AIC's 43rd Annual Meeting

Saturday, May 16 • 2:00pm - 2:30pm

(Electronic Media) Computational Provenance and Computational Reproducibility: What Can We Learn About the Conservation of Software Art From Current Research in the Sciences?

The field of art conservation has relied on advances in scientific research throughout history, whether from studying contemporary approaches to chemical analysis of materials to taking advantage of new imaging techniques or many other examples. Our field is the study of the conservation of time-based media and software art. To this end, we have focused on the theoretical framework and practical application of two fields of study in applied mathematics and the sciences known as computational provenance and computational reproducibility. Our goal is to ascertain whether and how these approaches could inform our work on the conservation of time-based media and software art. We will begin with an overview of the techniques used in the sciences to insure that results are reproducible. It is a basic premise of the sciences that experimental results must be consistent in order to be validated; however as current scientific research relies heavily on computational techniques, the software and technologies used to obtain current scientific results must be preserved so that those

same scientific results will be achieved in the distant future. This is analogous to the goal of art conservation as museums will wish to re-exhibit contemporary works of time-based media and software art over time. Through this model we will consider how the artist's intention can be preserved and authentically represented throughout an artwork's lifespan and exhibition history. We will look at the depth of what should be considered to accurately execute or replay data such as digital media or execution of software code by understanding the metadata of its computing environment (such as codecs, compilers, the operating system, and hardware). In addition we will look at how this model can apply to documentation of physical and environmental factors (such as installation details, sculptural details, lighting) In this presentation we will describe several case studies including resurrecting a 17 year old software driven artwork at SFMoMA, Predictive Engineering2 by Julia Scher and documenting Lynn Hersman Leesons' RAWAR installation, http://www.rawwar.org/view, as it is installed at the ZKM Center for Art and Media in 2014, among others.

Speakers

Deena Engel

Clinical Professor, Courant Institute of Mathematical Sciences

Deena Engel is a Clinical Professor as well as the Associate Director of Undergraduate Studies for the Computer Science Minors programs in the Department of Computer Science at the Courant Institute of Mathematical Sciences of New York University. She teaches undergraduate computer science courses on web and database technologies, as well as courses for undergraduate and graduate students in the Digital Humanities and the Arts. She also...
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Mark Hellar

Owner, Hellar Studios LLC, Hellar Studios LLC

Mark Hellar is a leading technology consultant for cultural institutions throughout the San Francisco Bay Area and beyond and owner of Hellar Studios LLC. Mark is currently working on new media conservation initiatives at SFMoMA, including the conservation and

care of their software-based artworks. He is also developing software for artist Lynn Hershman Leeson and will oversee the installation of her upcoming retrospective at the Deichtorhallen...
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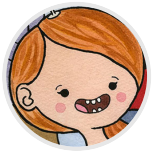


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