

Collect and Document before it's too late...

How to preserve 20 years old born-digital arts and their complex web of history:

the case of floppy and cd-rom arts

What strategies for their future public access?

Yves Bernard

June 2016, HeK





Welcome to the Future!

The floppy cd-rom revolution

An exhibition at iMAL, Brussels – March-April 2015



19.03

WEL
COME

exhibition

to

THE
FLOPPY CD-ROM
REVOLUTION



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iMAG brussels

26.04

WELCOME TO THE FUTURE!

In 2015, iMAL, Center for Digital Cultures and Technology, presents, in collaboration with PACKED, Centre of Expertise in Digital Heritage, a series of exhibitions, workshops and symposiums on cultural heritage in the digital age.

Welcome to the Future! is the first event of our Cultural Heritage in the Digital Age program. This exhibition proposes a selection of artworks and cultural documents published on floppies and cd-roms mostly in the 90s. It presents early pioneering works featuring remarkable experimentations in hypertext and hypermedia narration, interface design and interactivity aesthetics. This historical reflection on 20 years of new media art also que tions the future of today's born-digital content.

ARTISTS

LAURIE ANDERSON, JEAN-PIERRE
BALPE, BILL BARMINSKI, ZOE BELOFF, SBILIOUS &
FLAGNY & B PIACENZA, SIMON BIGGS, JEAN-LOUIS BOISSIER,
PHILIPPE BOOTZ, GARETH BROWYN & PETER SUGARMAN, ANDY
CAMERON, MARC CANTER, LEON CMIELEWSKI & JOSEPHINE STARRS,
LINDA DEMENT, ANTOINE DENIZE, MASAKI FUJIHATA, MICHEL FRANÇOIS,
JIM GASPERINI & TENNESSEE R. DIXON, PETER GABRIEL, ALAIN GERONNEZ, CLIVE
GILLMAN, SOPHIE GREENFIELD &
& JANS POSSEL, GRAHAM
LEESON, TROY INNOCENT, JODI,
MARITA LIULIA, JOHN MAEDA, AN-
ANTOINE SCHMITT & VINCENT
SWENSON, MARI SOPPELA & LEO ANEMAET, ALBERTO SORBELLI, JOHN THACKARA,
FLORIAN THALHOFER, SUZANNE TREISTER, GERALD VAN DER KAAP,
DIE VETERANEN, ROMAIN VICTOR-PUJEBET, ...

PUBLISHERS

DIGITALOGUE, ELLIPSIS, GALLIMARD, GASBOOK,
HYPTIQUE, MEDIAMATIC, VOYAGER, ZKM, ...

UPCOMING PROGRAMME

20.03.2015

**From the CD-ROM Revolution
to the Future of Electronic Publishing**
Lecture by Bob Stein (Voyager)
& debate at PointCulture, Brussels.

9 - 11.04.2015

Digital Media Archaeology in Practice
Workshop with Ben Fino-Radin (MoMA)
and Vincent Leclair (Sicilium) at iMAL.

PRACTICAL INFO

OPENING

Thursday 19 march 2015,
18:30 - 22:00

EXHIBITION

20 march - 26 april 2015

13:00 - 18:00

Wed. - Sun. / Mer. - Dim. /

Woe. - Zon.

Free entrance! Entrée gratuite!

Gratis toegang!

**iMAL, Center for Digital
Cultures and Technology**
30 quai des Charbonnages,
Koolmijnenkaai 30,
1080 Brussels

More info : www.imal.org



Welcome to the Future!

19 March - 26 April 2015

Exhibitions

- About 100 floppy and cd-rom artworks from EU, Asia and US
- Presented with their original packagings
- Running on vintage computers (40 Mac & PCs)
- Structured on 4 themes

- Contextual Material:

Notices & Leaflet, Slideshows and Video room

Extensive website

Welcome to the Future!

19 March - 26 April 2015

Exhibitions



Main

1. Visions

2. New Art Forms

3. Documents

4. Heritage

Interviews

[About](#) | [Media Gallery](#) | [Credits](#) |

The floppy cd-rom revolution

In 2015 iMAL, in collaboration with PACKED, the Flemish Centre of Expertise in Digital Heritage, will present [a series of exhibitions, workshops and symposiums on Cultural Heritage in the Digital Age](#). The exhibition **Welcome to the Future!** is the first event of this program and highlights the short life of born-digital art.

Welcome to the Future!

19 March - 26 April 2015

Exhibitions



Main

1. Visions

2. New Art Forms

3. Documents

4. Heritage

Interviews

Credits

Welcome to the Future! is curated by Yves Bernard ([iMAL](#)) and Dirk Paesmans ([jodi.org](#)), with the collaboration of Marie Lechner (Libération, [Pamal.org](#)), Emanuel Lorrain ([PACKED](#)) and Yannick Antoine ([iMAL](#)). Scenography by [Damien Gemay](#), Graphical Design by [Isabel Debry](#).

Welcome to the Future! is produced by [iMAL](#) in collaboration with [Packed vzw](#). Many thanks to the artists, publishers and collectors, to [Sandra Fauconnier and Annet Dekker](#), to [V2_](#), to Pierre Lavoie, [Bob Stein](#), [Leonardo/Olats](#) (Annick Bureaud), the [bwFLA](#) team (University of Freiburg), [PointCulture](#), [PILen](#), Studio [Sébastien Lacomblez](#), [ERG](#) and [Nadine vzw](#).

Welcome to the Future!

19 March - 26 April 2015

Exhibitions

Artists: Laurie Anderson, Jean-Pierre Balpe, Bill Barminski, Pierre Bastien & Karel Doing, Zoe Beloff, S.Bilous & F.Lagny & B.Piacenza, Simon Biggs, Jean-Louis Boissier, Philippe Bootz, Gareth Browyn & Peter Sugarman, Andy Cameron, Marc Canter, Leon Cmielewski & Josephine Starrs, David Cunningham & Stephen Partridge, Linda Dement, Antoine Denize, Masaki Fujihata, Michel François, Jim Gasperini & Tennessee R. Dixon, Peter Gabriel, Alain Geronnez, Clive Gillman, Sophie Greenfield & Giles Rolleston, Paul Groot & Jans Possel, Graham Harwood, Lynn Hershman Leeson, Troy Innocent, Jodi, Tamara Laï, George Legrady, Jaime Levy, Marita Liulia, John Maeda, Antonio Muntadas, The Residents, Antoine Schmitt & Vincent Epplay, Keith Seward & Eric Swenson (Necro Enema Amalgamated), Mari Soppela & Leo Anemaet, Alberto Sorbelli, John Thackara, Florian Thalhofer, Suzanne Treister, Gerald Van der Kaap, Die Veteranen, Romain Victor-Pujebet,...

Publishers: Centre Pompidou (FR), [Digitalogue](#) (JP), Ellipsis (UK), Gallimard (JP), Gas as Interface (JP), Hyptique (FR), Mediamatic (NL), Necro Enema Amalgamated (USA), Voyager (USA), ZKM (DE),...

Welcome to the Future!

19 March - 26 April 2015

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PREPARING THE DIGITAL WORLD

Beyond CyberPunk!

Gareth Branwyn & Peter Sugarman
The computer Lab, 1990 (US)

FLOPPY, MAC

Beyond Cyberpunk! is a massive HyperCard stack holding 5.5 MB of sound "bytes," graphic tidbits, and intellectual terrorism. Gleaned from fanzines, anarchist rants, conspiracy theorists, and cyber-tribalists, the work claims to be a "do it yourself guide to the future." It is a playful and irreverent piece of electronic bricolage. Presented as a "Cyberdeck" with multiple windows, push buttons, and sonic accompaniment, the work is easily navigated through four main zones: Manifestos, Media, Street Tech, and Cyber

Electronic Hollywood (I,II,riot i...

Jaime Levy
1991-1992, (US)

FLOPPY, MAC

"Jaime Levy's a punk! She's been putting out creative, in-ye-face digital zines for years. She started with *Cyber Rag*, using HyperCard in all it's black & white chunky pixel glory. Then, she moved to California, and the name of her output changed to *Electronic Hollywood*. She switched to MacroMind's Director and her interactive animations got a lot more colorful. Even though she has guest writers, uses sampled sounds, and displays found graphics, Jaime's style is all her own. [...]

I like Levy's work quite a bit. Her use of sampled sound loops, a signature of her

BLAM! I

Eric Swenson & Keith Seward
Necro Enema Amalgamated, 1994 (US), Voy...

CD-ROM MAC

overflowing with scanned images of gruesome medical photographs, close-ups of genitalia, and crypto-allegorical etchings. All of this aggression makes for a thrilling first ride. [...]" (www.frieze.com/issue/a...)
Blam! 1 is in B&W (1bit color) with a typical content of uderground cyberpunk zine made of articles, interviews and animated comic strips with audio (see the marvellous *Fever* by Rita, a NY artist born in Hungary). However, it is definitively the Blam! punk style clearly visible through the editorial choices and the multimedia form, especially

Billy Idol, Shock to the system

Jaime Levy (& contributors)
Chrysalis Records, 1993 (US)

FLOPPY MAC - CD-DA,

This was a music industry first to propose an album with a multimedia interactive content. The special digipak edition of "Cyberpunk" included besides the CD audio a Mac diskette entitled "Billy Idol's Cyberpunk".

Designed and developed by Jaime Levy (*CyberRag & E-Hollywood*), the interactive software included album clip art, sample sound bytes, a biography by Mark Frauenfelder, lyrics, a cyberculture bibliography by Gareth Branwyn as well as an excerpt of his text *Is There A Cyberpunk Movement? (1992)*, all rendered in a distinct

CyberRag (I,II,III)

Jaime Levy
1990-1991, (US)

FLOPPY, MAC

[Jaime Levy \(http://en.wi...](http://en.wikipedia.org/wiki/Jaime_Levy) is an interface designer and user experience strategist who first became known in the 1990s for her groundbreaking pioneering electronic magazines *Cyber Rag* and *Electronic Hollywood*.

She programmed them in HyperCard and later in Macromedia Director. They were distributed on 800k floppy disks and featured typical aesthetics and discourses from the cyberpunk movement.

"*CyberRag* offers a full 730Kb of animations, editorials, games and tradeshow reviews.

Doors Of Perception I

John Thackara (ed.), Willem Velthoven
Netherlands Design Institute, Mediamatic, I...

CD-ROM MAC

This CD-ROM contains the interactive proceedings of the first *Doors of Perception* conference held in Amsterdam in 1994. It featured a very innovative interface and it has received wide recognition, winning many international awards. *DoP 1* was organised by the Netherlands Design Institute and Mediamatic. It was a groundbreaking conference at which leading thinkers from the fields of graphic and industrial design, architecture, information technology, philosophy, computer science, art, business and media assembled to consider the new challenges

Digitivity - learning the Language

Mark Edwards
Ellipsis, 1995 (UK)

CD-ROM, MAC

The CD-ROM is a kind of manifesto of the UK Ellipsis publisher which produced many art CD-ROMs in its 'electric art' series. "*Ellipsis is created out of a dissatisfaction with what we see as the misuse of multimedia by unimaginative producers. This misappropriation is carried out at the expense of its potential as a new language*". In its 'Expo' section, the CD-ROM present interactive artworks by various artists. Note also a chapter on Roy Ascott (his "Gala" installation and the text "*Back to Nature II, Art and Technology in the 21st. century*").

VISIONS

UTOPIAS

POLITICS

Early 90s, the web, with its slow bandwidth, was just emerging, and the multimedia PC was becoming the new cool tool, entering into every home, office and workplace. Floppy disks & CD-ROMs were the new data carriers. Artists, developers, researchers and writers used them to distribute their works in new digital interactive formats. Many started to express their ideas and visions about this emerging digital world and its impact on art, culture and society. The selected works range from cyberpunk dystopia to the techno-positivism of new media entrepreneurs, who were preparing today's connected world. Also part of the selection are some typical pop culture and art & design CD-ROM magazines from the 90s.

NEW ART FORMS

INTERACTIVITY

& HYPERMEDIA

DIGITAL AESTHETICS

The artistic production on floppies and CD-ROMs in the 90s features remarkable experimentations in hypertext and hypermedia narration; in user interface design before the web's normative ergonomics; in the aesthetic of interactivity; in playable interactions between sounds and images; in generative art and digital literature. These works attest to the rich and pioneering period of free and wild explorations of this new language of digital media. Today, their heritage constitutes a vast collection of diverse perspectives in art and design, still waiting to be rediscovered.

DOCUMENTING

CONTEMPORARY ART

The CD-ROMs, with its 650Mb of data associated with the multimedia computer was an ideal medium to document in innovative ways contemporary art practices: visual arts, dance, performances, installations, new media arts, ... Interactive navigation in large hypermedia database of texts, sounds, images and videos could describe artworks and the creation process in ways impossible before. Computer simulation and reconstruction, powerful search and hypertext tools added new tools for a better analysis or immersion in the works. In the 90s, many remarkable CD-ROMs were produced that didn't find their equivalent later on the Internet.

DIGITAL COLLECTION

MUSEUM OF THE FUTURE

CULTURAL HERITAGE

CD-ROM and floppy art is an emblematic example of the preservation issues of born-digital content. Playing these 20-years-old digital relics on contemporary machines is nearly impossible, and today's software-based art will run into the same issues within the next 5 to 10 years.

Without new preservation initiatives, born-digital art (and other content) will soon be lost for future generations.

To participate in this effort, iMAL is initiating the Resurrection Lab project in collaboration with the University of Freiburg, and proposes a prototype of an easily accessible collection of floppy and CD-ROM artworks.



Apple - iMac - Edition - Presentation - Apple - iMac - iMac

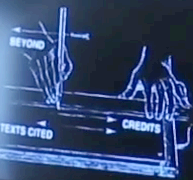
To move around a presentation, Press-and-Drag the Slides. You can
→ move left, right, up and down.

- ◀ Slide in : Press the OPTION key.
- ▶ Slide out: Press the CONTROL key.

Activate a HOT SPOT: Move the mouse (without dragging it) around
the image until the cursor changes to a hand. Now click the mouse.

Quit: Press the COMMAND and PERIOD keys.

(Before leaving, remember to quit all other applications and turn off
VIRTUAL MEMORY)



MISSING SYSTEM

infinite co for unlimite

PERISTAL SIEMENS

Welcome to the Future!

19 March - 26 April 2015

Exhibitions

Preparation Process

A kind of media art history research process...

- Starting from 3 collections (iMAL-Yves, Dirk Paesmans, Claude D.)
- Extending them with pre cd-rom, i.e. floppy artworks
- Discovering new works:

From one Thing to Another

(De Fil en Aiguille, la Pelote de Laine)

- Extending the Collection: completing series and acquiring new works

Welcome to the Future!

19 March - 26 April 2015

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Preparation Process

A kind of media art history research process...

An urgency before it's too late:

- Contacting authors, producers, developers and publishers while still alive!
- Raising their awareness on protecting this digital culture heritage...

iMAL collection: from Yves Collection...



A New Media Studio composed of Producers, Designers and Software Engineers devoted to the development of high quality interactive content. Since 1994.



[L'autre moitié de l'Europe](#)

A cd-rom about Eastern Europe contemporary arts featuring 40 artists from 12 countries. Produced by the Réunion des Musées Nationaux, Jeu de Paume and Magic Media.

"Nominee for [EuroPrix2000](#) (Europe Best multimedia, October 18, Frankfurt Book Fair)"

Selected for the Prix Möbius International, Paris, May 2000



[Marie-Jo Lafontaine, video installations 1979-1999](#)

A French&English cd-rom produced by the Réunion des Musées Nationaux and the Galerie nationale du Jeu de Paume (Paris) for the exhibition of [Marie-Jo Lafontaine](#), the Belgian contemporary artist creating impressive monumental video installations.

More info on <http://www.rmn.fr>

Awarded "Grand Prix AVICOM'99 toutes catégories" at F@IMP'99, Montréal See [F@IMP'99](#)

Revue de presse: [Le Monde Interactif](#), [Canal+](#)

iMAL collection: from Yves Collection...



A New Media Studio composed of Producers, Designers and Software Engineers devoted to the development of high quality interactive content. Since 1994.



Art du Moyen Age CD-ROM:

A culture and reference title about Art of Middle Age realised for Carre Multimedia, Gallimard and Réunion des Musées Nationaux.

Milia d'Or 1998 Award in the category Art&Culture



and also CyberPub (1996 - Hachette-Filipacchi-Grolier), The [Third Lyon Biennale](#) (1995 - RMN), The Maeght Foundation, a stroll through XXth century Art (1995 - Grolier Europe, EMMA'95 award), [Camps de Réfugiés](#) (1994- Apple France)



The Third Biennale de Lyon CD-ROM

A contemporary art title with a complete downloadable demo (Mac/PC & Fr/En).

iMAL collection: from Yves Collection...

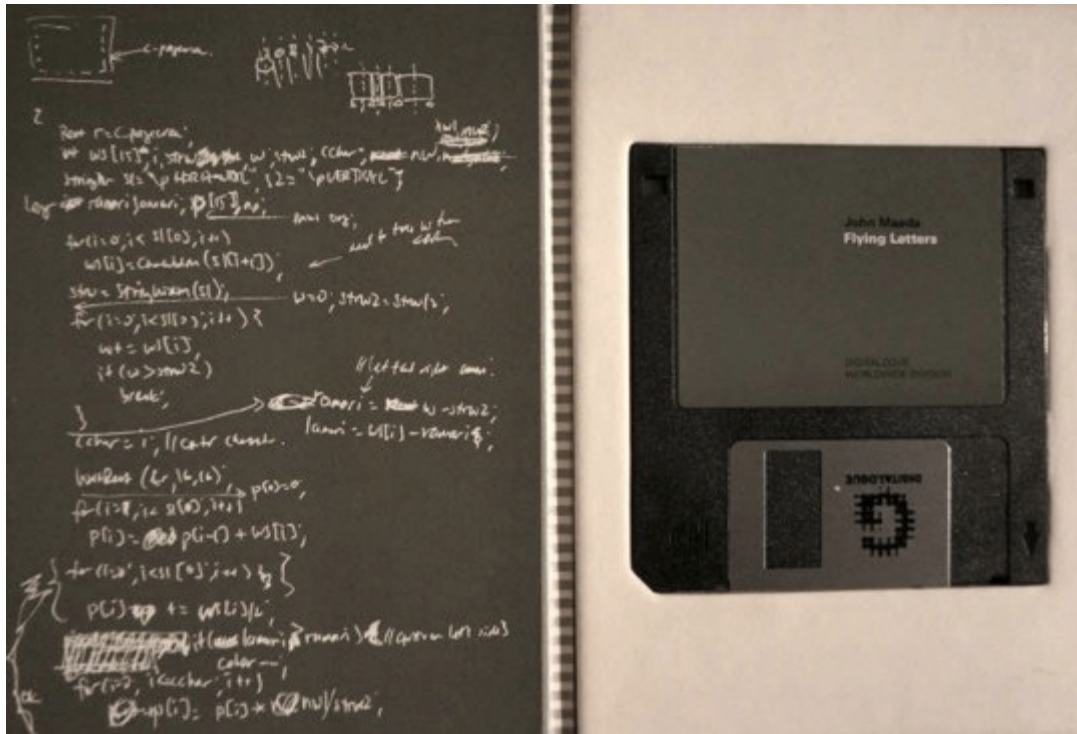
About 300 titles

77	18:39	S.Bilous,F.Lagny,B.Piacenza		Flammarion		Mac/PC	1997	France			interactive art
78	advent	Clive Gillman		Ellipsis		Mac/PC	1999	UK			interactive art
79	Book of Shadows	Simon Biggs		Ellipsis		Mac/PC	1996	UK			interactive art
80	Passengen	Graham Ellard, Stephen Johnson		Ellipsis		Mac/PC	1997	UK			interactive art
81	999, faites vos jeux	Rafael Grey, X. Decarpentries		Love Streams Production		Mac	1999	France	copy		interactive art
82	Observer/Observed and other Works of Video	Takahiko Iimura	Banff Centre for the Arts	Euphonic Inc.		Mac/PC	1999	Japon			référence, art&cultu
83	Borderland			Plokker		Mac/PC	1998	France	copy		interactive art
84	Outline	Peter Downsbrough			A.Bambagioni,L.Texie	Mac/PC	1999		copy		
85	ultim atom	Thomas Gizolme		Café Orbital		Mac	1998	France			interactive art
86	infinite CD for unlimited music	Antoine Schmitt, Vincent Epplay		icono		Mac	1999	France			interactive art, gene
87	Gilbert&George: the fundamental pictures 1996			CybertArt Publications	MetaDesign	Mac/PC	1996	UK			référence, art&cultu
88	Soviet Dada	Aimo Hyvärinen		WSOY		Mac/PC	1999	Finland			référence
89	Media Art Action, the 1960s and 1970s in Germany			Goethe Institut, ZKM		Mac/PC	1997	Germany			référence
90	Epidemik	Joel Hubaut		Agnes B	Chen, Richard & Cie	Mac	1994	France			interactive art
91	Beyond	Zoe Beloff				Mac	1996			cd-r	interactive art
92	Maire	Marita Lulia		Painatuskeskus Oy		Mac/Pc	1994	Finland			interactive art
133	OSS/•••••	Jodi		Mediamatic		Mac/PC	1998	NL			interactive art
134	Family Files	Mari Soppela		Mediamatic		Mac/PC	1998	NL			interactive art
135	Database of Experience	Troy Innocent		Mediamatic		Mac	1996	NL			interactive art
136	Doors of Perception 1			Mediamatic		Mac	1994	NL			interactive art, docu
137	Annunciation	Cesare Davolio		Mediamatic, vol 10,#2		Mac/PC	2001	NL			interactive documen
138	Untitled game	Jodi		www.jodi.org		Mac/PC	2001				interactive art
139	anti*rom	andy@culture.demon.co.uk				Mac	1995	UK			interactive art
140	The Réal Las Vegas			Massachussets Museum of Contemporary Art		Mac/PC	1997	USA			interactive art
141	[Small World]	Florian Thalhofer		Mediamatic		Mac/PC	1999	NL			interactive art
142	Meet Mediaband	Marc Canter		Canter Technology		Mac	1994	USA			interactive 'songs'
143	Mediascope 1992			Pixel Park, Apple GmbH		Mac	1992	Germany			interactive demo
144	MediaMix Interactiv Issue 1, Vol 1			Media Magic Prod.		Mac	1992	Germany			interactive magazin
145	The Animals, a multimedia experience			Mindscape		PC	1992	USA			référence
146	Xplora 1	Peter Gabriel		Real World Multimedia & Brilliant Media Inc.		Mac	1993	UK	copy		interactive art
147	From my Perch	Alyssa Rothwell		Australian Film Commission		Mac/PC	2000	Australia			interactive art
148	Databank of Everyday	Natalie Bookchin, videography by Lev Manovich				Mac	1996		copy		interactive art
149	Dziga'Rom			Filmfabriek en Dziga vzw		Mac	1998		copy		référence, art&cultu
150	FFMIX01	compilation		Fifty Fifty		Mac	2001	Spain			interactive art
151	Let's tell lies - Vamos a contar mentiras	Christina Casanova Seuma				Mac	1999	Spain	copy		interactive art
152	small appliances	Kevin & Jennifer Mccoy		The Light Factory		Mac	1997	USA	copy		interactive art
153	Art and Civilizations			RMN, Carré multimedia	MediaLine Production	Mac/PC	2001	France			référence, art&cultu
154	carbon Sampler 1.0 1993-1998	Marc & John Lycette				Mac/PC	1998	Australia			interactive promoti
155	Olympia			Plantijnhogeschool		Mac/PC	2000	Belgium			exhibition catalogue
156	n-gone	Servovalve		Servovalve		Mac/PC	2000	France		cd-xtra	interactive art
157	4 Tokyo Houses, vol.4			Planet Architecture		Mac/PC	2001	USA			référence
158	John Cage	Nam June Paik				Mac	1994	USA	copy		référence
159	Isaac Asimov's, The Ultimate Robot			Microsoft Home	Byron Preiss	Mac	1993	USA			référence



iMAL collection: from Yves Collection...

And a few floppy artworks



John Maeda, *Flying Letters*, 1996



Franck Slama (aka *Invader*), 1997

And discoveries of new works

From one thing to another... Cyberpunk culture

From Billy Idol to...



1993, floppy (Mac) + cd-da, bought on Ebay in 2014

BILLY IDOL'S

CLICK A
BUTTON

CON
CEPT

SONG
LYRICS

DIGI-
ART

QUIT



And discoveries of new works

From one thing to another... Cyberpunk culture

From Billy Idol to... Jaime Levy



Jaime Levy, New York Magazine, June 1994

ELECTRONIC HOLLYWOOD

1993 NEWS RELEASE

Computer technology has revolutionized the production of independent art. There are new worlds to explore; such as the possibilities of electronic publishing using personal computers not just to create words and pictures, but to disseminate them in formats that keep them alive and dynamic...as opposed to the frozen quality of ink on paper.

ELECTRONIC MAGAZINES ON DISK

CYBER RAG FOR ANY MACINTOSH

The first edition of "CYBER RAG" was made in HyperCard and is a Macintosh disk filled with bizarre pictures, sound, animation and words. It includes two animated sequences and some nasty still images complemented by industrial sounds. Three games including a brief quiz on the life and times of computer mogul Steve Jobs. Plus two pieces of hacker poetry. \$6.00 (N.Y.C. 1990)

"CYBER RAG 2" was also made in HyperCard and includes two animations and an interactive advertisement. Two games include a graffiti Cher's face paintbox and a Concentration test of animated icons. It is tighter and cleaner than the first with more relevant information about current technology including a review of a Timothy Leary show. \$6.00 (S.F. 1990)

"CYBER RAG 3" rules all three in terms of content and bad-ass interface design in a decaying black-n-white world. It is self-contained with its own projector because it was programmed in MacroMind Director. It includes animated poems, a bitchy editorial, samples, and reviews of three tradeshows including Cyberthon, CyberArts, and Virtual Reality 1990. \$6 (S.F. 1991)

ELECTRONIC HOLLYWOOD FOR COLOR MACS



"ELECTRONIC HOLLYWOOD" is the new "Cyber Rag" covering events and experiences that happen in Los Angeles. It is programmed in MacroMind Director 'Lingo' and runs on any color Macintosh. Includes industrial noise samples, reviews about: Rave parties, Siggraph, Entertainment 91, and a Greater Bay Area dis. \$6.00 (L.A. 1991)

"ELECTRONIC HOLLYWOOD II" is the latest Digital Riot Issue. Has the same color interface design of the first Electronic Hollywood, but more slick digitized images. It contains the usual hateful editorial, reviews of the L.A. riot, Verbum Human Be-in S.F., and Home Media Expo in L.A. Plus samples and reviews from 2 great California Bands: Ethyl Meatplow and The Disposable Heroes of Hiphoprisy. \$6.00 (L.A. 1992)

ELECTRONIC NOVEL

"AMBULANCE" is the sound-tracked horror store on a 1.4MB floppy of five L.A. post-collegiate 20-something posers. Featuring: sequenced samples by Mike Watt (fIREHOSE) and digitized art by Jaime Hernandez (*Love and Rockets* comic book series). Click on interactive animations and hypertext hotspots. Plays on all Macs. No skills required. \$17 (L.A. 1993)

BILLY IDOL CYBERPUNK

"BILLY IDOL CYBERPUNK" is my first sell-out software! Regardless of whether you like Billy Idol or not, this 1.4MB disk is a hardcore exploitation of presentation media-turn-interactive-MTV. It has the infamous "Electronic Hollywood II" interface design, but Billy art from his music videos and Billy sample loops from his latest release. This is the first floppy ever distributed with an album, \$10. (L.A. 1993)

ONE-TO-ONE INFO

Make a check or money order(\$US) to: **Electronic Hollywood**
PO Box 448 • Prince St. Station
New York, NY 10012.
Postage is included in the price.
Produced by Jaime Levy, cyberbabe from hell. Call only for wholesale orders, press kits, or consulting proposals/project bids. 212 • 777 • 4801.
Digital submissions accepted graciously.

Just stick the disk in your machine and double click on the projector. It plays right off of the floppy!!!

If a disk does not run properly or at all, please write or call and a replacement will be mailed immediately.

And discoveries of new works

From one thing to another... Cyberpunk culture

From Billy Idol to... Jaime Levy

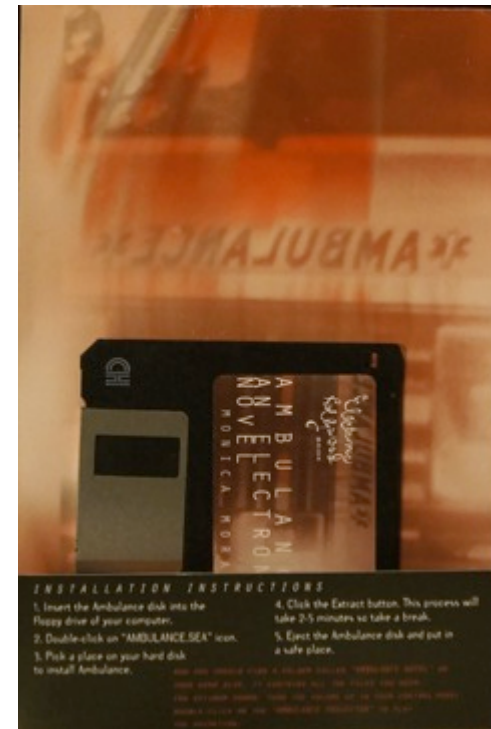


Jaime's floppies shipped from LA to Brussels, October 2014

And discoveries of new works

From one thing to another... Cyberpunk culture

From Billy Idol to... Jaime Levy



Cyber Rag & E-Hollowood (1991-1992), Ambulance (1993) – Floppy (Mac)

And discoveries of new works

From one thing to another... Cyberpunk culture... Pop (digital) culture

From Billy Idol to... Jaime Levy to... Regina Joseph





Biography

by Mark Frauenfelder



“ *CHARMED LIFE* took three years to record. *CYBERPUNK* took ten months, because the cyberpunk process and ideals put me much more in touch with every aspect of my life, including music.

We’ve got the method behind the ideas I had in the early eighties. I’ve always tried to mix elements of technology with Rock ‘n’ Roll. The promise got a little bit lost back then because the technology wasn’t up to what we wanted to do. Thank God the nineties have arrived, and technology’s moved so fast. It’s made the dream real.” — Billy Idol



**Mega corporations are the new government;
computer generated info domains are the
new frontiers; tho there is better living thru
science and chemistry, we are all becoming
cyborgs; the computer is the new "cool tool"
and tho we say "all information should be free",
it is not.**

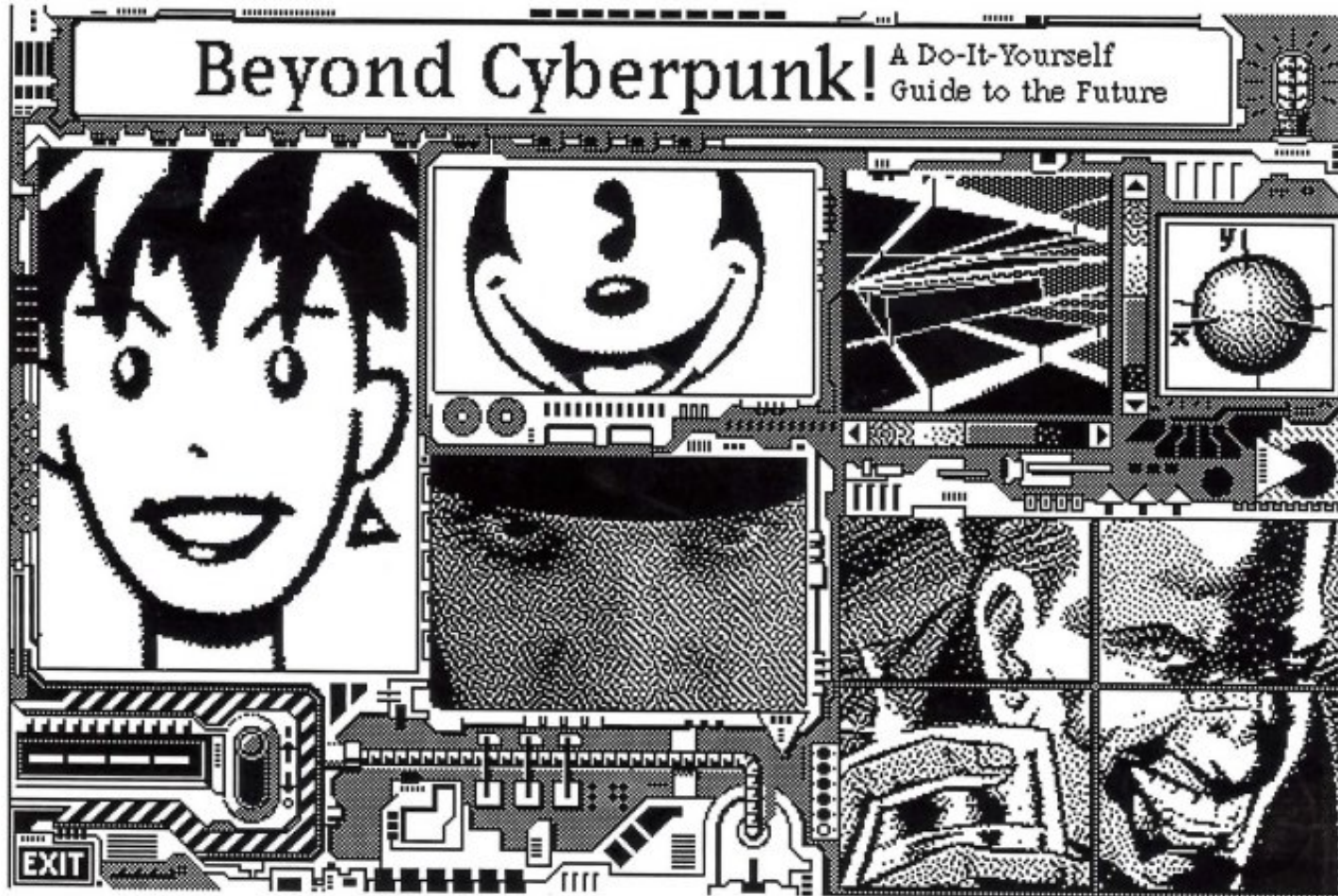


Opening sequence inspired from Gareth Branwyn's « Cyberpunk Manifesto », 1992

And discoveries of new works

From one thing to another... Cyberpunk culture

From Billy Idol to... Gareth Branwyn & Peter Sugarman



Beyond CyberPunk!, G. Branwyn & P. Sugarman, *The computer Lab*, 1990 (US)– Floppy (Mac)

And discoveries of new works

From one thing to another... Cyberpunk culture

From Billy Idol to... Gareth Branwyn & Peter Sugarman

		Gareth Branwyn	12/10/14 20:51	4KB	•	↩ Re: exhibition on early electronic publishing – showing ...
		I...	Gareth Branwyn	26/11/14 03:12	12KB	• Re: resurrection of Beyond CyberPunk! : check it online
		Gareth Branwyn	03/12/14 04:15	15KB	•	↩ Re: resurrection of Beyond CyberPunk! : check it online
		Gareth Branwyn	08/12/14 03:56	18KB	•	Re: resurrection of Beyond CyberPunk! : invoicing and s...

from Gareth Branwyn

subject Re: exhibition on early electronic publishing – showing your works

12/10/14 20:5

to You

other actions

Yes! Plesae, let's discuss. I have the stacks themselves and some support materials that you might find enlightening.

Gareth

On Oct 12, 2014, at 12:14 PM, Yves Bernard <yb@imal.org> wrote:

Dear Gareth,

I am the director of IMAL, Center for Digital Cultures and Technology in Brussels. See <http://www.imal.org>

We are preparing an exhibition on early electronic publishing in the more general context of born-digital art preservation. We would like to show your original *Beyond Cyberpunk!* Hypercard stacks.

Could we discuss about it?

And discoveries of new works

From one thing to another... Cyberpunk culture

From Billy Idol to... Gareth Branwyn & Peter Sugarman

		Gareth Branwyn	12/10/14 20:51	4KB	•	Re: exhibition on early electronic publishing – showing ...
		I... Gareth Branwyn	26/11/14 03:12	12KB	•	Re: resurrection of Beyond CyberPunk! : check it online
		Gareth Branwyn	03/12/14 04:15	15KB	•	Re: resurrection of Beyond CyberPunk! : check it online
		Gareth Branwyn	08/12/14 03:56	18KB	•	Re: resurrection of Beyond CyberPunk! : invoicing and s...

from Gareth Branwyn

subject Re: resurrection of Beyond CyberPunk! : check it online

26/11/14 03:12

to You

cc Mark Frauenfelder , Peters10 , IDSA Jim Leftwich

tags **Important**

other actions

OMG, I can't believe this, Yves. SO great. Thank you.

I would still love to get you a copy of the physical stacks, the mini-comic, and some additional print materials. Would it be possible for you to pay for the stack? There are only a couple left in the world, so it's quite valuable.

And when will it be possible to announce that this is viewable online? I don't know if you're aware, but there is also a 1993 "Update Stack" that includes a lot of great stuff, including the Billy Idol story and a bizarre and wonderful art piece by Darick Chamberlin called The Blipvert Zone. I can send a digital copy of that for you to emulate as well.

Is there a link to info about the exhibition?

Cheers,

Gareth's reply after seeing bwFLA online resurrection of BCP!

And discoveries of new works

From one thing to another... Cyberpunk culture

From Billy Idol to... Gareth Brown & Peter Sugarman

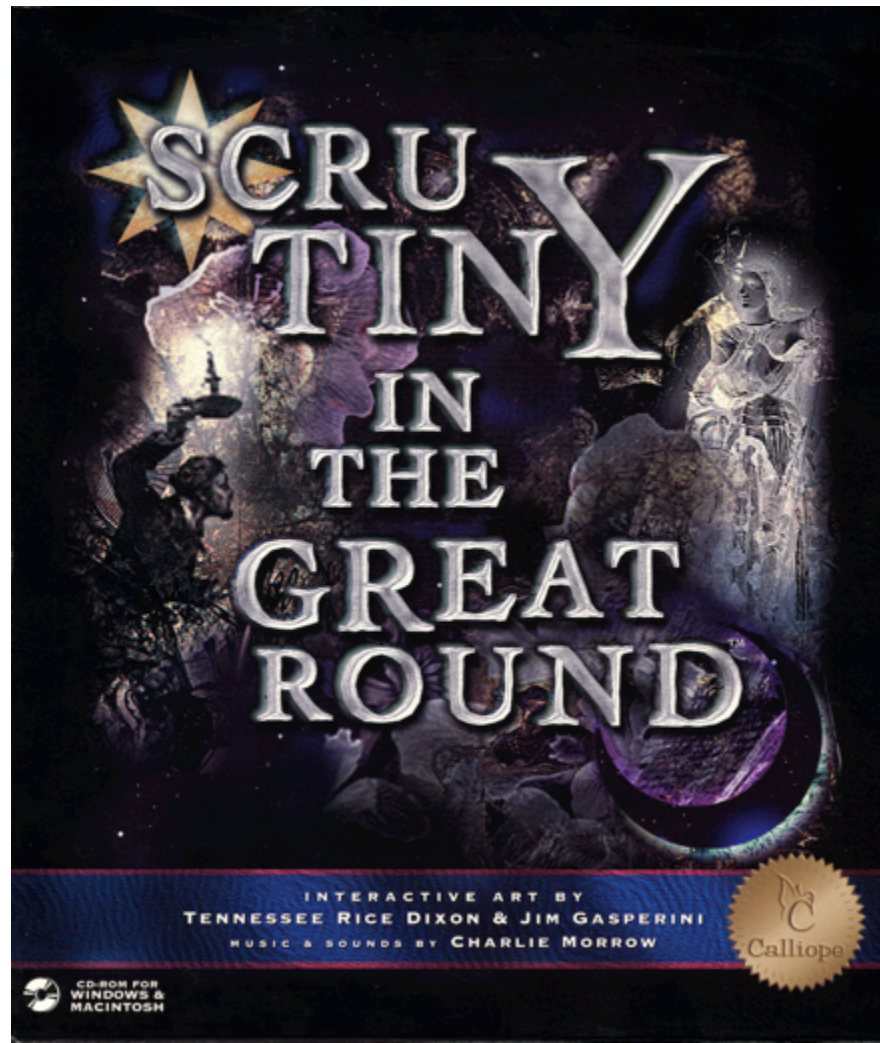


Beyond CyberPunk!, as exhibited in Brussels, 2015

And discoveries of new works

From one thing to another...

From *Scrutiny in The Great Round* (Jim Gasperini) to...

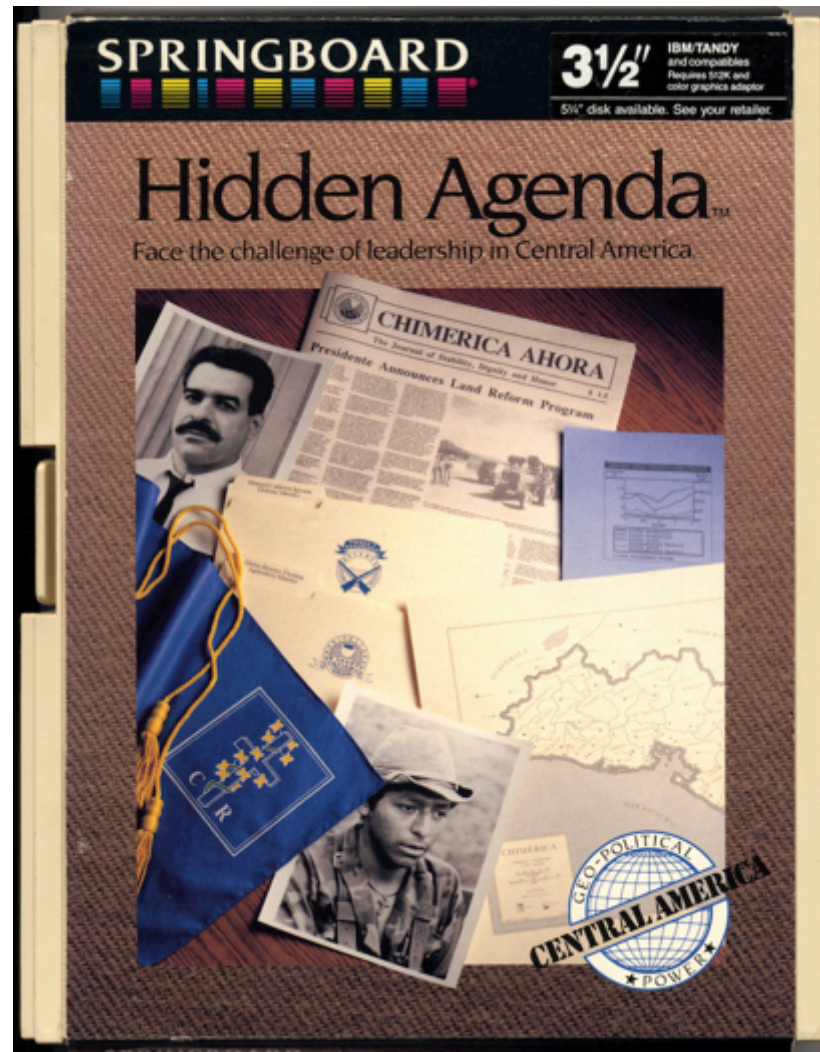


1995, cd-rom Mac/PC

And discoveries of new works

From one thing to another... Serious Game

From *Scrutiny in The Great Round* (Jim Gasperini) to... *Hidden Agenda* (1988)



SPRINGBOARD



Hidden Agenda™

From the ashes of revolution you have become Presidente. What will you do now?

Inherit a wealth of corruption. There was dancing in the streets of the small Central American country of Chimerica when the corrupt Farsante dictatorship was overthrown. You've just been made Presidente and your goal is to lead Chimerica out of its economic and social problems and establish stability within your three-year term of office. But the issues are complex, your opponents are powerful, and even your most trusted advisors may have hidden agendas of their own.

Appoint your cabinet... carefully. You will not be alone in your decision making. Study the leaders of the three powerful and conflicting political parties. Then appoint as ministers those you believe will best advise you and help you balance the influence of these parties. Make appointments carefully, because one day they might execute you, rather than your orders.

The fate of a country is in your hands. Your days will be full of encounters with diplomats, influentials, journalists and others. If you are to succeed, you'll need to learn the subtle art of working with people... smart, ambitious people.

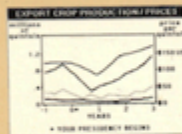
You'll need to understand how people bargain, negotiate and compromise their way to power. Implement the land reform



demanded by the landless laborers and you're sure to anger the cotton cultivators. Fail to deal with land reform at all, however, and you'll soon find an angry crowd massed outside the National Palace.

Each decision you make has its ramifications... some good, some bad, some obvious, some not.

A real game for the real world. You never lead Chimerica the same way twice because Hidden Agenda is rich with complexities, subtleties and opportunities. Each game is a new lesson in geopolitical power. And Hidden Agenda keeps score the same way the real world keeps score. News and editorials from national and international sources inform you of local and world opinions.



Progress charts monitor the economic and social trends of Chimerica. You can also peek into the future and read what the history books will say about



you and your accomplishments. Even if you survive as Presidente, you may not survive the verdict of history.

Face the challenge of leadership in Central America. Don't just read about current events, start making them. All Chimerica... all of the Americas... all the world waits to see how you face the challenge.

Screens and output shown are from the Macintosh version of Hidden Agenda. Hidden Agenda is a trademark of Springboard Software, Inc. Made in the U.S.A. 0019 © 1988 TRANS FictionSystems, Corp.; program. © 1988 Jim Gasperini and TRANS-fictionSystems Corp.; text. New York, N.Y. Macintosh is a registered trademark of Apple Computer, Inc. IBM is a registered trademark of International Business Machines Corporation.



627.000

HIDDEN AGENDA IBM 3
ISBN 0-929575-30-X



0 51907 27530 5

And discoveries of new works

From one thing to another... Electronic Literature

From *alire* (Ph.Bootz) to...



And discoveries of new works

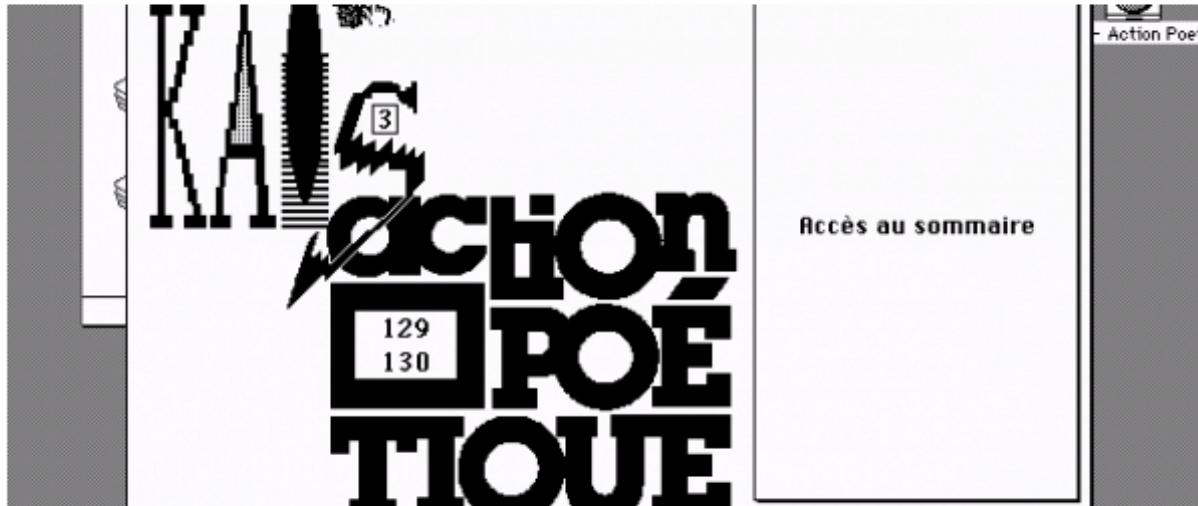
From one thing to another... Electronic Literature

From *à lire* (Ph.Bootz) to... *Kaos* (J-P. Balpe)



Kaos 3 - Action Poétique (Jean-Pierre Balpe)

1993



► [Play emulation online!](#)

The Kaos electronic literature magazine was published on floppy disk by the French company Kaos as a new year electronic postcard from 1991 to 1993. Realised by Jean-Pierre Balpe, the father of automatic literary text generation, the issue #3 released in January 1993 for Apple Mac proposes generators by different authors (in French and one in English by Jasper).

Jean-Pierre Balpe is considered as the father of automatic text generation and he had a decisive influence on digital literature in France during the 80s. Jean-Pierre Balpe is a French writer and researcher exploring the relations between literature and computer science. Professor at University Paris VIII from 1990 to 2005, he was the director of its hypermédia department and director of the Laboratoire Paragraphe from 1990 to 2004. He was also the co-director of Centre Interdisciplinaire de Recherches en Esthétiques Numériques (Paris 8- Ministère de la Culture, DAP) and co-founder with Maurice Benayoun of CITU (Création Interactive Transdisciplinaire Universitaire).

http://fr.wikipedia.org/wiki/Jean-Pierre_Balpe

FORMAT / PLATFORM



French (and some English)

AUTHOR

Jean-Pierre Balpe

PRODUCER

Kaos

PUBLISHER

Kaos, 1993

CREDITS

Realisation: Jean-Pierre Balpe

With the artistic contributions of:

Pascal Gresset, Jean-Pierre Balpe, Henri Deluy, Marie Etienne, Jasper, Gil Jouanard, Bassam Mansour.

RESURRECTION LAB ↗

[More info on iMAL's Resurrection Lab](#)

And discoveries of new works

From one thing to another...

From *Just from Cynthia* (Alberto Sorbelli) to...

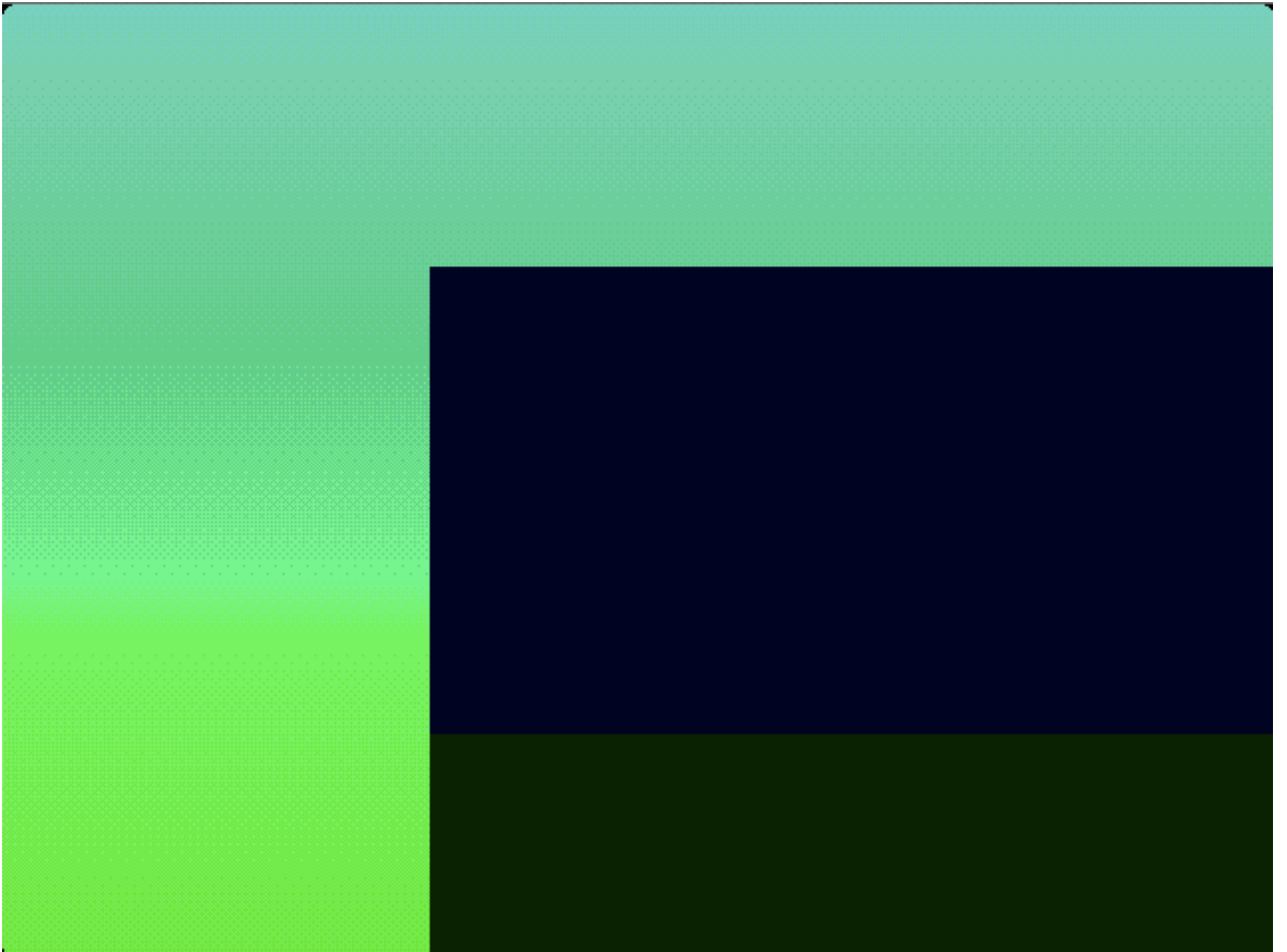


And discoveries of new works

From one thing to another...

From *Just from Cynthia* (Alberto Sorbelli) to... *puppetSprite 1*



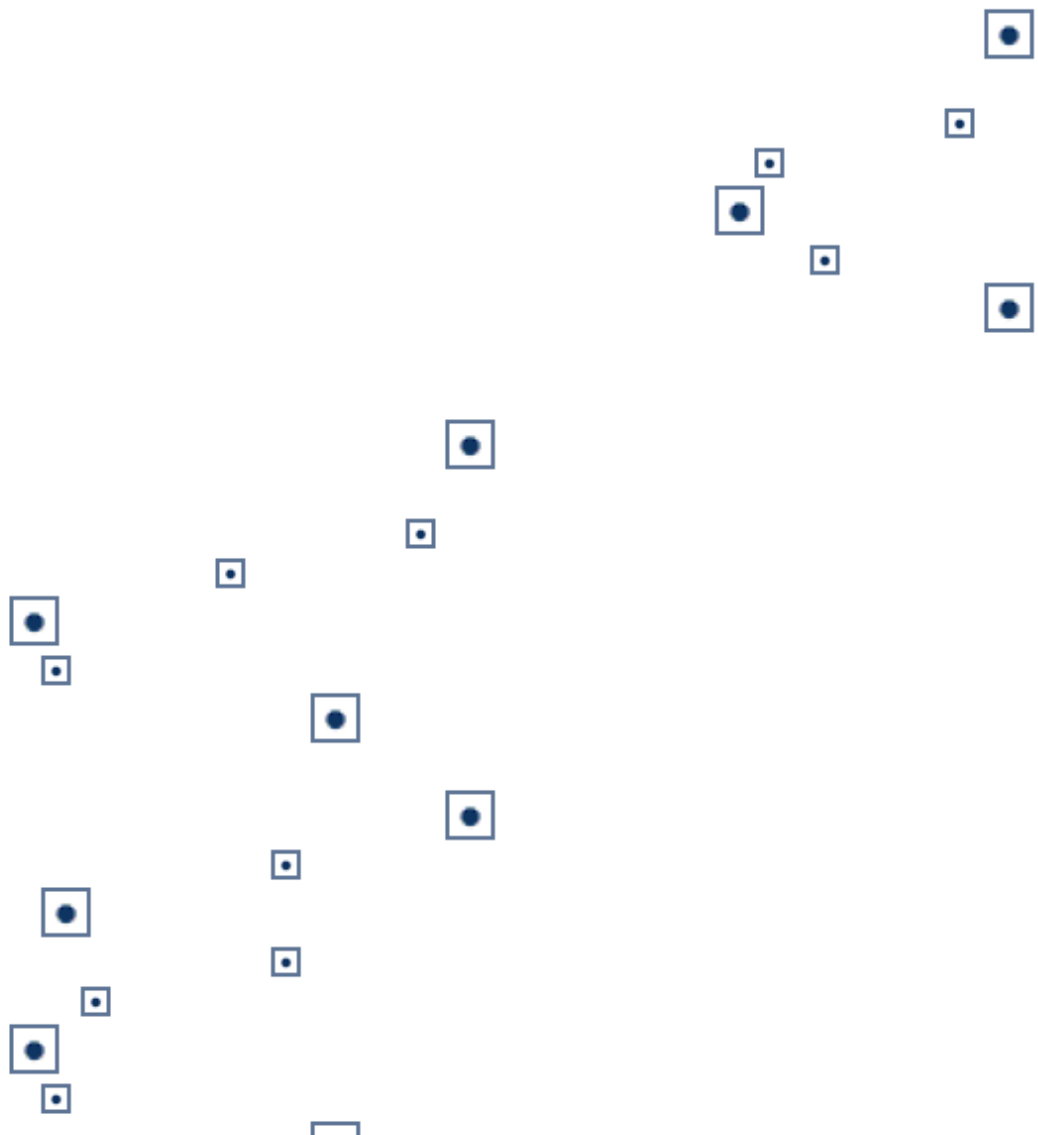


And discoveries of new works

From one thing to another...

From *Ellipsis Electric Art Series* (1 - 5) to...







Refine by

▼ Availability

Available (2)
Available+NYP (2)

▼ Format

MixedMedia (2)
Other (1)

▼ Category

Adult Non-Fiction (2)

► Author

► Publisher

Price

£ to £ [Go](#)

3 results matched your search

Page 1 of 1

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Sales Rank ▾



This is a Sentence

Author: Patridge, Stephen Publisher: Ellipsis London Ltd Format: Mixed media product

Published: 10/08/2000 ISBN/EAN: 9781899858842



Cancelled

£17.02

Save up to 15%*

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The Internal Organs of a Cyborg

Author: Prophet, Jane Publisher: Ellipsis London Ltd Format: Mixed media product

Published: 10/09/2000 ISBN/EAN: 9781899858880



Orders placed today are expected for despatch on 28/06/2016

£19.45

Save up to 15%*

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Books › Arts & Photography › Schools, Periods & Styles

Internal Organs of a Cyborg: Electric Art 6 Paperback –

Feb 28 2006

by [Jane Prophet](#) (Author)

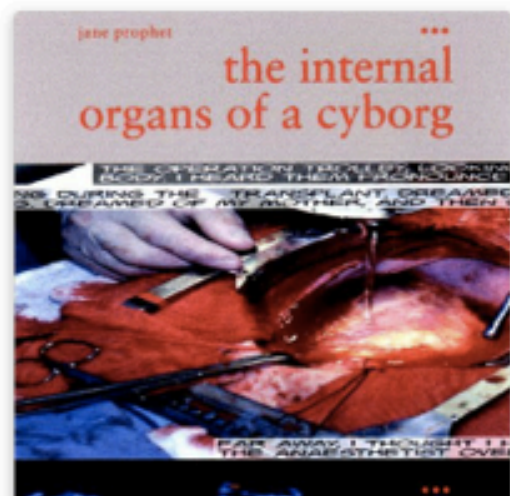
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▶ [See all formats and editions](#)

Paperback

The Internal Organs of a Cyborg takes the physical form of the cyborg -- which inhabits the gap between the pure flesh and pure information, straddling the boundaries between the natural and artificial - as a vehicle for exploring philosophical and cultural spaces. Using stock photographs to form a science-fiction-style photostory, the piece employs digital techniques to build up layers of images and sounds. While it appears to represent a body, it is a series of

▶ [Read more](#)

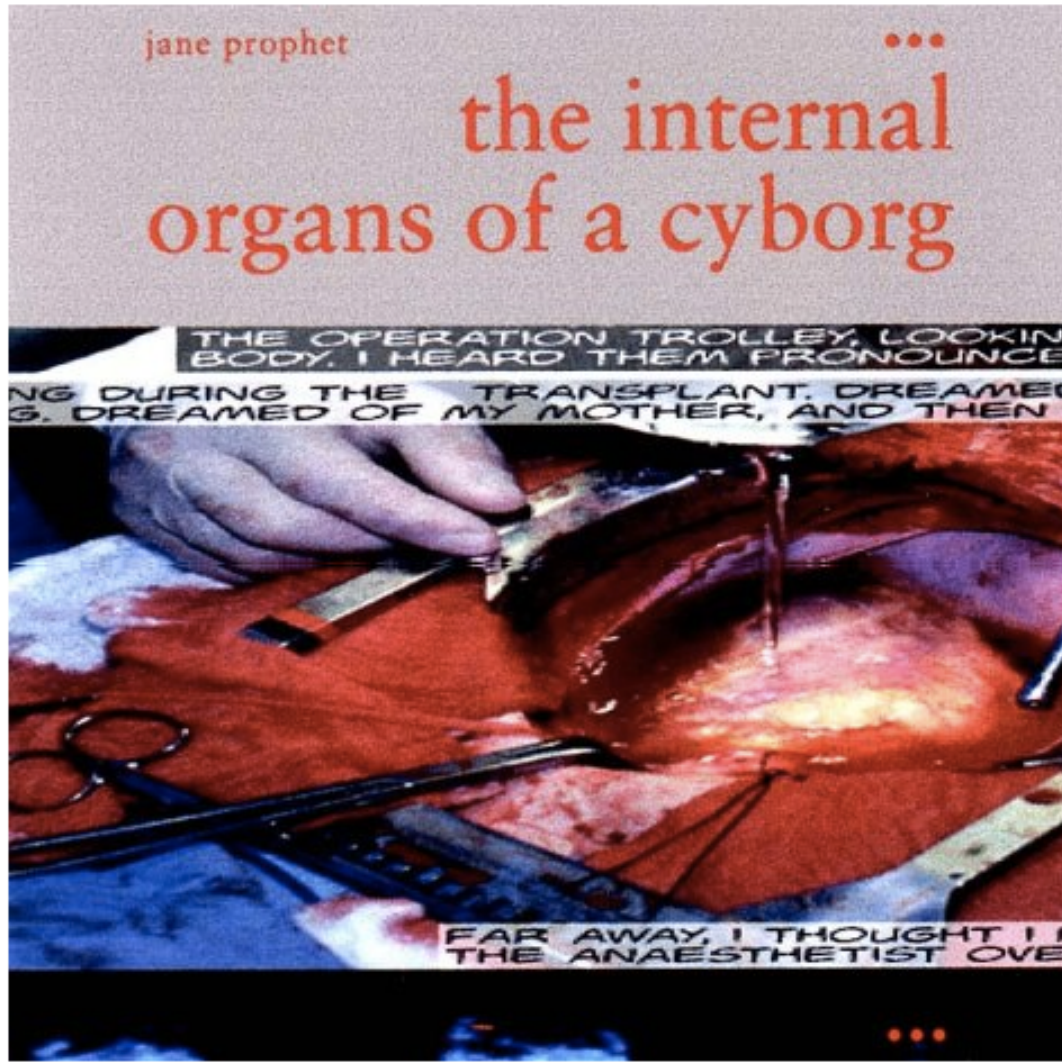


[See this image](#)

And discoveries of new works

From one thing to another...

From *Ellipsis Electric Art Series* (1 - 5) to... *Electric Art #6* (Jane Prophet)





6 results for Books : "Ellipsis Electric Art"

Show results for

Any Category

Books

Arts & Photography (5)

Humor & Entertainment (4)

Refine by

International Shipping

 Ship to Belgium

Amazon Prime

 Prime

Eligible for Free Shipping

 Free Shipping by Amazon

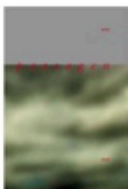
Condition

Collectible

New (4)

Used (4)

Availability

 Include Out of Stock**Passagen: Electric Art 2** Dec 2001

by Graham Ellard and Stephen Johnstone

CD-ROM

\$30.00 Prime

Usually ships in 1 to 3 weeks

More Buying Choices

\$30.00 used & new (2 offers)

FREE Shipping on eligible orders

**Advent: Electric Art 3** Jul 1999

by Clive Gillman

CD-ROM

\$30.00 Prime

Only 1 left in stock - order soon.

More Buying Choices

\$30.00 used & new (3 offers)

FREE Shipping on eligible orders

**Book of Shadows: Electric Art 1** Sep 1998

by Simon Biggs

CD-ROM

\$30.00 Prime

Temporarily out of stock. Order now and we'll deliver when available.

More Buying Choices

\$14.95 used & new (2 offers)

FREE Shipping on eligible orders

**This is a Sentence: Electric Art 5 [With *]** Dec 1999

by Stephen Partridge

Paperback

\$323.07 used & new (1 offer)**The Great Wall of China: Electric Art 4** Sep 1999

by Simon Biggs

CD-ROM

\$30.00 Prime

Temporarily out of stock. Order now and we'll deliver when available.

FREE Shipping on eligible orders

**Internal Organs of a Cyborg: Electric Art 6** Feb 28, 2006

by Jane Prophet

Currently unavailable

Conclusions on Welcome to the Future!

An opportunity to recontact authors, producers, publishers of the 90's
and collect new documents and artworks before they die...



Conclusions on Welcome to the Future!

A public success!

Young audience very much interested to discover the roots of digital culture



Conclusions on Welcome to the Future!

A prototype of the Museum of the future demonstrating what can be done for preserving “old” born-digital art and providing a public access to it.

WTF

10-4

DIGITAL COLLECTION

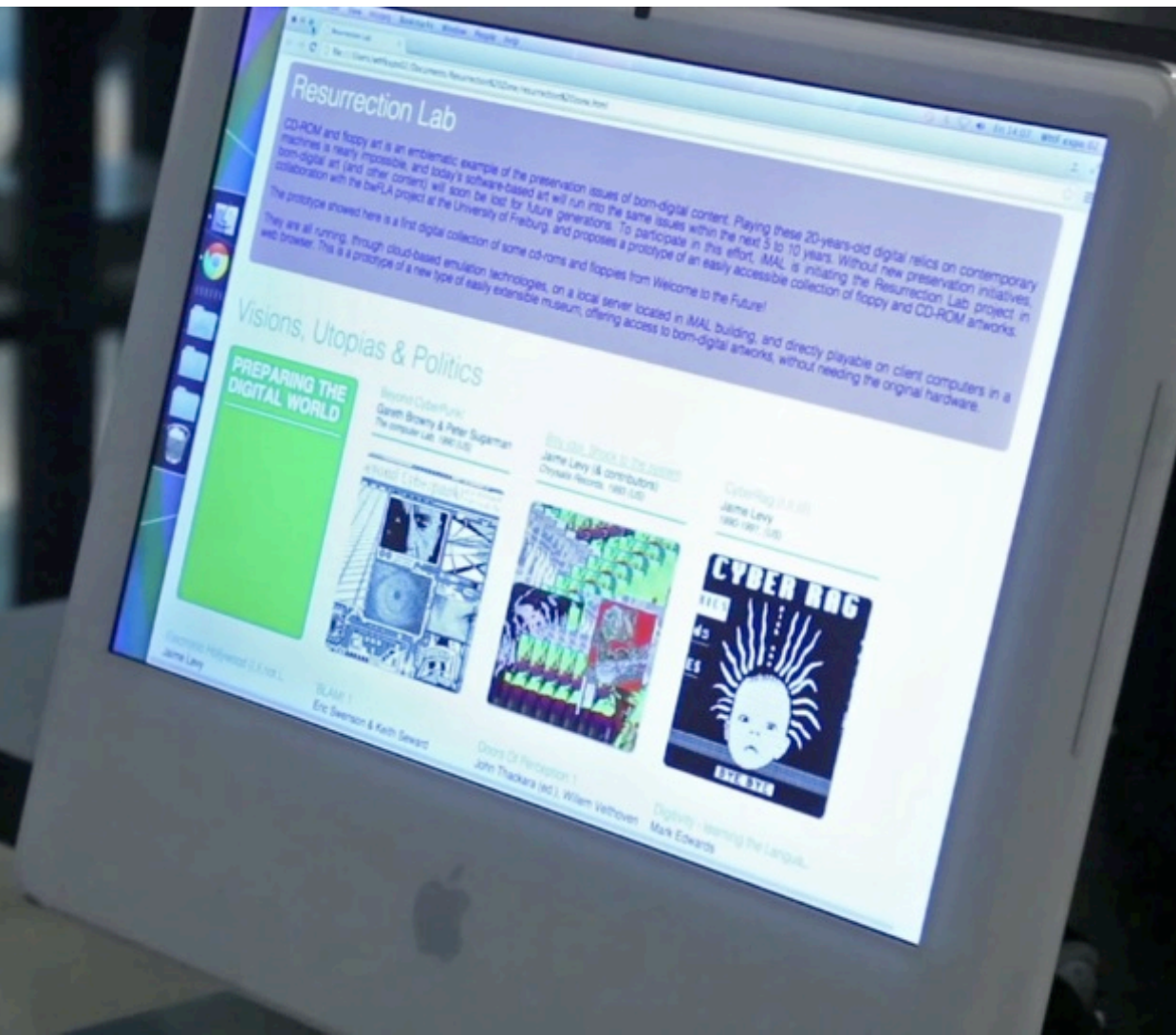
MUSEUM
OF THE FUTURE

CULTURAL HERITAGE

CD-ROM and floppy art is an emblematic example of the preservation issues of born-digital content. Playing these 20-years-old digital relics on contemporary machines is nearly impossible, and today's software-based art will run into the same issues within the next 5 to 10 years.

Without new preservation initiatives, born-digital art (and other content) will soon be lost for future generations.

To participate in this effort, iMAL is initiating the Resurrection Lab project in collaboration with the University of Freiburg, and proposes a prototype of an easily accessible collection of floppy and CD-ROM artworks.



Conclusions on Welcome to the Future!

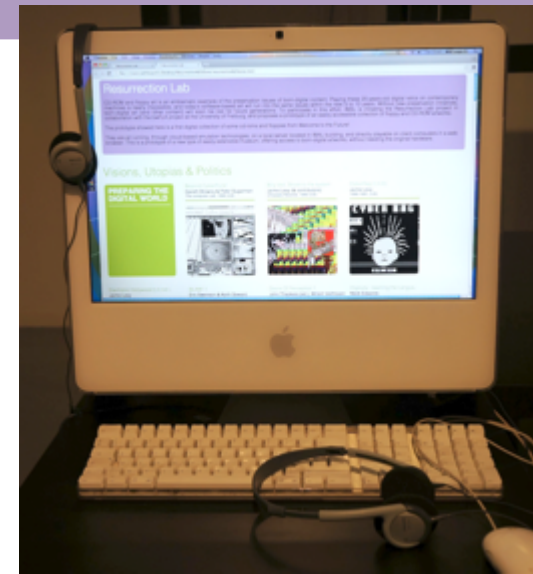
A prototype of the Museum of the future...

Resurrection Lab

CD-ROM and floppy art is an emblematic example of the preservation issues of born-digital content. Playing these 20-years-old digital relics on contemporary machines is nearly impossible, and today's software-based art will run into the same issues within the next 5 to 10 years. Without new preservation initiatives, born-digital art (and other content) will soon be lost for future generations. To participate in this effort, iMAL is initiating the Resurrection Lab project in collaboration with the bwFLA project at the University of Freiburg, and proposes a prototype of an easily accessible collection of floppy and CD-ROM artworks.

The prototype showed here is a first digital collection of some cd-roms and floppies from Welcome to the Future!

They are all running, through cloud-based emulation technologies, on a local server located in iMAL building, and directly playable on client computers in a web browser. This is a prototype of a new type of easily extensible museum, offering access to born-digital artworks, without needing the original hardware.



The Resurrection Lab Project @ iMAL

Resurrection Lab

December, 2014

RnD



Preservation and Public Access to born-digital art

Resurrection Lab is a new project initiated by iMAL to answer to the current issues surrounding the preservation of digital art and its public access. Born-digital objects are subjected to constant technological changes and rapid obsolescence of the equipment and software they depend on. Their life expectancy is therefore unpredictable and in most cases very short.



Cultural Heritage in the Digital Age

Over the last few years the debate on Cultural Heritage in the Digital Age has received more attention (e.g. [Unesco 2012](#), [re-collection](#), [evanescent culture](#),...) and has become a decisive question for many cultural institutions in the 21st century (e.g. [zkm](#), [DCA project](#),...). Without substantial R&D effort in preservation methodologies and technologies, without political decisions regarding software publishers, main internet actors and IPR issues, without a profound analysis of the roles and actions of museums for born-digital content, born-digital art will soon be dead, lost for future generations.

LINKS

[bwFLA](#)

TAGS

 Digital Heritage
 University of Freiburg

SUGGESTIONS

Activity

Digital Media Archaeology in Pract...
From the CD-ROM Revolution to the...
Welcome to the Future!

News

Digital Publishing : Time for Arch...

The Resurrection Lab Project @ iMAL

First case study: born-digital software arts from the 90's for the PC.

(mainly published off-line, on floppy and cd-rom)

Preservation and Public Access to born-digital art from the 90's

The Resurrection Lab project aims to develop methodologies, tools and techniques for preserving born-digital art as well as providing public access to it. Our first practical case study will be on the born-digital software arts produced in the 90's, mostly published on floppy disks and cd-roms for the Personal Computer which are no more readable on contemporary computers and operating systems.

iMAL has a very large collection of these digital objects and there is an urgency in preserving them while the actors who created, developed and produced them 20 years ago are still there.

Practically, besides collecting the historical and contextual information around these software-based artworks, we also work on a framework on how to capture their digital images and execution environment in order to be able to render them with the latest emulations technologies.

The Resurrection Lab Project @ iMAL

First case study: born-digital software arts from the 90's for the PC.

Traditional Museum institutions do not take care of these born-digital objects...

Some French Examples:

Centre Pompidou,

BnF...

They just store the physical objects... no public access, no documentation,...

A museum is an institution that **cares for** (conserves) a **collection** of artifacts and other objects of **scientific, artistic, cultural, or historical** importance and makes them available for public viewing through **exhibits** that may be permanent or temporary.^[1] Most large museums are located in major cities

The Resurrection Lab Project @ iMAL

Bernhard Serexhe (ZKM) in 2013 writes:

tional transformations that are to come.

To illustrate the pressing nature of this issue, I would like to begin with an example drawn from practice: the CD-ROM *Media, Architecture, Installations*² by Antoni Muntadas was released in 1999 as the first in the promising *Anarchive* series published by the Centre Pompidou in Paris, a collaborative project which included the Centre de recherches en histoire et esthétique du cinéma (CERHEC) at the university Paris 1 (Panthéon-Sorbonne), the ZKM | Karlsruhe, and a number of other leading media-technological institutions. Muntadas' CD-ROM centers on twelve key works that engage with architecture and media, and develops into a very well-structured interactive digital archive of Antoni Muntadas' complete oeuvre over a period of nearly thirty years. At the time CD-ROMs were an advanced medium for storage and com-

The Resurrection Lab Project @ iMAL





Bernhard Serexhe (ZKM) in 2013 writes:

Naturally, one can consult the various hotlines and chat rooms and get good advice; and obviously solution strategies do exist; however, these remedies are not an option for the majority of average computer users, to which group most of us belong. At this point I should mention that even the IT specialists and “computer nerds” of our institution were unable to make the ZKM | Karlsruhe’s copy of the CD-ROM, which it in fact co-produced, play back its data perfectly. Unfortunately, this problem affects entire series of digital archives on CD-ROMs or DVDs that were produced by the ZKM | Karlsruhe or other institutions.



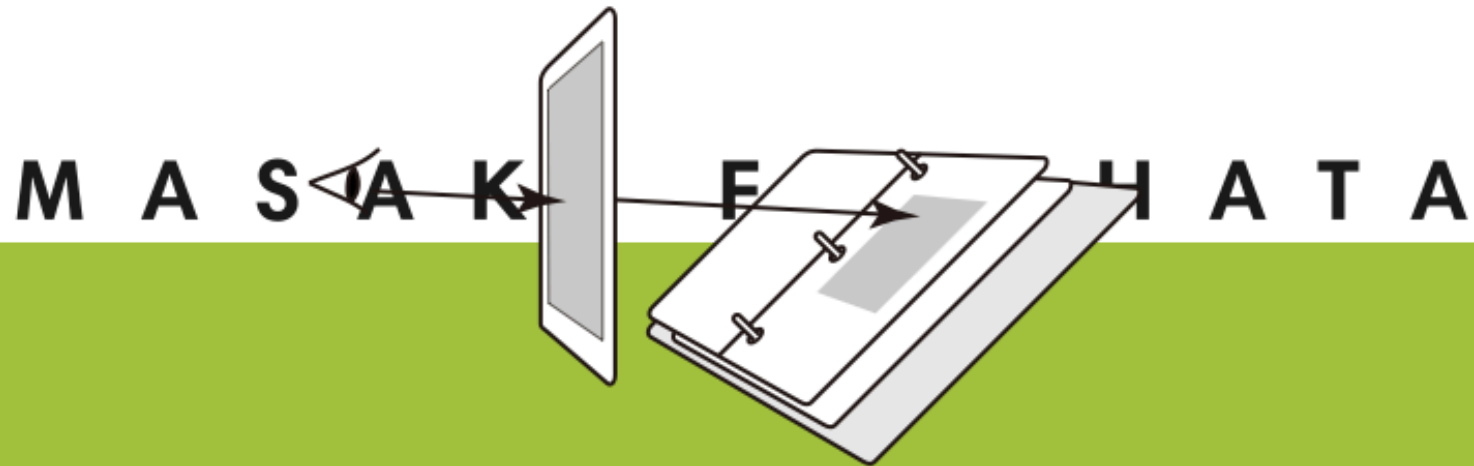
In “Digital Art Conservation” (2013), pg 76-77,
On System Change in Cultural Memory and the Conservation of Digital Art, www.digitalartconservation.org/

Name	Label
iph	---
Jus	---
Po	---
Ac	---
Art	---
Ca	---
LaB	---
Ma	---
Mu	---
iph	---
Ac	---
Ca	---
iph	---
Jus	---
LaB	---
Ma	---
Mu	---
Po	---

	4 OBSERVATOIRE OBSERVATORIO OBSERVATORY
	3 AUDITORIUM AUDITORIUM AUDITORIUM
	2 LIBRARY BIBLIOTHEQUE BIBLIOTECA
	1 AEROPUERTO AIRPORT AEROPORT

ENGLISH	This project is an Interom, defined by Muntadas as a format combining a CD-ROM a
FRANÇAIS	
ESPAÑOL	

an archive 6



Augmented Reality

How to preserve this collection and prepare its future public access?

*Basically, it's beyond hope. The speed of its decay is uncontrollable and irreversible.

<http://blogs.loc.gov/digitalpreservation/2013/05/what-are-we-going-to-do-about-hardware/>

What are We Going to do About Hardware?

May 24, 2013 by Leslie Johnston

Historic records can be retained on microfilm for 500 years and on paper for 50-100 years. But today *no demonstrated nor affordable approaches can be certified to assure "digital continuity" beyond 10 or 20 years without significant information loss.*

www.savingthedigitalworld.com

How to preserve this collection and prepare its future public access?

Obsolescence of Hardware (eg computers)

Short life of digital data carriers (eg floppy, cd)

Obsolescence of Software (eg OS and applications)

How to preserve this collection and prepare its future public access?

- Maintain Some Original Hardware
- Get rid of the original data carriers (floppy, cd):
 - Capture Disk Images
- Preserve the execution environment (OS and their extensions)
- Define Emulation Strategies and their environments

Maintain some original hardware

to do disk images and software testing





INFRA RED



D-Link



VIEUX CABLES
OLD OLD WIRES.
SCSI
old Apple Network

Commodore CG4
CG4



Keyboards & Mouses



OLD CAMERA



Numark

Numark





Maintain some original hardware

to evaluate fidelity of emulation

1. *Ben Fino-Radin*

May 25, 2013 at 11:23 am

Agree 100%. Emulation (especially as a service) is far more feasible for smaller institutions that lack in-house expertise or staff bandwidth for collecting and maintaining hardware.

That being said – the fact is that we can not evaluate the fidelity of an emulation without direct access to documentation of the original hardware in a functional state. Most emulation projects leading the way today are maintained by experts that are intimately familiar with the platforms and their subtleties, and so are able to judge fidelity based on their own connoisseurship. I agree that collecting and documenting platforms and execution should not rest on the shoulders of the collecting institutions, but I think it is justification for the need for labs such as Lori Emerson's MAL, MITH's vintage machine collection, and Nick Montfort's Trope Tank. It warrants mention that functional hardware is not the primary mandate of most computing museums (except of course for the Living Computer Museum). As well, the fact that only about 5 people in the room knew what a Kryoflux is spoke volumes. This all leads me to think that collecting institutions need a place that they can outsource recovery and “authentic” documentation of obsolescent born digital materials to – just as such labs exist for obsolete and aging AV materials.

This is all to say – yes to emulation, but we need to ensure sure that we have sufficient evidence for evaluating the fidelity of such tools when the connoisseurs are no longer with us.

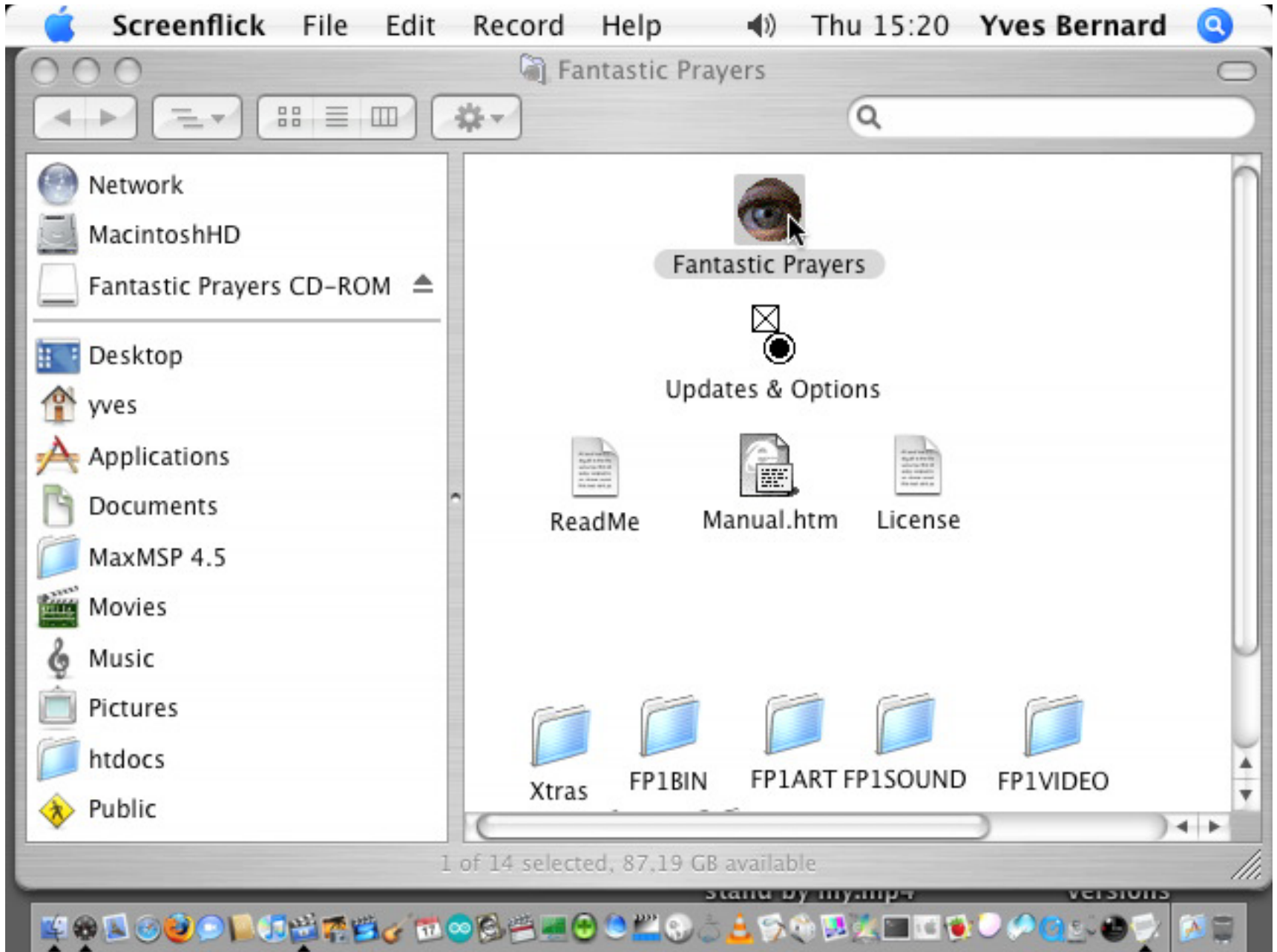
The summit was fantastic. Thank you for bringing such a dynamic group together. Looking forward to seeing the publication.

Maintain some original hardware

to do high quality screen video recordings of navigation sessions:

- they provide an easy access to content for contemporary users
- they show hidden/secret places only connoisseurs or authors know









Puppet Motel by Laurie Anderson	1995
Small Fish by Kurakawa, Fujihata & Münch	1999
The 3rd Biennale of Lyon	1995
The Complete Maus by Art Spiegelman	1995
The Residents Freak Show	1994
The Residents Freak Show, trailer	1994
User Unfriendly Interface by Josephine Starrs & Leon C...	1996
V.O.L.V.O. Airbag by J.Possel & P.Groot	1995
V.O.L.V.O. Airbag by J.Possel & P.Groot	1995

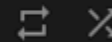


a longer navigation



Alain géronnez

Julius Bridge • 1/12 vidéos



Cornélien & Kafkaïen - Icare

Julius Bridge

7



Cornélien & Kafkaïen - Nicolas Poussin

Julius Bridge

8



Cornélien & Kafkaïen - Klein, Duchamp, Brancusi

Julius Bridge

9



Cornélien & Kafkaïen - Olivier Messiaen

Julius Bridge

10

Pour s'encourager:
 Offert par Renaud Hubert
 Pourquoi ne dit-on pas accorder plutôt qu' accorder les violons! Parce que le déton est populaire et qu'on n'accorde rien au peuple, écrit R.H.
 Pour accord.A.G.

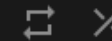
... DIE & MESSIAEN DE L'OTZAKUEL RAYDUM DU SAUS... 1926

POURCEAU CHOISI PAR ALAIN,
 EXTRAIT
 DE L'INSTALLATION DE RENAUD
 (2005-2006 M.F.)

Mossespecialiteiten

Vidéos mises en ligne de Julius Bridge

Julius Bridge • 17/18 vidéos



V.O.L.V.O /Airbag (1996)

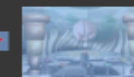
Julius Bridge

15



[Vidéo supprimée]

16



Meet MediaBand by Marc Canter (1994)

Julius Bridge

17



MediaMix Interaktiv cd-rom magazine, 1992

Julius Bridge

18

Meet MediaBand

System Additions

The 'Written Word

TechnoRoom/teractive videos archives

Resources Main startup movie

System 7.6

Unix

Trash

MediaBand™

Maintain some original hardware

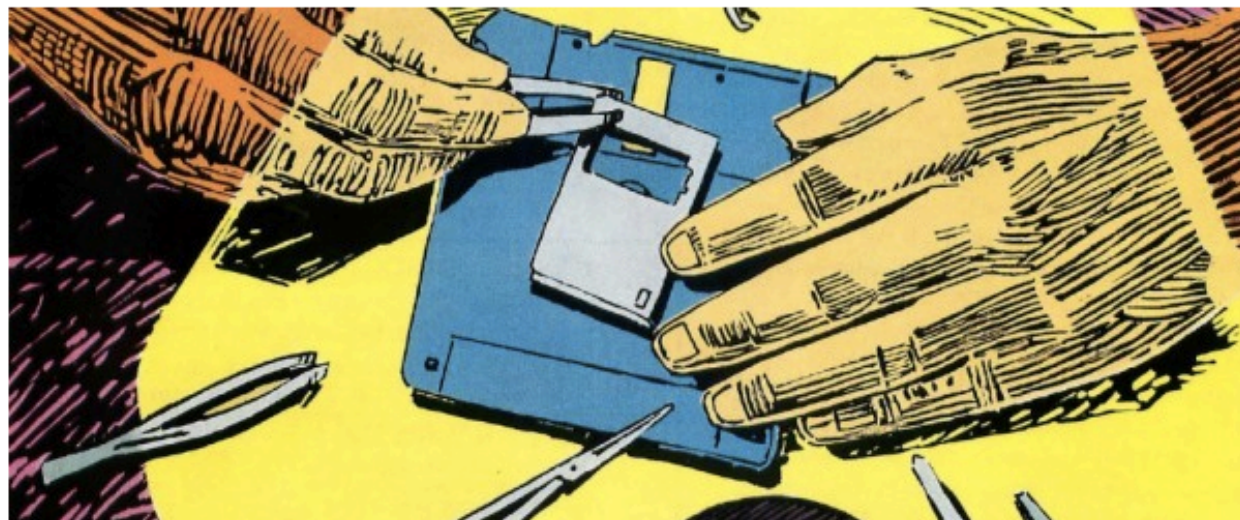
Get rid of the original data carriers (floppy, cd): capture disk images!



Digital Media Archaeology in Practice

9 April - 11 April 2015

Workshops



[Main](#) [Content in detail](#) [Workshop leaders](#) [Register!](#)

PRACTICAL INFO

Dates

9-10 April | 9:30 - 17:30: Data preservation bootcamp


11 April | 9:30 - 17:30: open atelier for vintage computer hardware care and data retrieval


Registration is free but mandatory for the bootcamp! The open atelier is open to all, registration is not required!


Location: [IMAL](#)


30, Quai des Charbonnages Koolmijnenkaai
1080 Brussels

TAGS

 Digital Heritage

 Vincent Leclaire

 Ben Fino-Radin

 PACKED

Data Preservation Bootcamp

Day 1 (9 April)

- Working with floppy disks
 - Introduction to the formats
 - Making disk images with Kryoflux
 - Extracting files from disk images
 - Accessing disk images in emulators
- Working with hard drives

Define Emulation Strategies

Emulator

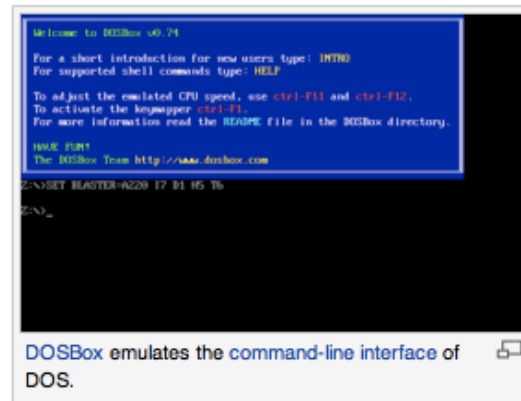
From Wikipedia, the free encyclopedia

This article is about emulators in computing. For a line of digital musical instruments, see [E-mu Emulator](#). For the Transformers character, see [Circuit Breaker \(Transformers\)#Shattered Glass](#). For other uses, see [Emulation \(disambiguation\)](#).

In **computing**, an **emulator** is hardware or software or both that duplicates (or *emulates*) the functions of one computer system (the *guest*) in another computer system (the *host*), different from the first one, so that the emulated behavior closely resembles the behavior of the real system (the guest). This focus on exact reproduction of behavior is in contrast to some other forms of [computer simulation](#), in which an abstract model of a system is being simulated. For example, a computer simulation of a hurricane or a chemical reaction is not emulation.

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- Emulators in computing
- Emulation in preservation
 - Benefits
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- Emulators in new media art



Emulators in new media art [edit]

Because of its primary use of digital formats, [new media art](#) relies heavily on emulation as a preservation strategy. Artists such as [Cory Arcangel](#) specialize in resurrecting obsolete technologies in their artwork and recognize the importance of a decentralized and deinstitutionalized process for the preservation of digital culture.

In many cases, the goal of emulation in new media art is to preserve a digital medium so that it can be saved indefinitely and reproduced without error, so that there is no reliance on hardware that ages and becomes obsolete. The paradox is that the emulation and the emulator have to be made to work on future computers.^[14]



You are here: *Welcome to the MESS Wiki!*

External Links

- [Forum](#)
- [GitHub MAME](#)
- [ProjectMESS](#)

Latest Updates

- [OpenGL on windows now supports glsl options. This worked out of the box by couriersud](#)
- [Merged sdl_video_config and win_video_config by couriersud](#)
- [Merge branch 'master' of https://github.com/mamedev/mame.git by couriersud](#)
- [tugboat.c: killed anonymous timer, added save state support \(nw\) by Ivan Vangelista](#)

Welcome to the MESS Wiki!

Welcome to the official wiki for [MESS](#) (Multi Emulator Super System), the sister project of [MAME](#)¹⁾. [MESS](#) is a source-available project which documents the hardware for a wide variety of (mostly vintage) computers, video game consoles, and calculators through software emulation, as [MAME](#) does for arcade games. As a nice side effect to this documentation, [MESS](#) allows software and games for these hardware platforms to be run on modern PCs.

The goal of this wiki is to document how to use [MESS](#), the technical architecture of [MESS](#), and the systems emulated by [MESS](#). If you want to help, register a user name and look at the pages already in the Wiki to get an idea how things are currently laid out here.

As of version [0.158](#), [MESS](#) supports 994 unique systems with 2,106 total system variations and is growing all the time (you can find a complete list of the supported systems [here](#)). However, not all of the systems in [MESS](#) are functional: check the specific [driver pages](#) to know the emulation status of your favorite machine in [MESS](#).

If you have any questions or would like to contribute to [MESS](#) or the wiki, feel free to join us in the [IRC channel #messdev](#) on [EFnet](#) or at the [MESS](#) forum.

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- Dumping Project

JSMESS

JSMESS is an attempt to port [MESS / MAME](#) to JavaScript using [Emscripten](#).

Why?

[Jason Scott](#) says it best:

The MESS program can emulate (or begin to emulate) a majority of home computers, and continues to be improved frequently. By porting this program into the standardized and cross-platform Javascript language, it will be possible to turn computer history and experience into the same embeddable object as movies, documents, and audio enjoy.



Internet Arcade



 Share
 Favorite

The Internet Arcade is a web-based library of arcade (coin-operated) video games from the 1970s through to the 1990s, emulated in
[MORE](#)

[About](#)

[Collection](#)

DESCRIPTION

The Internet Arcade is a web-based library of arcade (coin-operated) video games from the 1970s through to the 1990s, emulated in JSMAME, part of the JSMESS software package. Containing hundreds of games ranging through many different genres and styles, the Arcade provides research, comparison, and entertainment in the realm of the Video Game Arcade.

The game collection ranges from early "bronze-age" videogames, with black and white screens and simple sounds, through to large-scale games containing digitized voices, images and music. Most games are playable in some form, although some are useful more for verification of behavior or programming due to the intensity and requirements of their systems.

Many games have a "boot-up" sequence when first turned on, where the systems run through a check and analysis, making sure all systems are go. In some cases, odd controllers make proper playing of the systems on a keyboard or joystick a pale imitation of the original experience. Please report any issues to the Internet Arcade Operator, [Jason Scott](#).

If you are encountering issues with control, sound, or other technical problems, read this [entry](#) of some common solutions.

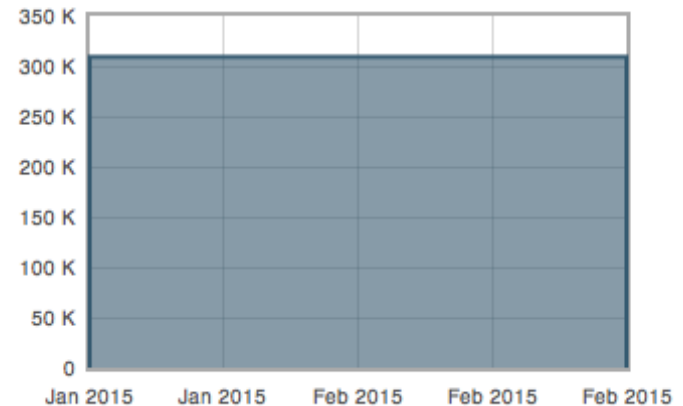
Created on
August 6
2014



Jason Scott
Archivist

VIEWS

112,559,035





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Welcome to the Wiki page of the DOSBox project

DOSBox emulates an Intel x86 PC, complete with [sound](#), [graphics](#), [mouse](#), [joystick](#), [modem](#), etc., necessary for running many old MS-DOS [games](#) that simply cannot be run on modern PCs and operating systems, such as Microsoft Windows XP, Windows Vista, Linux and FreeBSD. However, it is not restricted to running only games. In theory, any MS-DOS or PC-DOS (referred to commonly as "DOS") [application](#) should run in DOSBox, but the emphasis has been on getting DOS [games](#) to run smoothly, which means that communication, networking and printer support are still in early development.

DOSBox also comes with its own [DOS-like command prompt](#). It is still quite rudimentary and lacks many of the features found in MS-DOS, but it is sufficient for installing and running most DOS [games](#).

DOSBox has a lively, user-supported [community forum](#) [↗](#) hosted at VOGONS (Very Old Games On New Systems). Feel very very free to drop by if you have questions about DOSBox!



VirtualBox

Welcome to VirtualBox.org!

VirtualBox is a powerful x86 and AMD64/Intel64 [virtualization](#) product for enterprise as well as home use. Not only is VirtualBox an extremely feature rich, high performance product for enterprise customers, it is also the only professional solution that is freely available as Open Source Software under the terms of the GNU General Public License (GPL) version 2. See "[About VirtualBox](#)" for an introduction.

Presently, VirtualBox runs on Windows, Linux, Macintosh, and Solaris hosts and supports a large number of [guest operating systems](#) including but not limited to Windows (NT 4.0, 2000, XP, Server 2003, Vista, Windows 7, Windows 8, Windows 10), DOS/Windows 3.x, Linux (2.4, 2.6, 3.x and 4.x), Solaris and OpenSolaris, OS/2, and OpenBSD.

VirtualBox is being actively developed with frequent releases and has an ever growing list of features, supported guest operating systems and platforms it runs on. VirtualBox is a community effort backed by a dedicated company: everyone is encouraged to contribute while Oracle ensures the product always meets professional quality criteria.

[About](#)[Screenshots](#)[Downloads](#)[Documentation](#)[End-user docs](#)[Technical docs](#)[Contribute](#)[Community](#)

Emaculation.com

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- News
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E-Maculation: All About Macintosh Emulation

(Site updated December 23, 2015)

Welcome

E-Maculation is dedicated to emulation of the classic Macintosh computer in Mac OS X, Windows and Linux. This is possible through the use of *emulators* such as SheepShaver, Basilisk II, Mini vMac and PearPC.

How-To

We host a number of setup guides. To emulate a G4 PowerPC-processor based Macintosh and install up to Mac OS 9.0.4, read about setting up SheepShaver for Windows, Mac OS X, or Linux. To read about emulating an older Apple machine with an 68xxx processor, try our guides to setting up Basilisk II. To emulate an even *older* Macintosh (a Mac Plus running System 6), check out our guide to setting up Mini vMac. We also host a number of guides dealing with specific issues.

Latest News

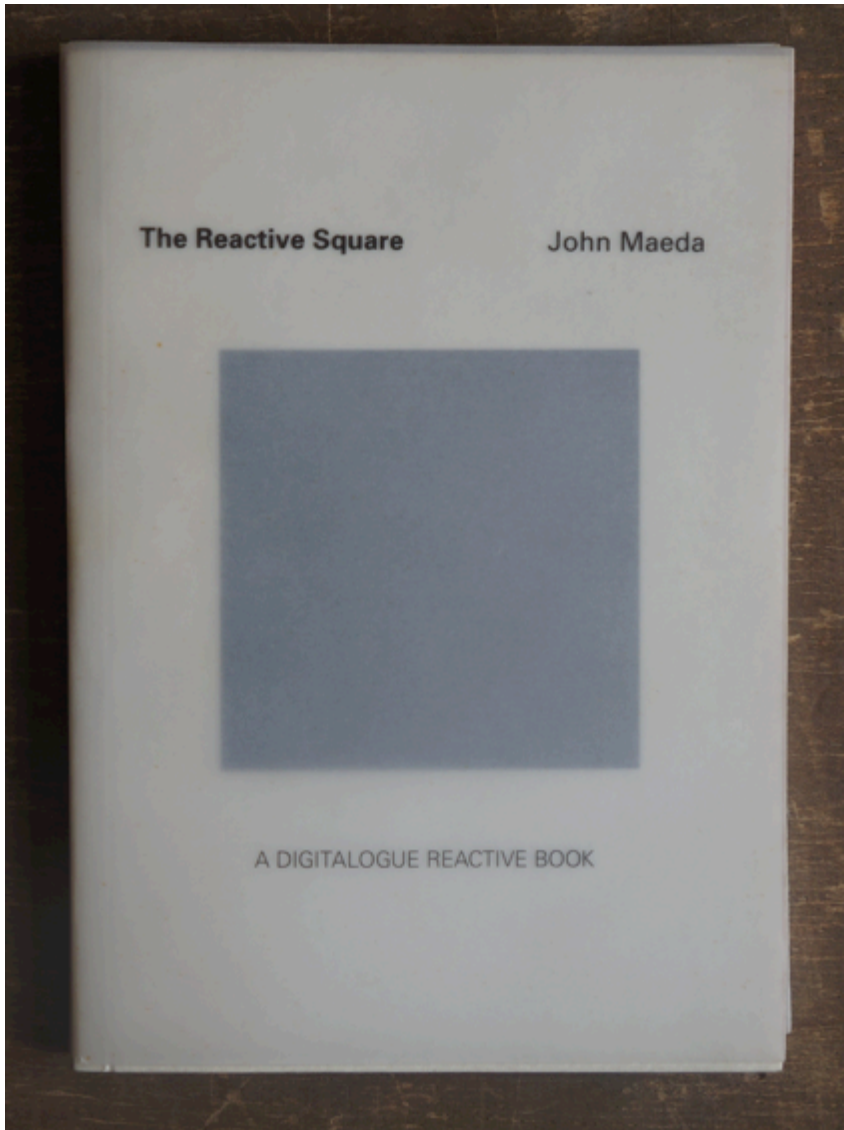
Interesting news about a modified version of Mini vMac that can boot the Twiggy Mac ROM.

Read about that story, and all of the latest Macintosh emulation news, in the [news section](#).

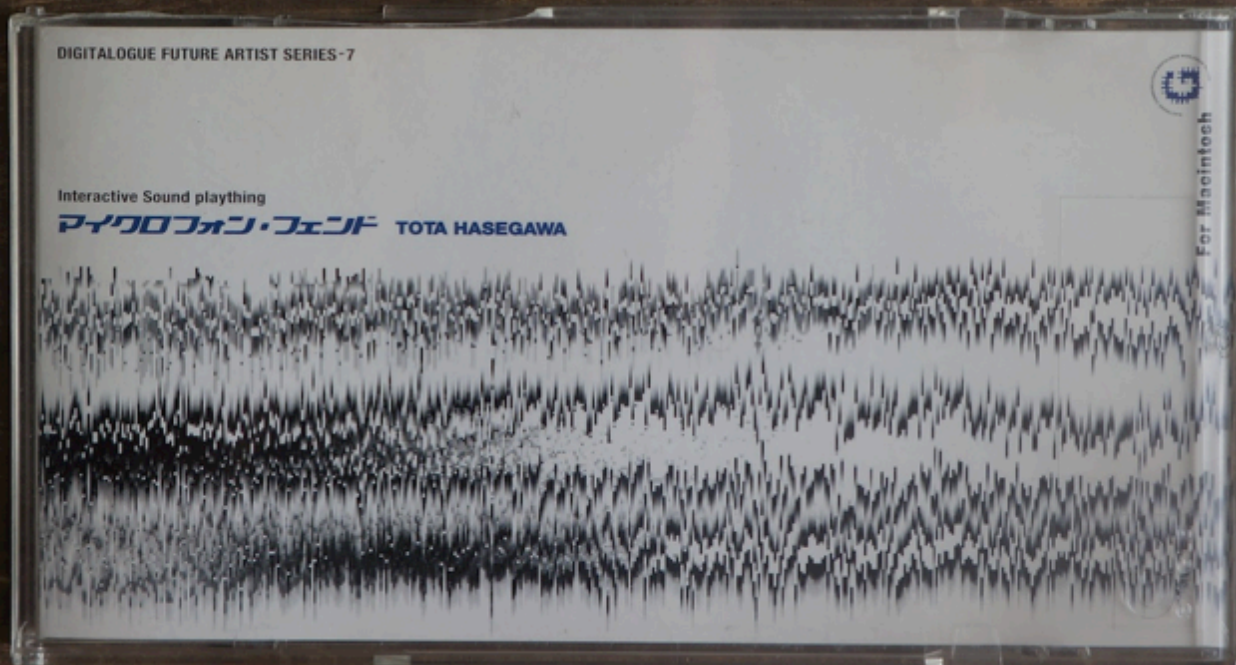
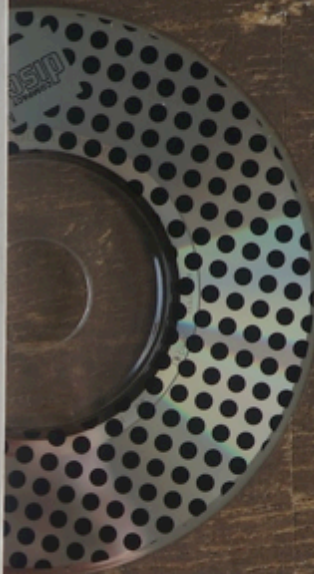
Define Emulation Strategies

Emulators have limitations, such as :

- They have bugs (the 1% difficult):
 - guest cpu instructions not implemented, logic bugs
- Do not emulate some hardware (eg sound input)
- Bad quality of multimedia output (eg realtime sound mixing)
- Execution Speed (no cpu throttle)
- Development maintained by community of volunteers
(Open Source projects are good but difficult to coordinate)



The Reactive Square (John Maeda, 1994) for Apple Mac uses the microphone input as user interaction device



長谷川 踏太プロフィール

1972年 東京生まれ。
1995年 ユニバーシティオブウエストミンスター
コンテンポラリーメディアスタディーズ科(学士)卒
1997年 ロイヤルカレッジオブアート コンピューターリレイテッドデザイン科(修士)卒
CREATIVE REVIEW CREATIVE FUTURE97 (Multimedia部門) 受賞
1998年 MILIA ニュータレントパビリオンに出展
フロッケ5にKineticClock出展
現在ソニークリエイティブセンターでインタラクションデザイナーの修業中。

Stuffs & Credits

Design,Program	Tota Hasegawa
Produce	Naomi Enami
Thanks for 5 minutes act	Takahiro Fukuda,Nick Freeman,Kaori Tatebayashi
Package design	Marki Kimura (Propeller Art Works Co., Ltd.)
CD-ROM staff	Atsushi Fukasawa (Digitalogue Co., Ltd.)
Special Thanks	
Computer Related Design (Royal College of Art)	Gillian Crampton Smith,Durrell Bishop, Giles Rolleston, Jayne R,Chris, Shiro, Ben, Dom, Mark, Anne, Dan, Pete, Sally, Tay, David, Tim, antirom/Thomas Loope, Nik Loope, Andy-C, Andy-A, Andy-p, Joe
Copyright © Tota Hasegawa, DIGITALOGUE Co.,Ltd. 1998. All rights reserved.	
GetSoundInLevel xobject By Geoff Smith	
Macintosh is trademarks of Apple Computer, Inc., registered in the U.S. and other countries.	
Director © COPYRIGHT © 1994 Macromedia,Inc.	



Microphone Fiend
(Tota Hasegawa, 1998)
uses the microphone input

Define Emulation Strategies

Emulators are complex softwares to set up:

- Need of OS images (eg Win3.1, MacOS 7.6) and system files
- Need of applications images (eg cd-rom disk images)
- Need complex configuration files
- Need knowledge of original OS and applications

Define Emulation Strategies

Emulators are :

Definitely Not for end user!

Definitely not enough for Preservation Professionals and their collections !

We need elaborated environments for managing large collections of objects and their execution environments **and** for delivering them to the public.

Define Emulation Strategies

Olive Executable Archive

Olive is a collaborative project seeking to establish a robust ecosystem for long-term preservation of software, games, and other executable content. Born at [Carnegie Mellon University](#), Olive addresses the current gap in preservation technology by providing a curated environment for the preservation and distribution of executable content.

What is Olive?

Learn more about the Olive Project.

[About Olive »](#)

Our Virtual Machines

Read about the software we have virtualized.

[Our Collection »](#)

News & Updates

Get the latest news from the Olive Project.

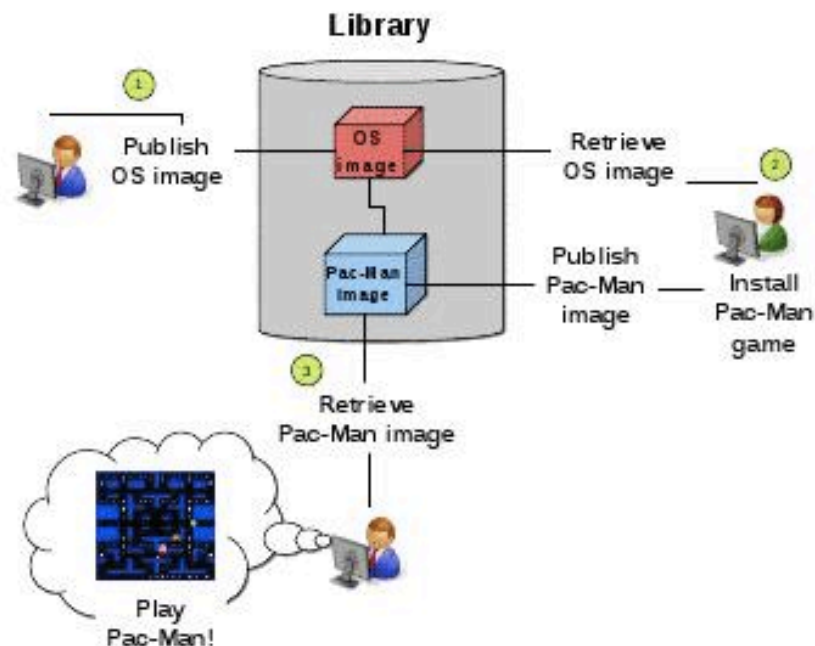
[Read the Blog »](#)

Goals

- Enable libraries to achieve their mission of preserving the scholarly record
- Provide a platform for preserving, searching, extending, and distributing executable content
- Establish a workflow for this preservation
- Determine the obstacles to preservation and distribution
- Retain executable content in its original state such that end users may interact with it freely

How it Works

- Executable content is preserved in a full virtual machine to ensure long-term compatibility
- Relevant Virtual Machine archives can be discovered using content and metadata searches
- Rights are granted to launch this virtual machine
- Virtual machine is streamed using [Internet Suspend/Resume®](#) technology
- Like internet videos, user may begin interacting before full VM is downloaded
- User may save VM changes to their own computer and apply them to subsequent launches



Define Emulation Strategies



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Emulation as a Service

Use Cases / Demos

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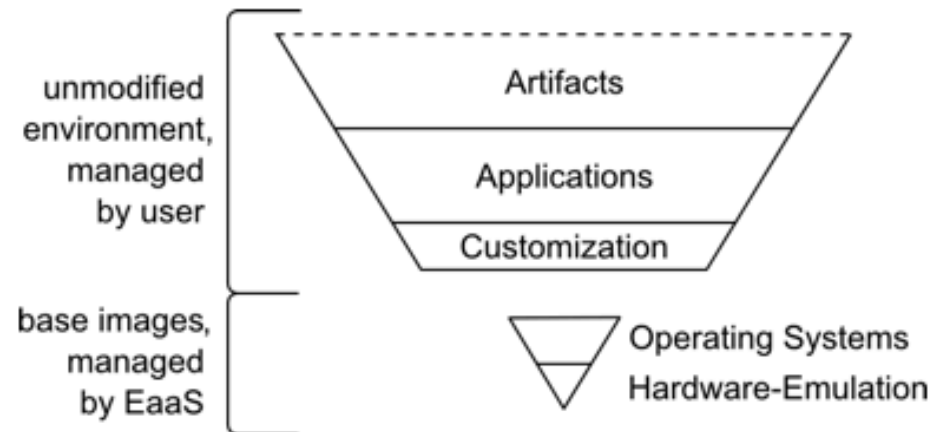
twitter

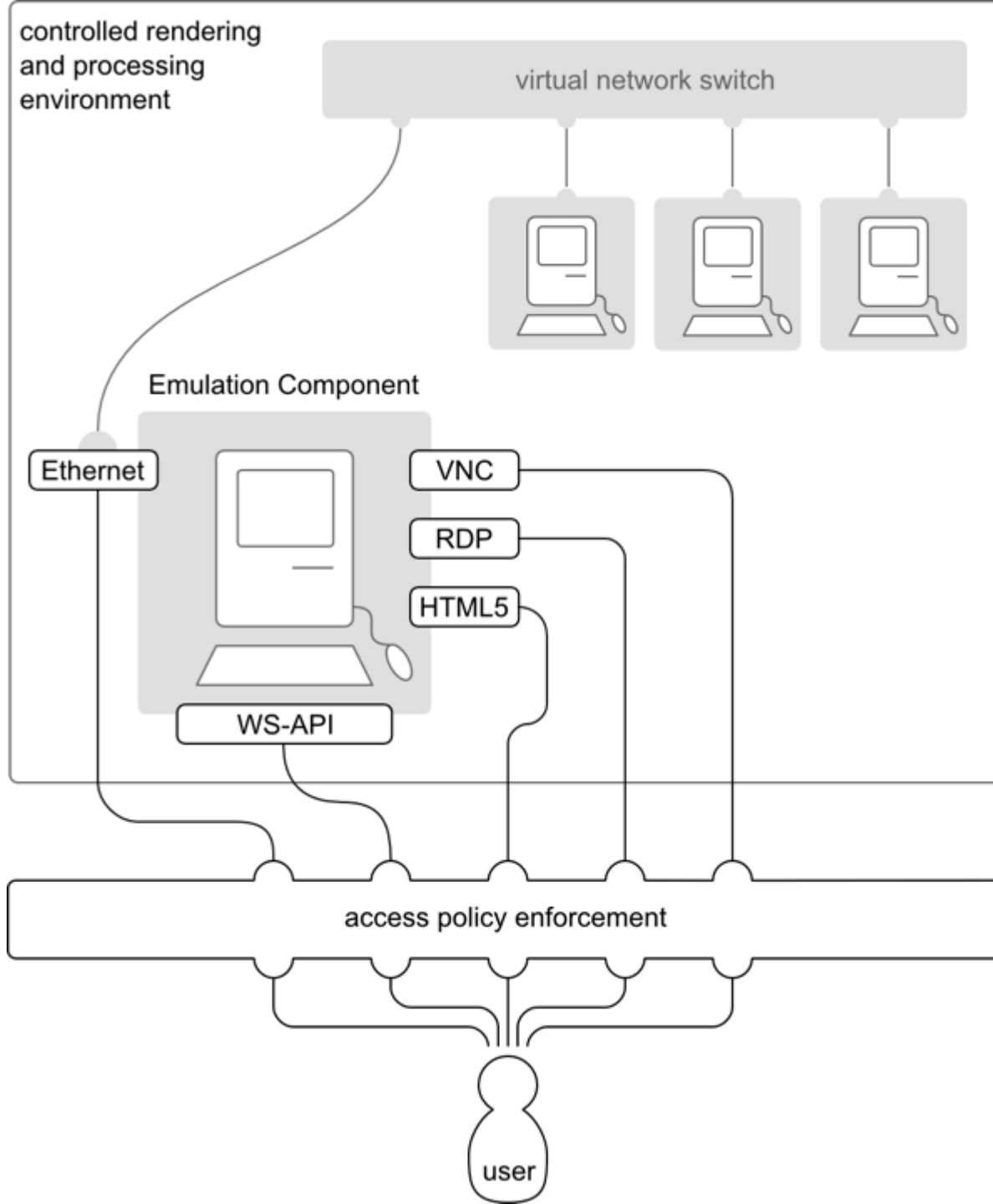
blog

bwFLA — Emulation as a Service

Functional Long-Term Archiving

Digital data is highly volatile, the processes and systems that make use of it even more so. Initially creating data and establishing workflows is very costly, in an ever-changing technological environment the upkeep presents a long-term challenge. To fulfill their designed purpose over a long period of time or for making research results, documents and decisions of today verifiable in the future, efficient and authentic access is required.



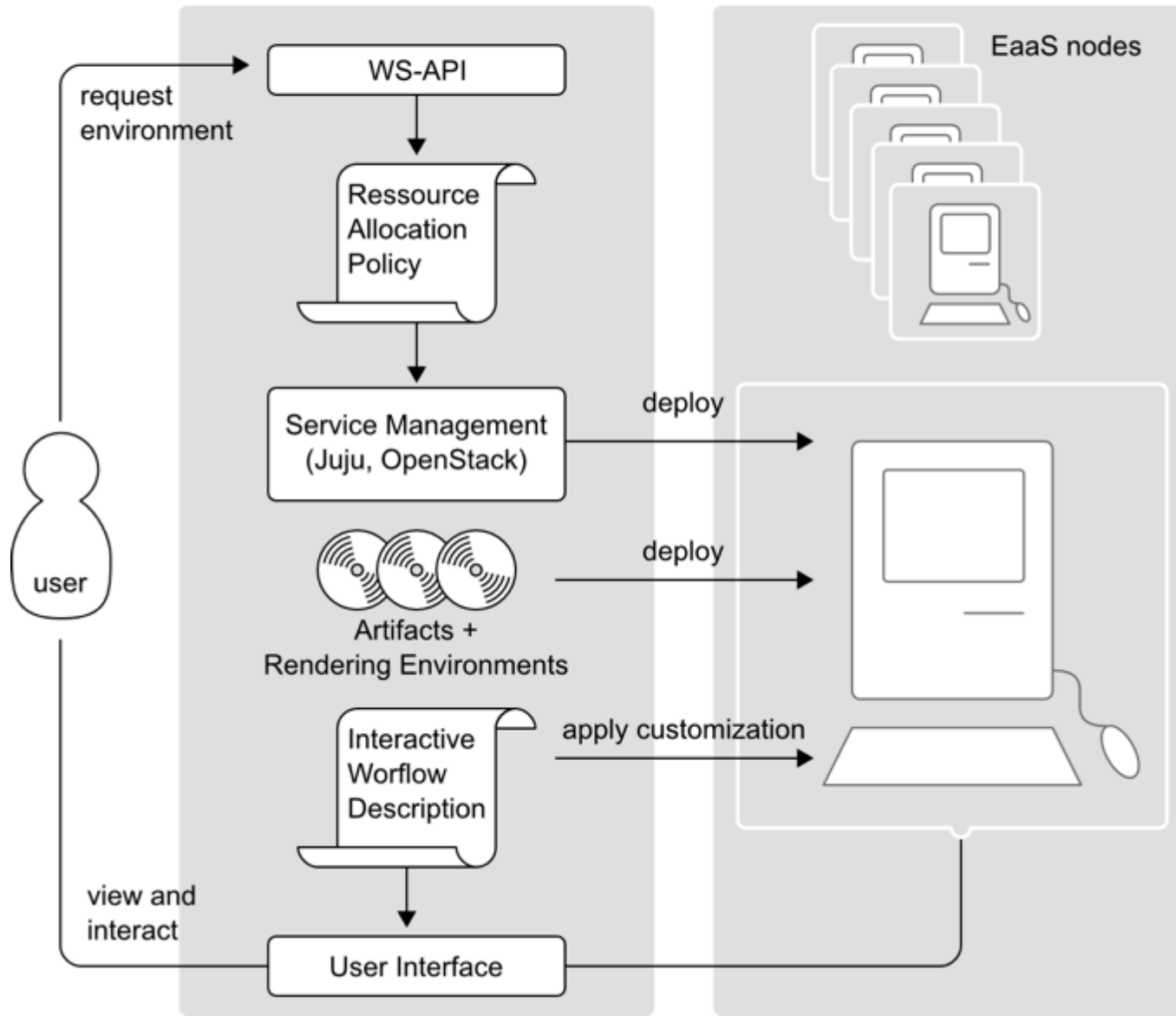




Memory Institution



Cloud Computing



Whole System Preservation

Save legacy system image

Prepare a system harddisk image to be rendered by supported emulator

Access stored systems

Access and interact with imaged computers that have been prepared before

Legacy systems can be imaged and made accessible through EaaS, even after a hardware failure. Popular use case: Working [computer of the late philosopher Willem Flusser](#), in cooperation with the Flusser Archive.

(Mass) Curation / Digital Art

Ingest

Browse a list of legacy CD-ROM art, evaluate emulation performance, Prepare for access

Access

Experience pre-configured and released CD-ROM artworks

Large collections of complex digital artifacts can be studied and re-enacted in different environments; their performance can be evaluated to support curatorial decisions. In cooperation with [transmediale festival](#) and [IMAL](#).

Manage, Modify and Cite Complex Digital Objects

Set up environment

Prepare a virtual system to work with

Modify and cite

Manipulate objects, keep their state persistent and cite originals and modifications

EaaS makes manipulation of legacy systems possible. Derivate chains allow to reference each modification step with a URL for citation. External objects will be injected into the rendering environment on an emulated storage device.

Automate Interactive Workflows on Legacy Systems

Record actions

Store user interaction with a legacy system

Replay actions

Apply recorded actions on arbitrary external objects

Recordings can be used to demonstrate the validity of processes, or serve as mass re-enactments of legacy events on external objects. Use case: [authentic migration of legacy file formats](#) using the systems the artifacts were created on.

IMAL floppy and cd-rom demo on bwFLA

A beta resurrection zone for dead media arts

Instructions

- you need a good, fast and low latency Internet access; avoid wifi and prefer cable ethernet.
- it only runs in **Chrome google browser**.
- use a fast modern computer (at least bi-processor), quit all other applications to give maximum cpu to Chrome.
- after clicking on the url, be patient, it may take 1 or 2 minutes for the virtual machine in the cloud to start, and then for the startup screen of old Classic Mac or old Windows to be displayed in Chrome.
- if nothing happens, or an error message, or it freezes in the emulated OS, close the Chrome window and retry later (this may happen when too many people are accessing the same url).
- most cd-roms will just auto start once the OS is booted.
- due to Internet communication, there is some latency: when you click or drag the cursor, it may take 0.5 sec or more for the effect to be displayed or heard. This is also why you need a good Internet access...
- **do not disclose the url of this page and these links**, they are not public!

Here we go...

When many links for one title, the **one in Bold** usually gives the rendering nearest to the original work.

By order of upload (most recent first):

Kaos 3 / Action Poétique, revue éditée par J-P Balpe - 1992 (Mac - 7.6): <http://hdl.handle.net/11270/80839b90-3828-432b-b939-3c4053e13623>

Meet MediaBand by Marc Canter, the creator of MacroMind Director - 1994 (Mac - 7.6): <http://hdl.handle.net/11270/bec58475-5767-4915-99c4-3a69b25b68bf>

MediaMix Interaktiv, the first EU cultural magazine - 1992 (Mac - 7.6): <http://hdl.handle.net/11270/cd888043-e75b-437d-ae27-6c7852583266>

alire, le salon de lecture électronique/Ph.Bootz&al (l'intégrale DOS/Windows) - 1989-1995 (Win98): <http://hdl.handle.net/11270/48a72537-86ee-4b0e-9466-6eaf07f2c1d6>

An eyewitness account of the landing of a Martian by GPS - 1998 (Mac - 7.6): <http://hdl.handle.net/11270/f74b2af8-c4c6-4370-b3b1-a8b361ed0758>

Rosalind Brodsky Memorial Tour by Suzanne Treister - 1999 (Mac - 7.6): <http://hdl.handle.net/11270/c47598d6-80c0-4bdf-beb8-0dec37604a92>

Small Fish (Furukawa,Fujihata,MüncH / ZKM) - 1999 (Win98): <http://hdl.handle.net/11270/4969a6cb-9a42-46f5-8c9a-b852b2c31be4>
Difficult due to latency / Now released by ZKM on iTunes for iOS devices

Neuf Jouets Optiques (Pierre Bastien) - 1999 (Win98): <http://hdl.handle.net/11270/23e5da26-f01e-45ee-b681-5322c8873c48>

Advent (Clive Gillman/Ellipsis, Electric Art 3) - 1997 (Mac - 7.6): <http://hdl.handle.net/11270/d24b54b9-33f9-4d19-bd15-f56eb87353d9>

Passagen (G.Ellard & S.Johnston/Ellipsis, Electric Art 2) - 1997 (Mac - 7.6): <http://hdl.handle.net/11270/a2c0c7ea-7c84-4851-a4a1-92dba0b65a48>

Book of Shadows (Simon Biggs/Ellipsis, Electric Art 1) - 1996 (Mac - 7.6): <http://hdl.handle.net/11270/4b3f29b5-17a6-4ab2-865c-ac7f7f389271>

Digitivity, Learning the New Language (M.Edwards/Ellipsis) - 1995 (Mac - 7.6): <http://hdl.handle.net/11270/39e7362c-3a60-4a7a-b6fb-f6643383f96e>

Machines à Ecrire (Antoine Denize / Gallimard) - 1997 (Mac - 7.6): <http://hdl.handle.net/11270/1fc75754-4471-4cbe-8c9a-0091ae8b8817>

18h39 (S.Bilous, F.Lagny, B.Piacenza / Flammarion) - 1997 (Mac - 7.6): <http://hdl.handle.net/11270/2cbe1c8e-c953-4b3e-acfd-175e7466a855>

Just from Cynthia (Alberto Sorbelli / Centre Pmpidou) - 1995 (Mac - 7.6): <http://hdl.handle.net/11270/7a4077bf-36d4-47df-aac7-7add715b99df>

GasBook 6 (Visual Exhibition) - 1999 (Mac - 7.6): <http://hdl.handle.net/11270/9c6dce64-ee29-41fc-ad28-6a3987d96bbd>

GasBook 5.2 (Paradise) - 1998 (Mac - 7.6): <http://hdl.handle.net/11270/56936f65-b3d6-489e-ba19-58ce6d64fdac>

GasBook 5.1 (Paradise) - 1998 (Mac - 7.6): <http://hdl.handle.net/11270/bbce7f94-4abd-4a42-95d0-ef5b60889365>

GasBook 4 (A place to meet that special someone) - 1998 (Mac - 7.6): <http://hdl.handle.net/11270/53e98265-ef66-46c1-a99d-7e8e707a4cf0>

John Maeda Reactive Book / Flying Letters - 1996 (Mac - 7.6): <http://hdl.handle.net/11270/fdda7f2f-7e09-47cd-b316-d3601bbd0e57>
Not working well - timing of interaction is crucial here

John Maeda Reactive Book / 12 o'Clocks - 1997 (Mac - 7.6): <http://hdl.handle.net/11270/3678c7ac-1feb-4a4f-a379-06187920a4c4>

John Maeda Reactive Book / Tap, Type and Write- 1998 (Mac - 7.6): <http://hdl.handle.net/11270/303069b7-f23e-497a-9bd2-892e3b379382>
Not working well - timing of interaction is crucial here

P.A.W.S by Domestic Funk Productions- 1994 (Mac - 7.6): <http://hdl.handle.net/11270/a1a0b025-d39d-4a9f-90b4-fe9234648c2d>

Le Livre de Lulu de Romain Victor-Pujebet / Dada Média - 1995 (Mac - 7.6): <http://hdl.handle.net/11270/4d4a74ef-eee9-4e52-b514-8e0eb6cd118a>

Blender 1.1 - 1994-1995 (Mac - 7.6): <http://hdl.handle.net/11270/64218694-a51b-41c5-8952-a4724a003acd>

Beyond CyberPunk!- 1990 (Mac - 7.6): <http://hdl.handle.net/11270/3cb3cee7-3e85-4e30-885e-a4fa5fd9ffab>

Rehearsal of Memory by Graham Harwood - 1996 (Mac - 7.6): <http://hdl.handle.net/11270/dadcdca4-e2cb-4f16-8ec0-70dcc7d2e1b8>

IDEA-ON>|-Database of Experience by Troy Innocent - 1996 (Mac - 7.6): <http://hdl.handle.net/11270/1fa0e0f3-6d1b-4f4d-aaca-43e98ed12263>

Clicking On by Lynn Hershman - 1996 (Mac - 7.6): <http://hdl.handle.net/11270/8e5144a0-4ae0-4721-bf47-dc82e60022c0>

Cosmic Osmo by Robin and Rand Miller (Myst) - 1990-93 (Mac - 7.6): <http://hdl.handle.net/11270/a09662d7-6755-44d6-849c-a8afd75908e6>

An Anecdote Archive of the Cold War by G.Legrady - 1994 (Mac - 7.6): <http://hdl.handle.net/11270/e868a4a9-579d-44a5-88f4-f4b73afd4067>

Poetry in Motion - Voyager - 1992 (Mac - 7.6): <http://hdl.handle.net/11270/50c3e1db-6e45-422a-be1c-8d9662b4e757>

Freak Show by The Residents & Jim Ludtke - 1994 (Mac - 7.6): <http://hdl.handle.net/11270/efcbb3cd-8367-47bd-a5cd-ef818596953>

Doors of Perception - 1994 (Mac - 7.6): <http://hdl.handle.net/11270/7c5474d8-cd17-4b35-a278-80d57c55666a>

Encyclopedia of Clamps by Barminski - 1997 (Mac - 7.6): <http://hdl.handle.net/11270/99783947-13f1-4a30-89cd-c30c7bf696c9>

Consumer Product by Barminski - 1995 (Mac - 7.6): <http://hdl.handle.net/11270/82aef28e-9ab0-4369-bf4e-d3e160c06ec5>

BlindRom v.0.9 - 1993 (Mac - 7.6): <http://hdl.handle.net/11270/5d6f6734-546b-494c-9d81-6413acda567b>

Anti*rom - 1995 (Mac - 7.6): <http://hdl.handle.net/11270/93258908-85ed-44da-a047-7a3acbe39f1b>

CyberFlesh GirlMonster by Linda Dement - 1995 (Mac - 7.6): <http://hdl.handle.net/11270/13e35c77-f371-40a4-858f-d12bec86fe26>

Jaime Levy CyberRag, E-Hollywood & Ambulance - 1991/93 (Mac - 7.6): <http://hdl.handle.net/11270/7f7d27e0-d415-4acb-8fa0-a9cd52e7921b>

alire (Mots-Voir), Ph.Bootz&al (l'intégrale Mac) - 1989-1995 (Mac - 7.6): <http://hdl.handle.net/11270/9d1b8061-a7f8-4158-84f1-01af9c32b9e0>

Billy Idol Cyberpunk - 1993 (Mac): <http://hdl.handle.net/11270/511df9e5-5aca-4d17-81c7-2a88f23c0fda>

La Biennale de Lyon - 1995 (Windows): <http://hdl.handle.net/11270/8acc336-5672-4b5a-885f-3af3ab63df3a>

La Biennale de Lyon - 1995 (Mac): <http://hdl.handle.net/11270/b9a1dd8b-eba8-4c65-8e51-532c98cdf6a6>

Art du Moyen Age - 1997 (Windows): <http://hdl.handle.net/11270/38d78b5e-f691-46a0-9636-f1fd697048b3>

Muntadas: Media, Architecture, Installations (anarchive) - 1999 (Mac - 7.6): <http://hdl.handle.net/11270/e33959fa-c482-46b4-a192-253f30787efb>

Muntadas: Media, Architecture, Installations (anarchive) - 1999 (Windows): <http://hdl.handle.net/11270/f94e06ae-d8ad-4bb2-a675-f143d5565692>

Actions: la plante en nous - 2000: <http://hdl.handle.net/11270/55782802-8862-4882-a7a2-43613f07e891>

Maeght Foundation - 1995 (Windows): <http://hdl.handle.net/11270/753dcd48-ae72-4fab-b2b5-a6543ec4a853>

Maeght Foundation - 1995 (Mac - 7.5.5): <http://hdl.handle.net/11270/8d9da935-8d8b-499b-8551-8e78be48ef3e>

Maeght Foundation - 1995 (Mac - 7.6): <http://hdl.handle.net/11270/fdb5c539-aaa4-4f16-995a-ffd93c98962b>

Camps de Réfugiés - 1994 (Mac - 7.6): <http://hdl.handle.net/11270/7210eadc-3d45-454c-9083-1ff942cdc4b6>

More on [bwFLA project](#)

The Resurrection Lab Project @ iMAL



bwFLA : Emulation as a Service

A very advanced R&D project :

- works perfectly well for point&click interactivity
- network latency is a problem for highly dynamic UI
- network bandwidth limits quality of audiovisual content

=> off-line access (institutional environment) is perfect

=> online access limited to a specific class of content

The Resurrection Lab Project @ iMAL



bwFLA : Emulation as a Service

A very advanced R&D project, some issues to solve...

- robustness of the EaaS environment
- quality of documentation
- better realtime compression codecs
- reduce latency
- improve back-end fonctionnalités and UI
- load balancing on cluster of servers (cloud architecture),...

The Resurrection Lab Project @ iMAL

iMAL resurrection strategies:

Offline collection at iMAL new venue

and

Online collection

The Resurrection Lab Project @ iMAL

A first prototype of an online collection proposing historical titles on
imal.org/resurrection

Problems for an online collection:

- IPR issues (a priori or Ubuweb/a posteriori approach?)
- funding for powerful servers in the cloud...
- funding for people...

Resurrection Examples

We are very happy to present some of our first results with the bwFLA platform. The examples below are directly playable in your browser (Chrome only, read the instructions) and demonstrate the feasibility of an online collection of born-digital arts that anyone could experience in a rendering quality very similar to the original works.

Warning: the bwFLA servers at University of Freiburg which host these emulation in the cloud can not support many simultaneous sessions. So if this do not work, be patient, come back and try later.



An Anecdoted Archive from the Cold War (1994) by George Legrady

This cd-rom explores the inscription of historical narrative through the process of archive construction. It reflects the author's hybridized history in relation to the Cold War through the collection of documents gathered during the past 20 years. It uses as a UI metaphor the museum as an architectural model and its floorplan as a conceptual space.

[Discover the online resurrection.](#)



No Other Symptoms - Time Travelling with Rosalind Brodsky (1999) by Suzanne Treister

This cd-rom is an interactive investigation into the life of Rosalind Brodsky (an alter ego Suzanne Treister invented in 1995 with whom she shares similar Anglo/Eastern European/Jewish roots), a delusional time traveller who believes herself to be working at the Institute of Militronics and Advanced Time Interventionality (IMATI) in the 21st century. .

[Discover the online resurrection.](#)



The Third Lyon Biennale (1995) by Jean-Louis Boissier

The cd-rom of the Lyon contemporary art Biennale proposes the works of 63 artists with interactive video interviews, photos, texts and audiovisual documents. The cd-rom is an experimental new media work matching the nature of the exhibited artworks using new technologies.

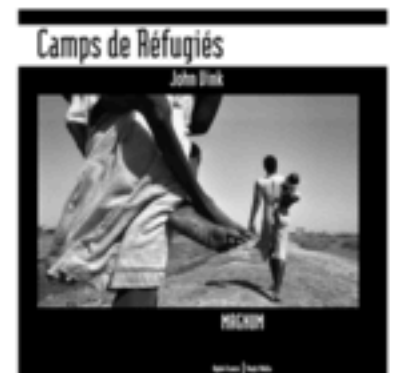
[Discover the online resurrection.](#)



Kaos 3 - Action Poétique (January 1993) by Jean-Pierre Balpe and contributors.

This electronic literature magazine was published on floppy by the company Kaos as a new year electronic postcard. Realised by Jean-Pierre Balpe, the father of automatic literary text generation, the issue #3 for Apple Mac proposes generators by different authors.

[Discover its online resurrection.](#)



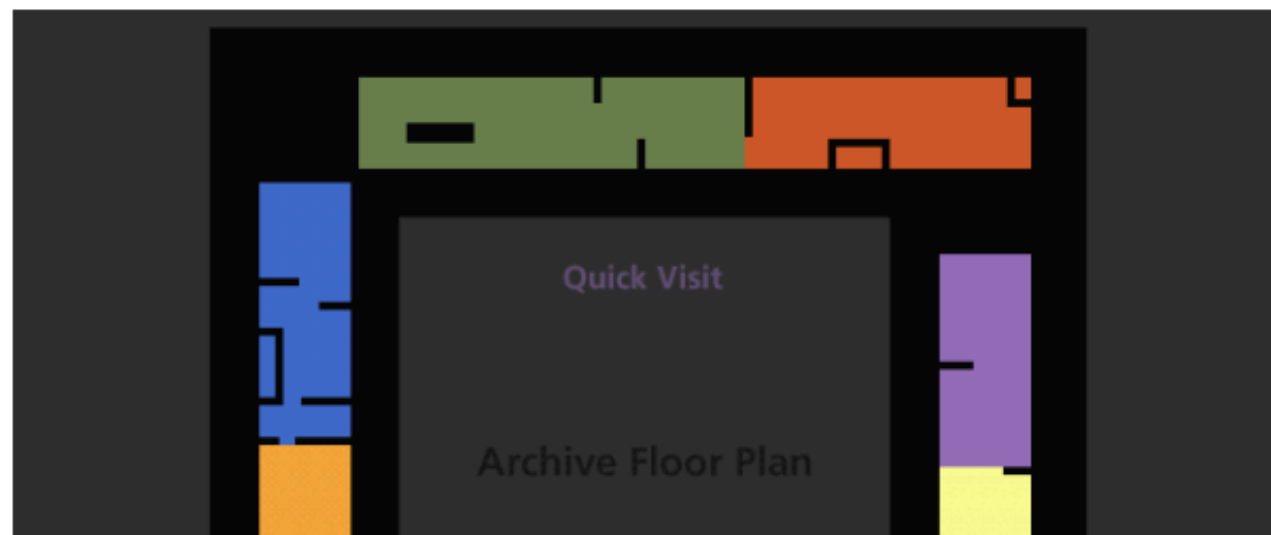
Camps de Réfugiés (1994) by John Vink and Magic Media, published by Apple France.

This cd-rom (in French) was one of the very first hypermedia essay in photojournalism proposing a rich multimedia experience around 300 pictures by photographer John Vink from Magnum.

[Discover its online resurrection.](#)

An Anecdoted Archive from the Cold War

1994



[▶ Play emulation online!](#)

(When starting the cd-rom, to quit the intro sequence and go to the main menu, move the mouse out the cd-rom area and then in)

This project is both an interactive CD-ROM and a computer-media installation that explores the inscription of historical narrative through the process of archive construction.

George Legrady was born in Budapest in 1950 near the end of the Stalin era and grew up in Canada in the sixties' counter culture movement. The "Anecdoted Archive" reflects the author's particular hybridized history in relation to the Cold War. This non-linear index, or narrative features early 1950's East European, personal and official Communist material in the form of home movies, video footage of Eastern European places and events, objects, books, family documents, Socialist propaganda, money, sound recordings, news reports, identity cards, Western media reports, etc.

They are part of the author's collection of things and stories related to the Cold War that he has gathered during the past 20 years. These items, in the form of over sixty stories, have been arranged thematically in

FORMAT / PLATFORM



English

AUTHOR

George Legrady

PRODUCER

Hyperreal Media Productions (USA)

PUBLISHER

bASE.ARTS, San Francisco, 1994

CREDITS

George Legrady: Artwork narrative & Project design

Rosemary Comella: Project Director, Authoring, HyperReal Media Productions
Andrea Schwartz: Photoshop & Design production

Gordon Saint-Clair: QuickTime production
Adrian Fernandez: Scanning production & Technical support

Judy Sitz: Photoshop production

Jim Burton: Videodisk & Technical support

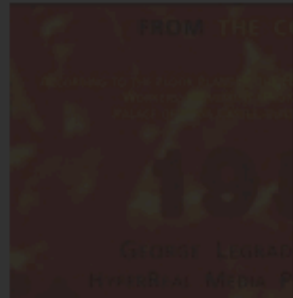
[RESURRECTION LAB](#) ↗

interactive installations, and motion sensing systems for multimedia installations. In fall 2000, he received his appointment at the University of California, Santa Barbara where he currently works and lives.

More on <http://www.mat.ucsb.edu/g.legrady/giWeb/v/vitae.html>

Technical Details
Authored with Director f

Images Gallery



Packaging back cover



AN ANECDOTED ARCHIVE FROM THE COLD WAR

HMP 001

\$65 individual
\$120 Institution

To Order (write, call or e-mail)
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base @ well.sf.ca.us

Macintosh platform
Recommended RAM: 16MB

Made in Hungary

HMP 001

AN ANECDOTED ARCHIVE FROM THE COLD WAR



The Resurrection Lab Project @ iMAL

End of 2018, an Offline collection at iMAL new venue in our
“Conservatoire for Digital Cultures”



The Resurrection Lab Project @ iMAL

Conclusions:

Let's do it now before it's too late,
it's not a dream to preserve to "old" born-digital artworks
and give them a new public access !

The Resurrection Lab Project @ iMAL

Thanks!

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