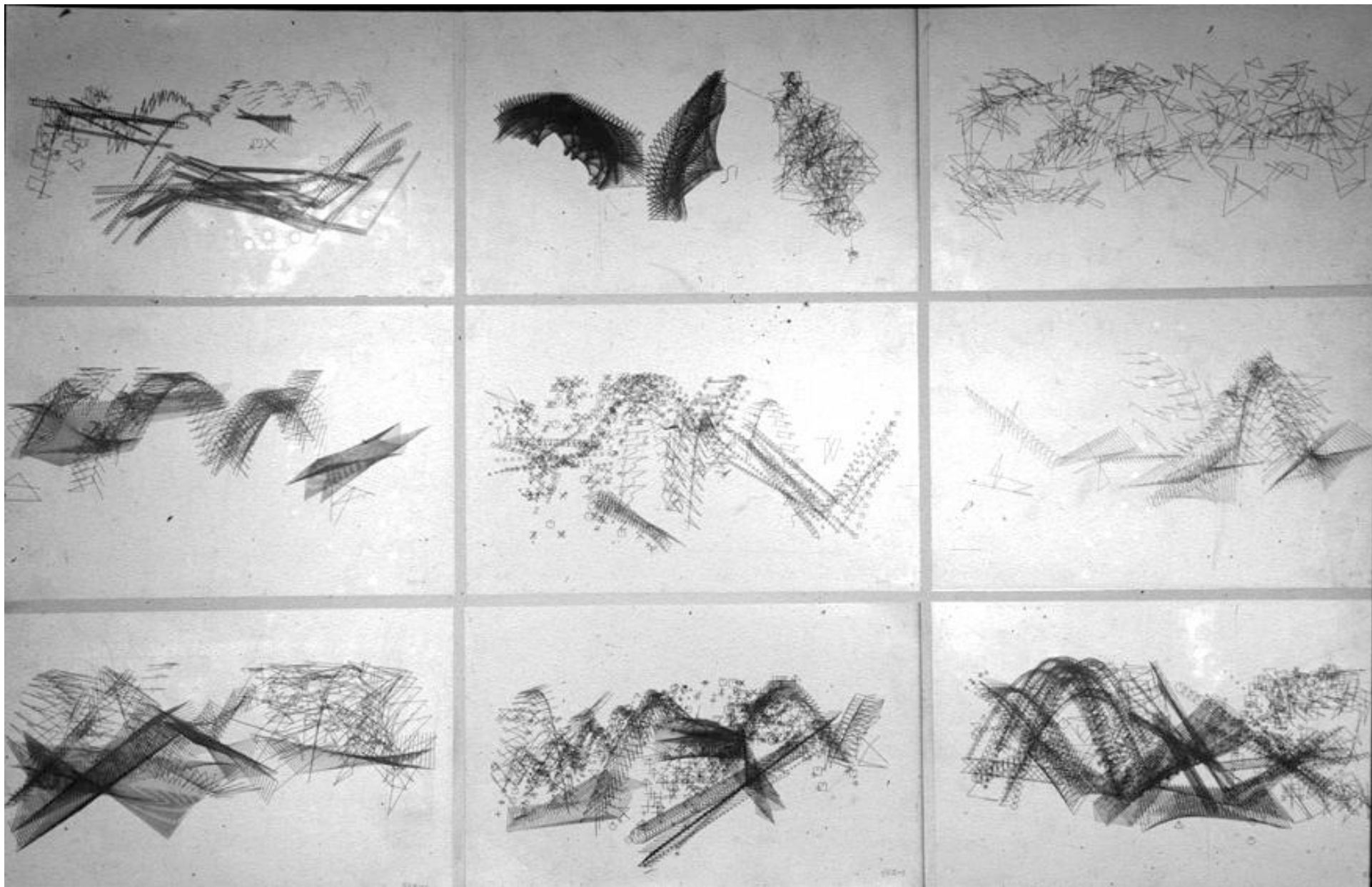


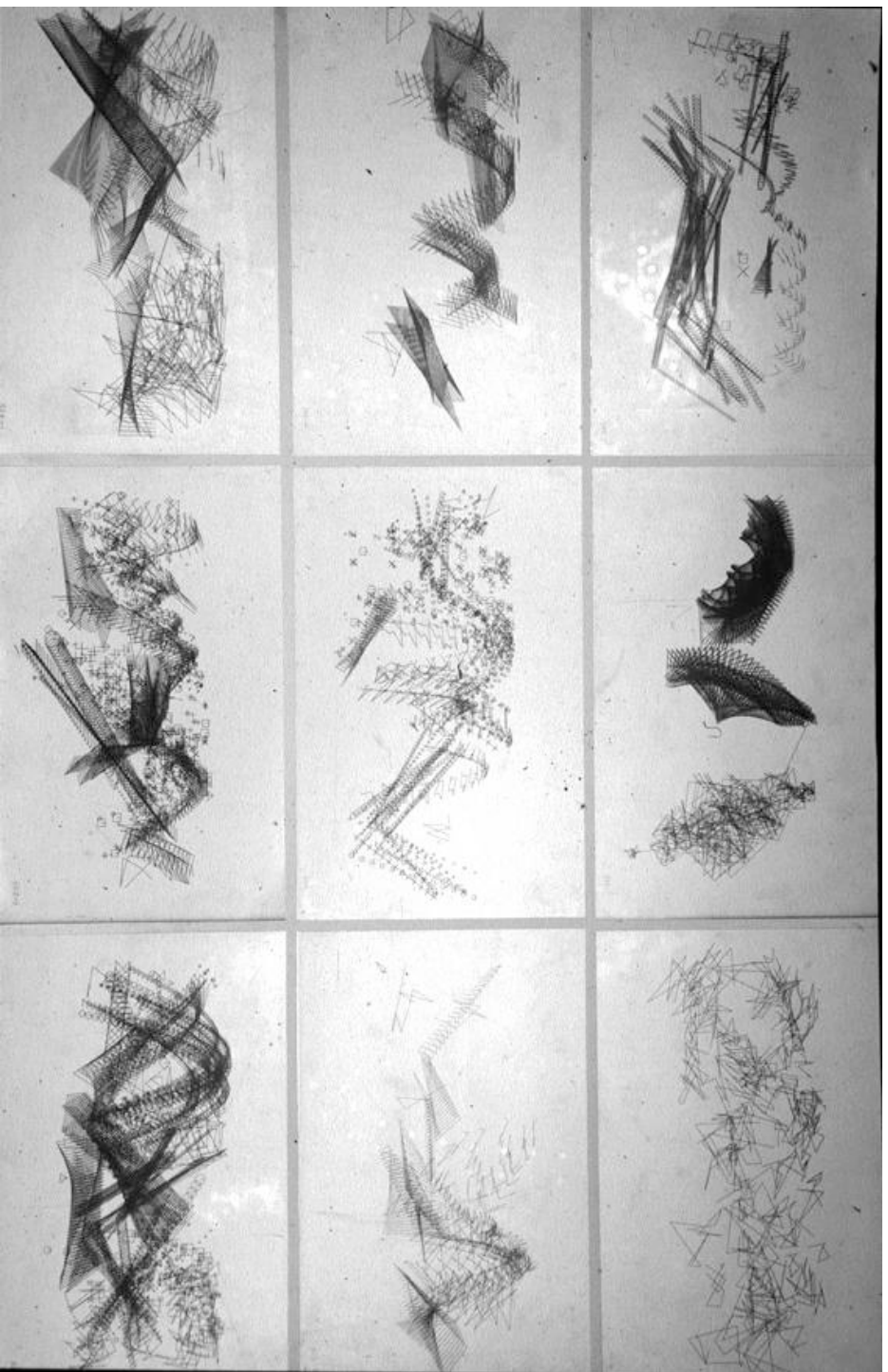
Untitled, N/A, colour silkscreen,
193rd of 200. Laminated.
(An asymmetrical geometric
pattern of aggressive primary
pigments with black and grey
added to intensify contrast.)
Width 380 mm **Height** 505 mm.

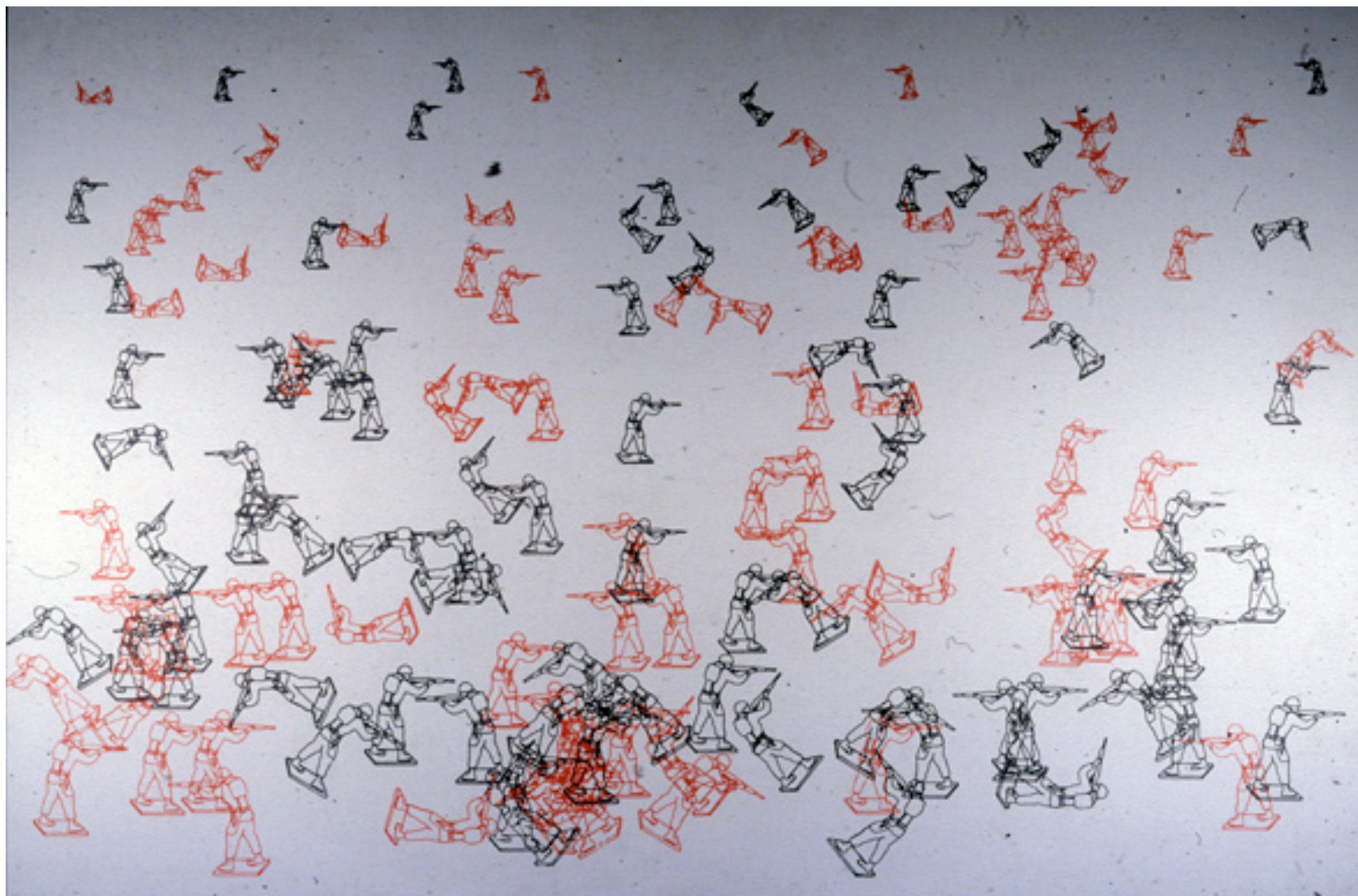


"Nine Computer Scores," N/A, Herbert Brun, plotter output on paper. (Nine heat-mounted computer plots. Asymmetrical abstract forms overlapped successively to give stroboscopic effects.) **Width** 850 mm **Height** 540 mm.

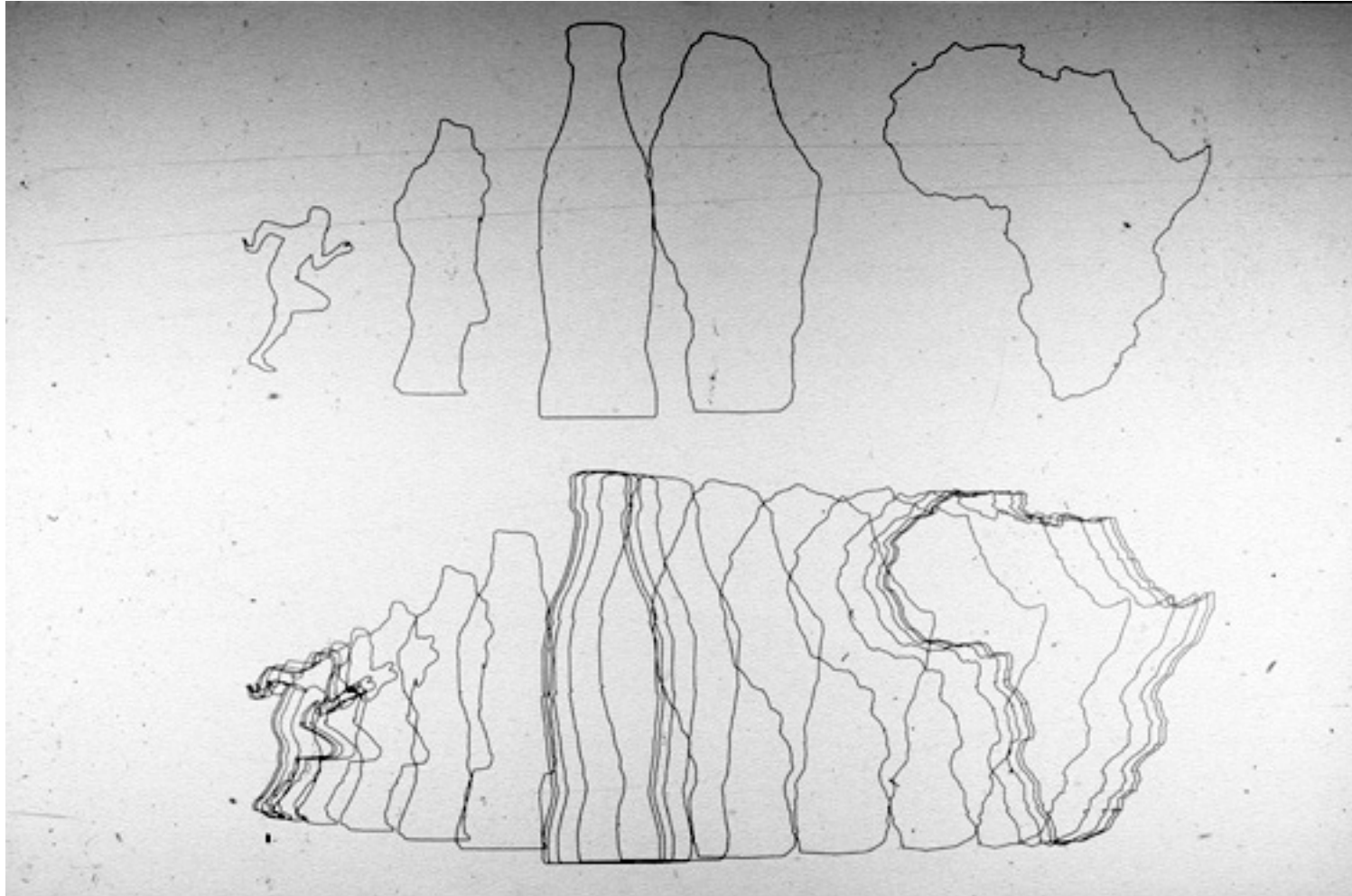








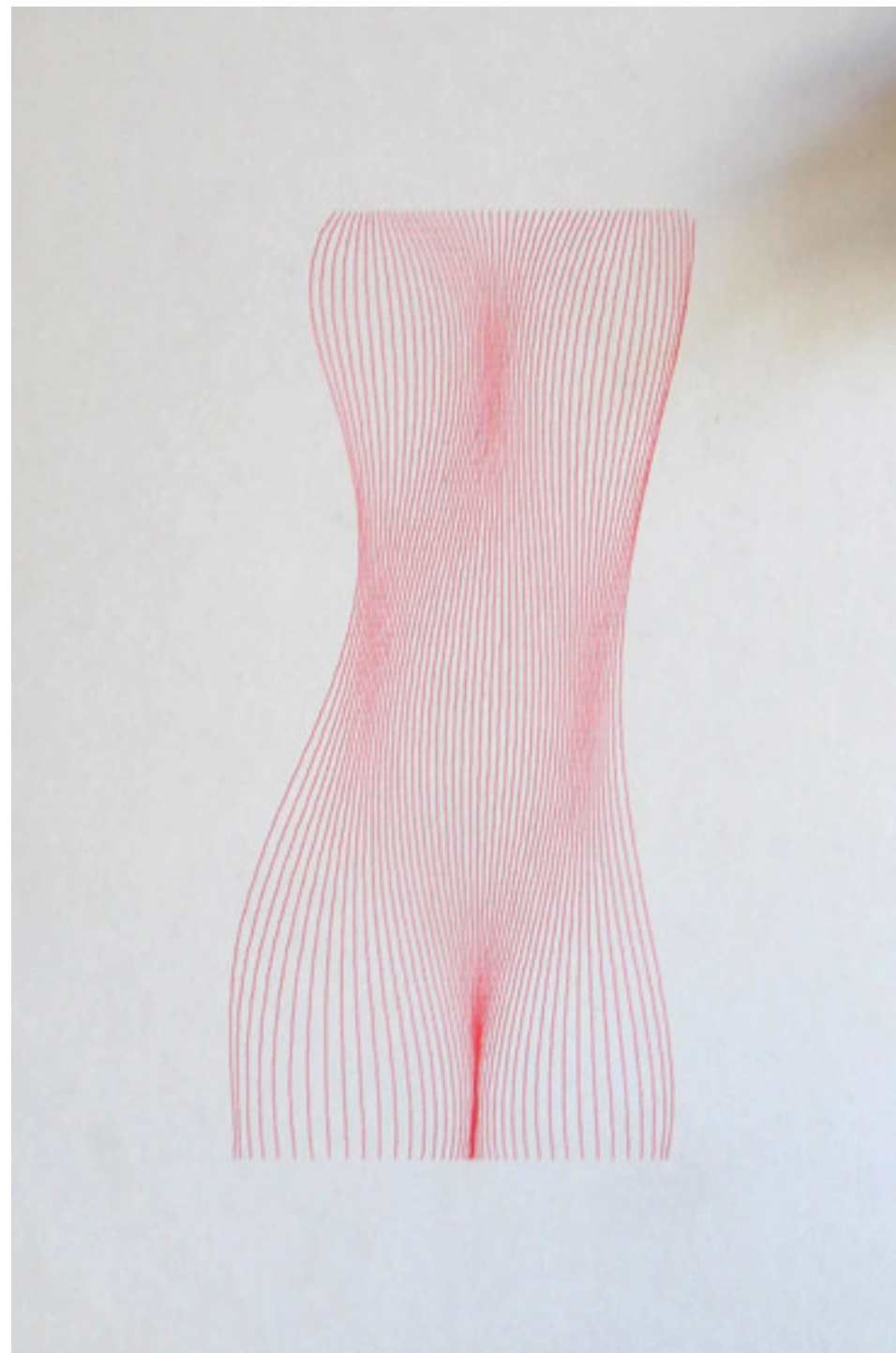
"Random War," 1967, Charles Csuri, J. Shaffer. Color silkscreen. Not mounted. (Black and red repeating and progressively crowding and enlarging images of a toy soldier in upright firing position. Text at bottom of print: "'Random War 1967', by C. Csuri and J. Shaffer (Ohio State University). Computer Graphic from I.C.A. Exhibition Cybernetic Serendipity. Published by Motif Editions copyright, 58 Frith Street, London W1." Exhibited at Cybernetic Serendipity.) Width 720 mm Height 500 mm.



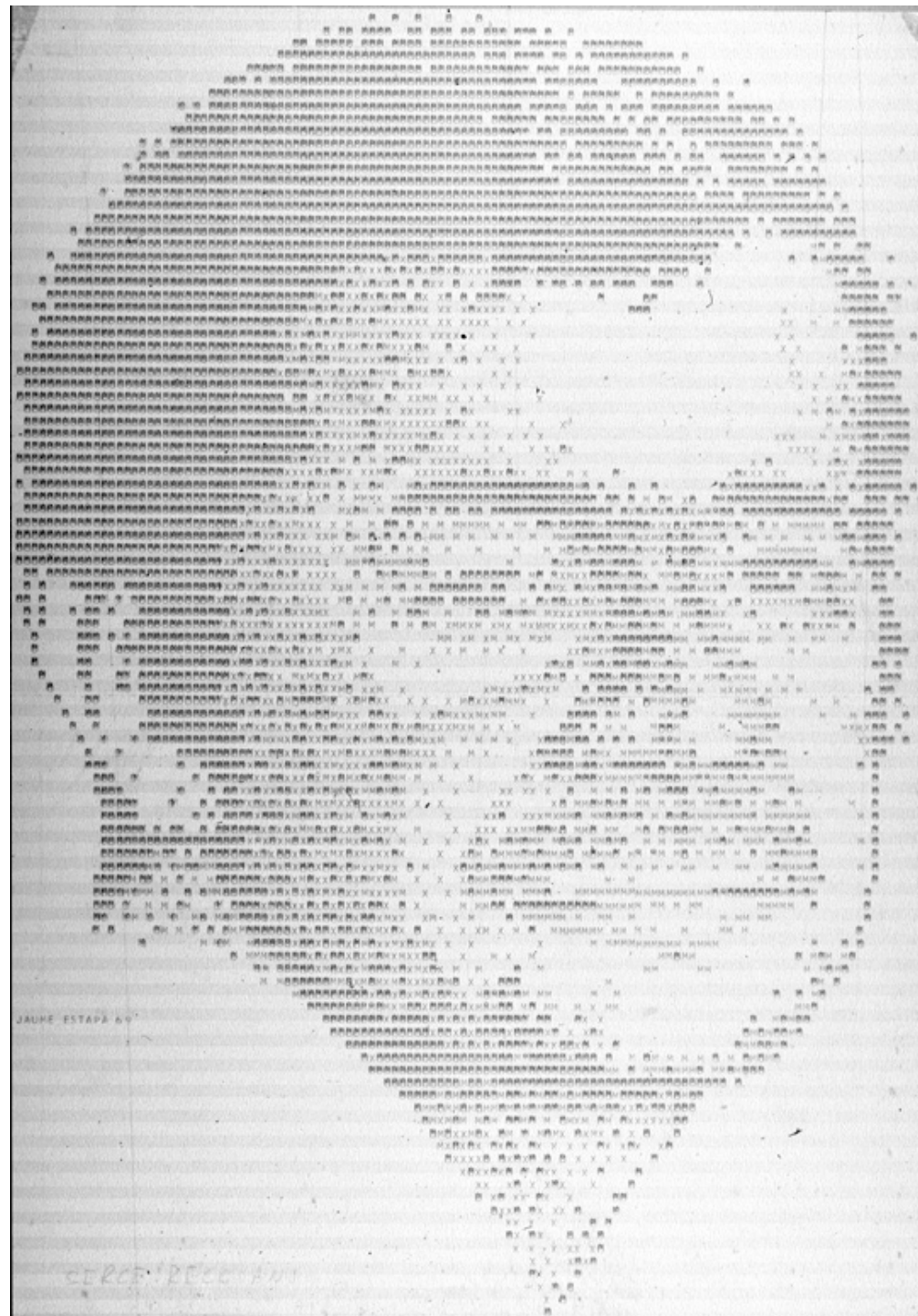
"Running Cola is Africa," 1967/68, The Computer Technique Group [Japan], plotter print, not mounted. (Running figure undergoing series of gradual metamorphoses, first, into a coke bottle and, finally, into a map of Africa. Text at bottom of print: "Running Cola is Africa 1967/68", by the Computer Technique Group, Japan. Computer Graphic from I.C.A. Exhibition Cybernetic Serendipity. Published by Motif Editions copyright, 58 Frith Street, London W1.") Width 730 mm Height 490 mm.

Untitled, N/A, Edward Ihnatowicz,
color plotter print, 1st of 2.
Mounted. (An anthropomorphic
form configured by red vertical
contours and suggestive of
feminine nude.) Similar to 2nd
edition.

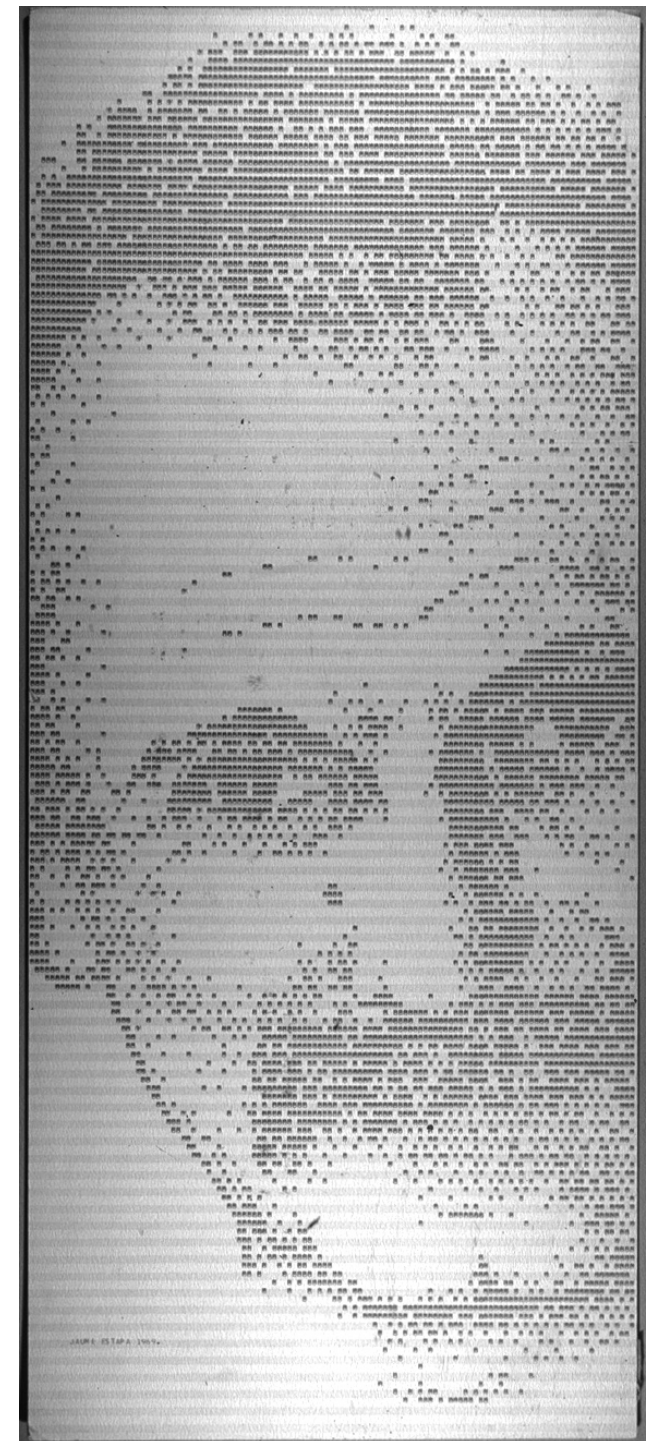
Width 238 mm **Height** 353 mm.

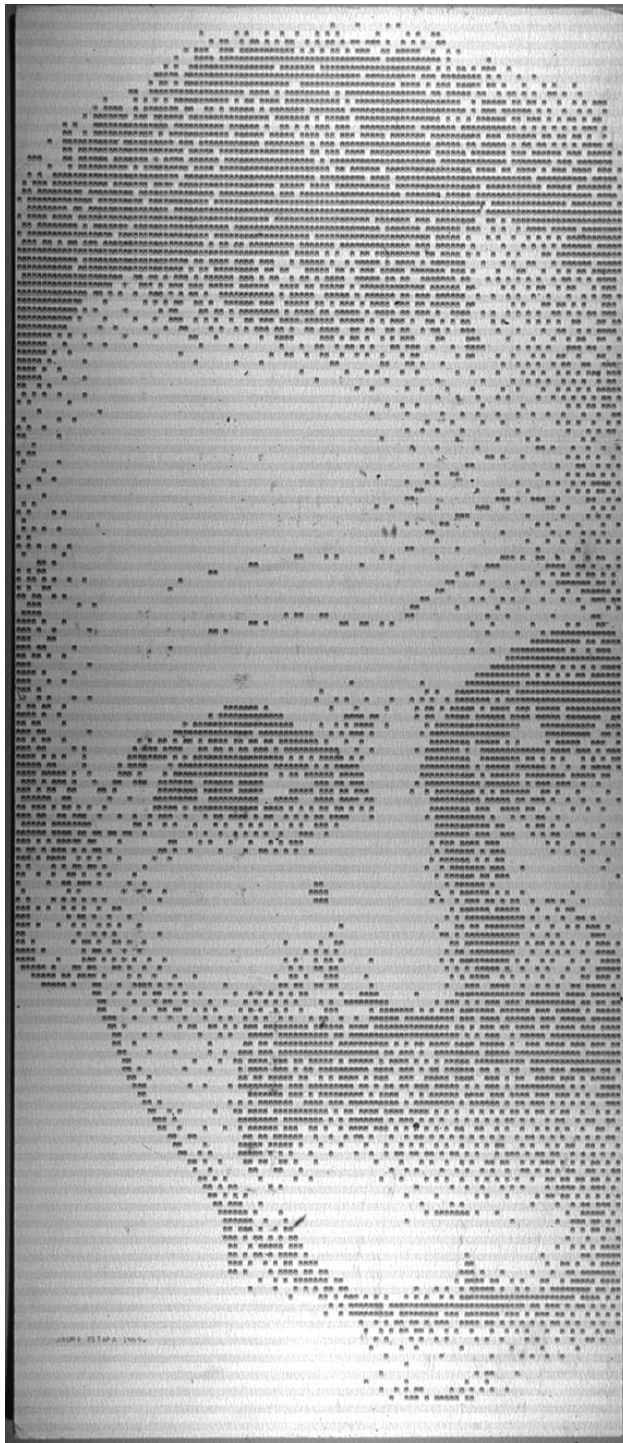
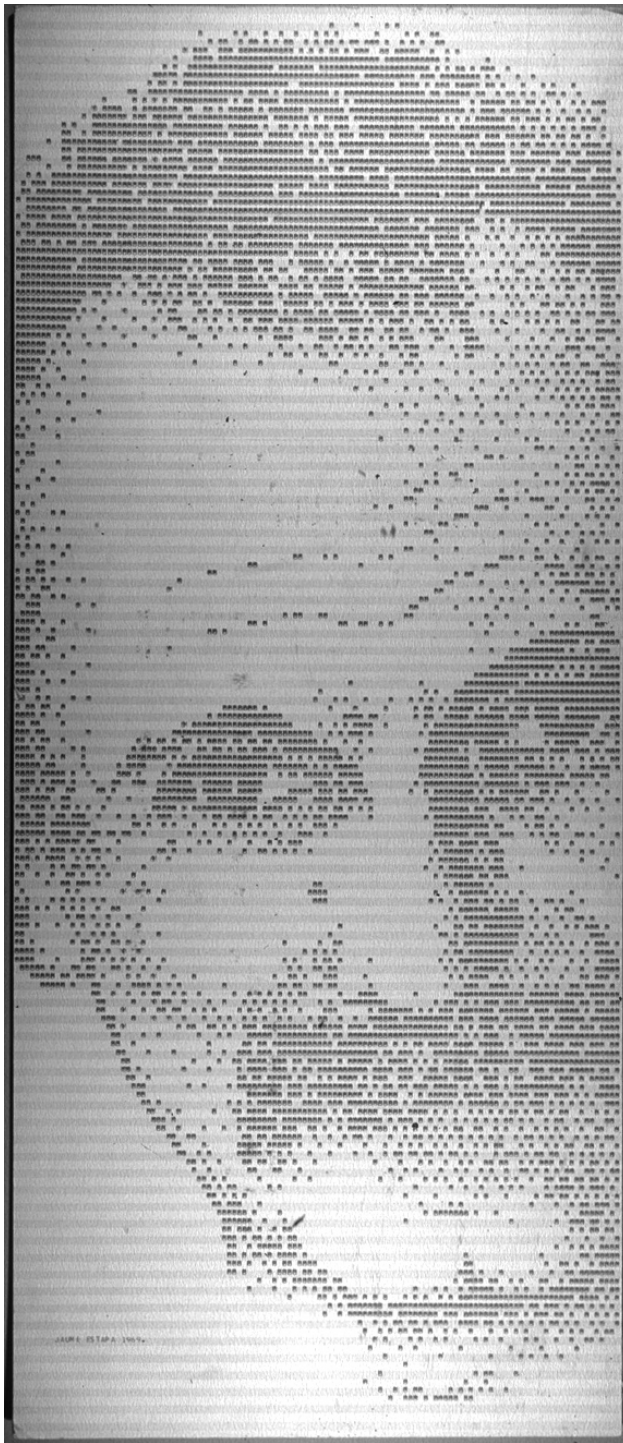
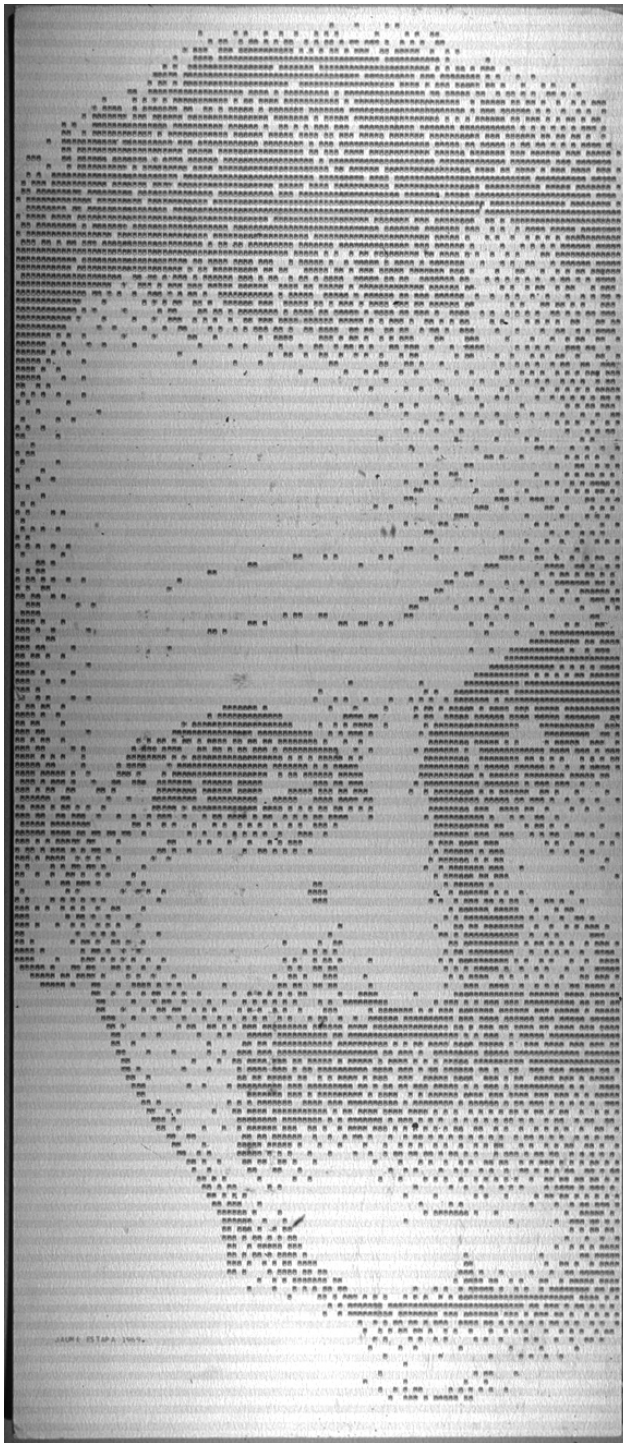


“Portrait of Serge Reggiani ,”
1969, Jaume Estapa, print, not
mounted. (Portrait composed of
patterns of characters.)
Width 300 mm Height 435 mm.

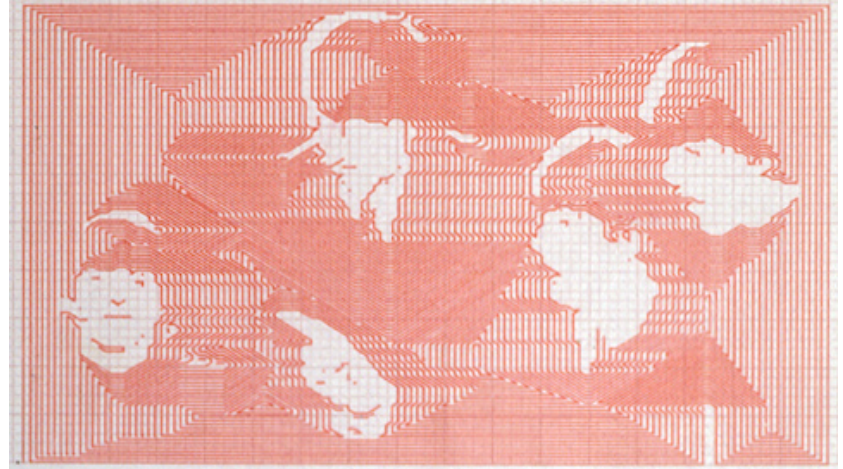
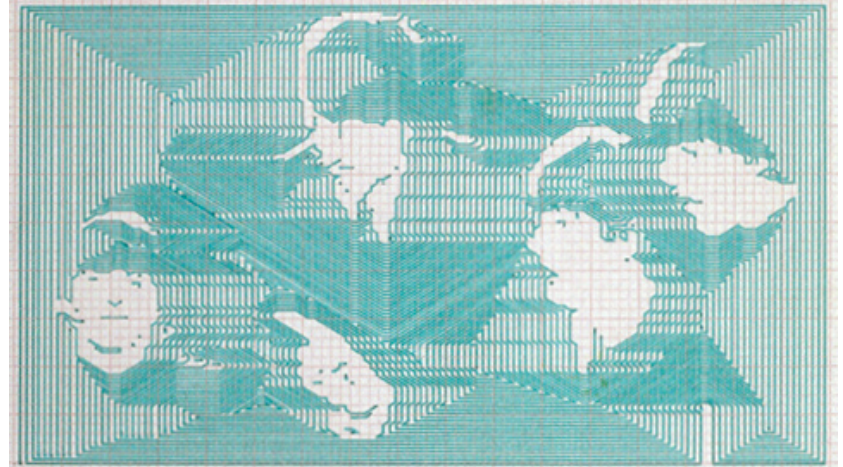
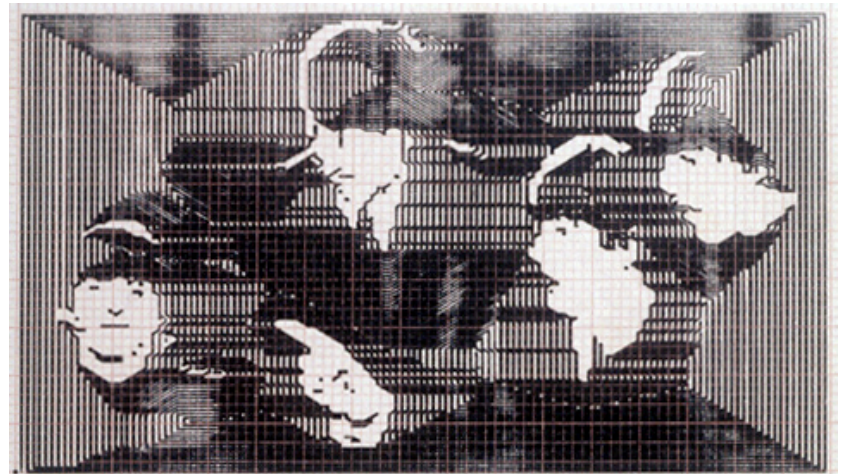


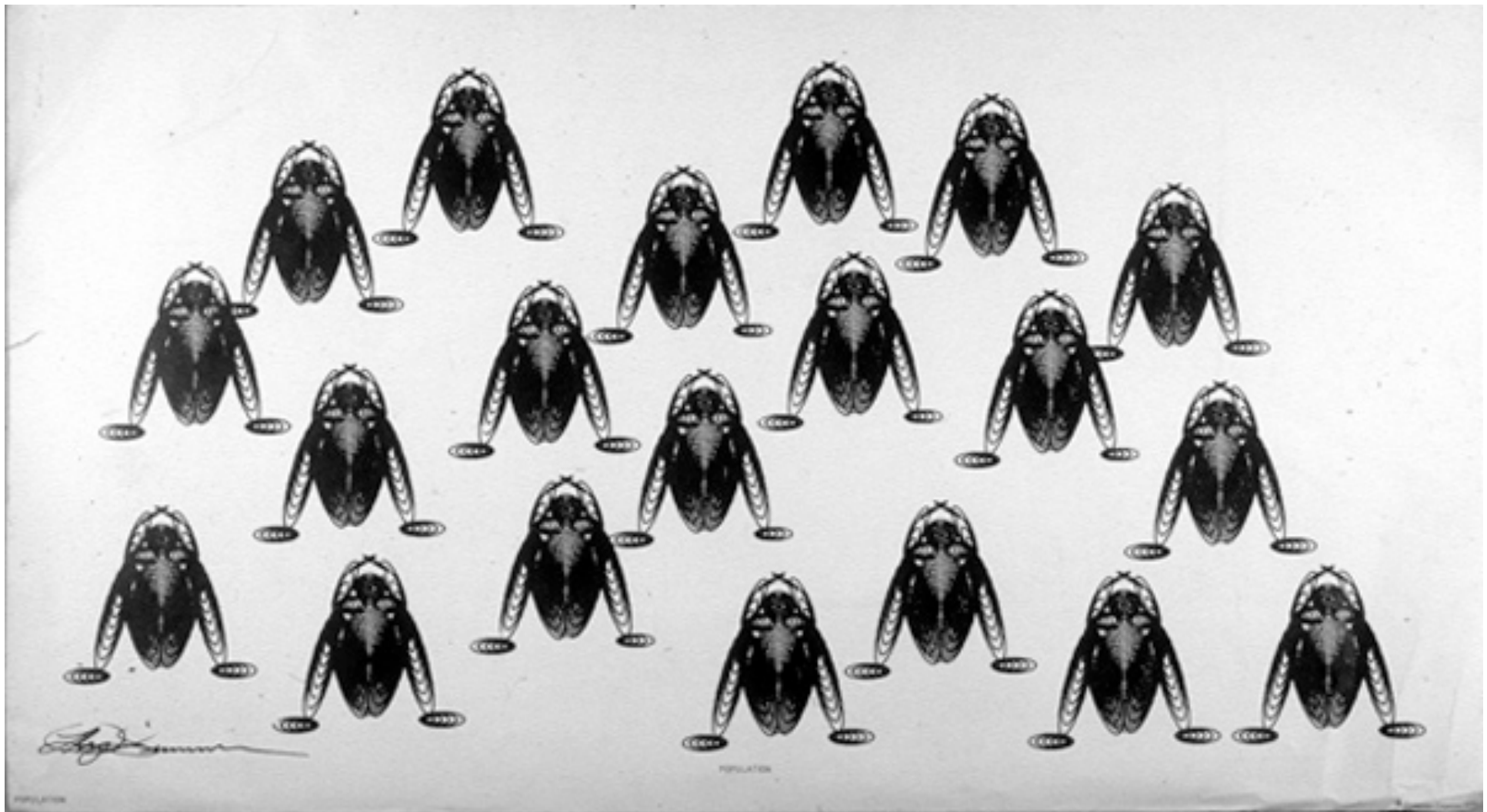
“Portrait of George Brassens,”
1969, Jaume Estapa, print, 4th of
4. Mounted. (Very large portrait
of George Brassens configured by
characters.)
Width 305 mm Height 720 mm.





"The Beatles," N/A, Jaume Estapa,
print,
1st of 2. (Not mounted.
Set of three portraits of the
Beatles.)
Width 215 mm **Height** 300 mm.

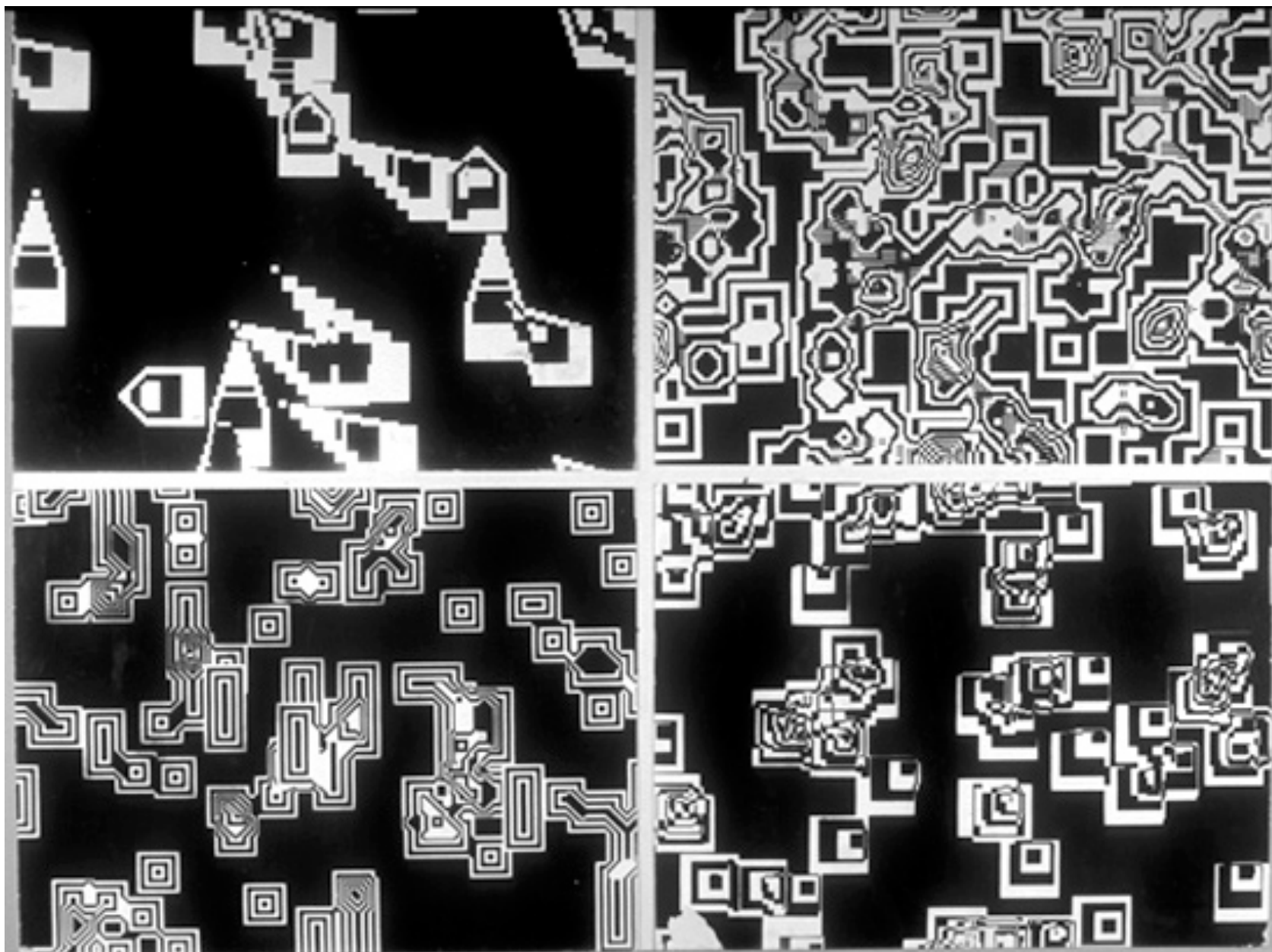




"Population," 1970, Lloyd Sumner, print, 1st of 2. Not mounted. (Repeating anthropomorphic patterns composed of harmonic diminutions of circles. Text at bottom of print: "POPULATION. COPYRIGHT COMPUTER CREATIONS 1970.") **Width** 505 mm **Height** 280 mm.



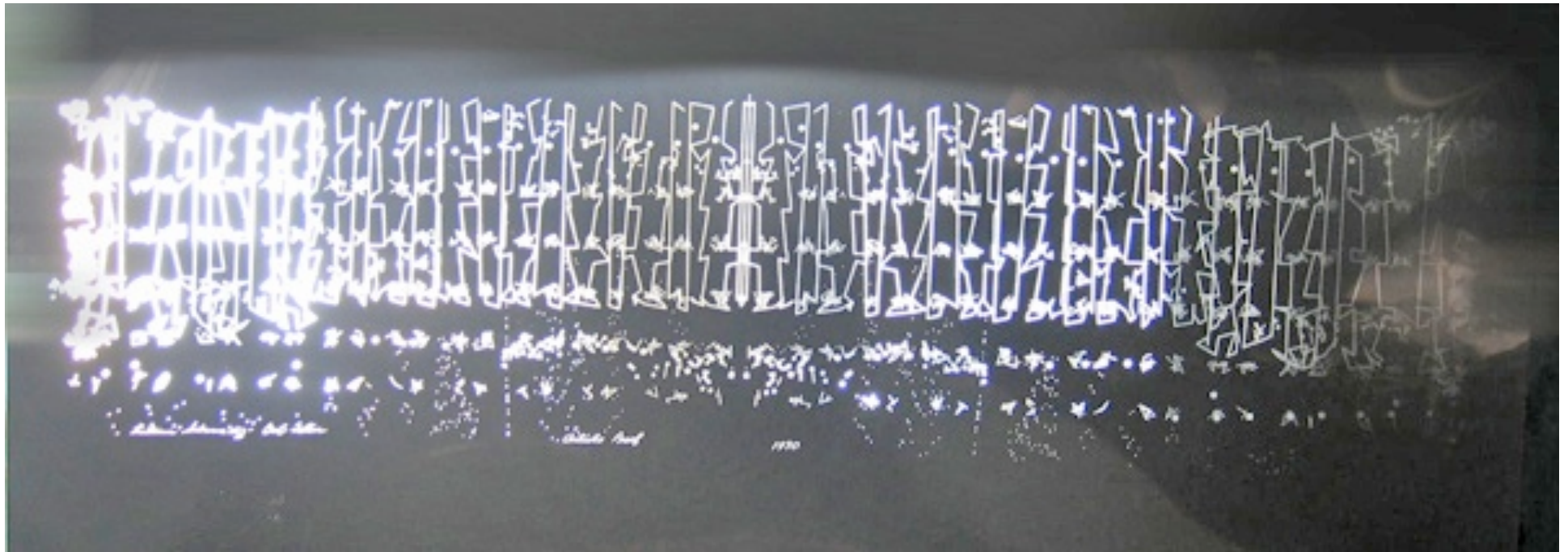
"Symphony G# In Fine Art Major ," 1970, Lloyd Sumner, color plotter print. Not mounted. (A ligatured pattern of G and F - clef. Text at bottom of print: "SYMPHONY #G IN FINE ART MAJOR. COPYRIGHT COMPUTER CREATIONS 1970.") **Width** 840 mm **Height** 280 mm.



"Four Film Stills -Pixilation ," N/A, Lillian Schwartz and Ken Knowlton, photographic paper. (Set of four 2-D asymmetrical patterns -mostly overlapping squares.) **Width** 445 mm **Height** 340 mm.

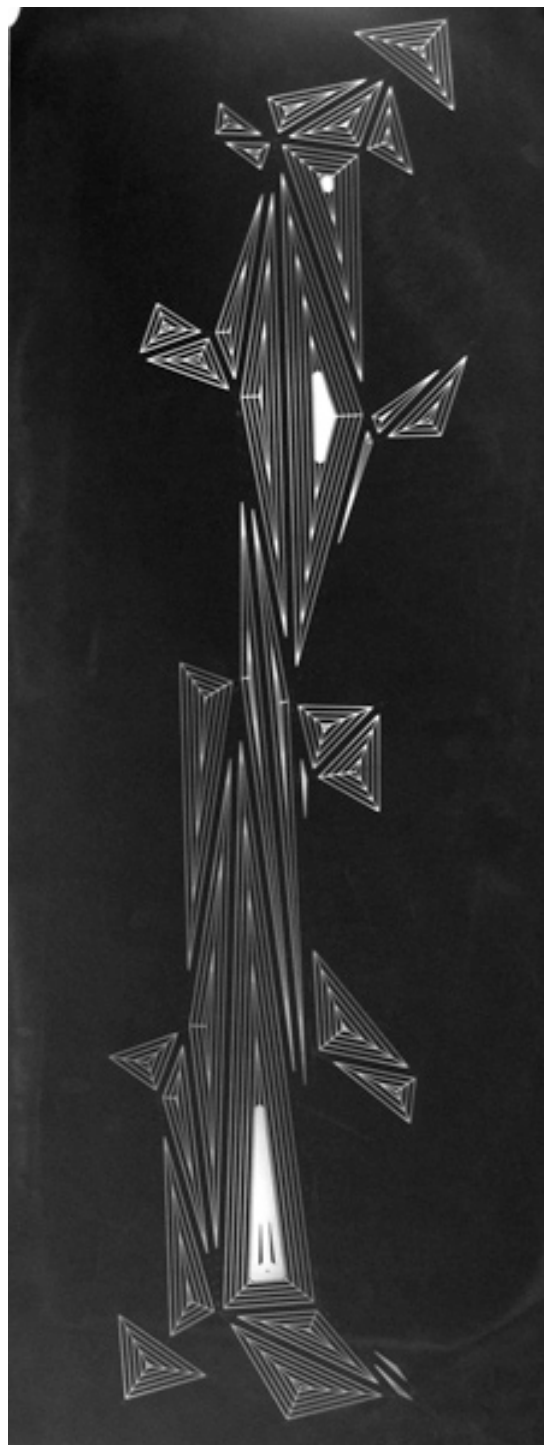
"Nude," 1970
Lillian Schwartz and Ken
Knowlton,
print on paper,
3rd of 50.
(Feminine nude configured by
black and green twill weave
motif.)
Width 750 mm **Height** 590 mm.



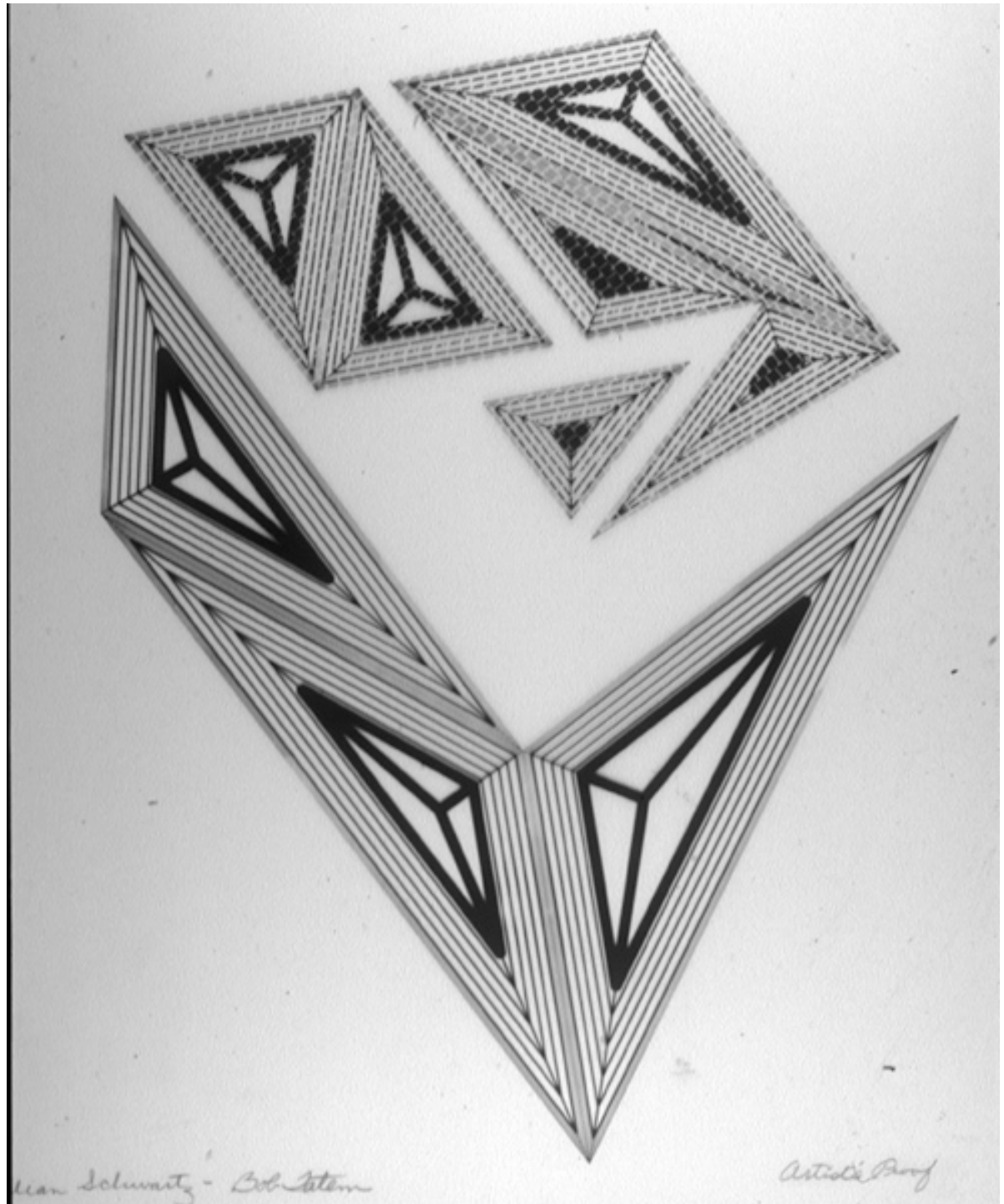


Untitled, 1970, Lillian Schwartz and Bob Tatem, photographic paper. (Artist's celluloid proof of asymmetrical border design.)
Width 910 mm **Height** 520 mm.

Untitled, 1970, Lillian Schwartz
and Bob Tatem, photographic
paper. Not mounted.
Artist's celluloid proof.
(Asymmetric pattern of wedges).
Width 230 mm **Height** 600 mm.



Untitled, 1970,
Lillian Schwartz
and Bob Tatem,
photographic
paper. (An
asymmetrical
pattern of
wedges with
bold black
interior linings.)
Width 363 mm
Height 400 mm.





Untitled, N/A, Lambert Meertens, colour print. Not mounted. (A cross-hatched contrasting green, brown, and violet pattern based on a square grid formation.) **Width** 375 mm **Height** 375 mm.