

## ARCHAEOLOGIES OF DIGITAL ART

Moderation: Victor Flores

*Francesco Gariboldi (IULM University, Milan).*

### **“Technologies of enchantment” at the 2022 Venice Biennale: a critical perspective on post-human and early digital arts.**

Abstract. Post-human condition was at the core of the last Venice Biennale. The relationships between bodies and technologies, metamorphoses, and our connection with the Earth were some of the guiding questions for this edition which, also, for the first time in the history of the Biennale, included a majority of women and gender non-conforming artists.

Starting from a brief overview on these general features and related theories (Braidotti, 2019; Federici, 2018; Haraway, 2003), the paper focuses on the “Technologies of Enchantment” capsule, a presentation of 1960s artworks conceived by the curator Cecilia Alemani as a show within the show. This capsule gathers the works of six Italian female artists – Dadamaino, Marina Apollonio, Lucia Di Luciano, Laura Grisi, Grazia Varisco, and Nanda Vigo – whose works aligned with that of the New Tendency Movement. By choosing to revivify these works, Alemani has highlighted their transtemporal aspect and re-enacted their revolutionary potential in our current context rather than in their historical dimension.

Therefore, the paper aims to thoroughly discuss this re-enactment by proposing a comparison between the New Tendency utopias and our current urgencies in “the hyperindustrial epoch” (Stiegler, 2004). In this comparison, the artworks of these six female artists could be considered as relevant case studies: they are subversive technologies of the body and of consciousness, radically different from the ones which «aim today at the hegemonic control and shaping of individual and collective modes of existence at every stage on life’s way» (Ars Industrialis, 2005).

Thus, the paper highlights that the artworks of these female artists – as bizarre combinations of handcrafted products and industrial goods – seem not only to anticipate the utopianism of “craftivism” (Bratich, 2011), but also to re-envision the world through technology in order to achieve a necessary “re-enchantment of the world” (Federici, 2018; Stiegler, 2014).

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### **Intramedia Transits: Signal Processing, Data Compression, and the noise channels in between.**

Abstract. We all know for a fact that different kinds of changes take place when the contents of a given medium are converted into a different medium. However, one could ask, what happens when some of these contents are processed and

translated back into the very same medium? And what if this process is iteratively repeated over and over again? To answer these questions, I am interested in discussing something other than transpositions among different media regimes (Transmedia) or the mix of two or more media systems (Intermedia). Instead, I will focus on what I provocatively call Intramedia, meaning the transit of content from one medium to the same kind of medium again.

In my paper, I will briefly examine procedural media-based art works that expressively rely on this intramedia transit. These works—listed below—come from the new media arts of the 1960s-1970s and contemporary post-digital arts (post-2009, in the works selected). Each work revolves around a procedural concept and practice, allowing for discussing what occurs when the medium is self-reflexively pushed beyond its perceived characteristics and affordances.

With this, I suggest leaving digital media outside the equation and looking at proto-digital and post-digital artistic forms instead. I will briefly describe the transition processes that shape these works so that we can read them against digital theories of signal processing, data compression, and transmission. To this end, I will rely on media theory insights from Claude Shannon, Friedrich Kittler, Vilém Flusser, and Lev Manovich. Thus, these art works will serve as extreme examples to ask what we can learn about digital transition by looking at the media transits that occurred before and after digitality became the groundwork of our society.

## WORKS

- Nam June Paik, Zen for Film (1962)
- Timm Ulrichs, Die Photokopie der Photokopie der Photokopie (1967)
- Ian Burn, Xerox Book # 1 (1968)
- Alvin Lucier, I Am Sitting in a Room (1969)
- Christine Kozlov, Information: No Theory (1970)
- Joana Moll, All About Zapping (2009)
- Xavier Antin, Just in Time, or A Short History of Production (2010)
- Patrick Liddell, I Am Sitting in a Video Room (2010)
- Martin Wecke, C.O.P.Y. (2013)
- Morgane Bartoli, DANGER. Digitization Kills the Image - OP003 (2017)

*Natasha Chuk (School of Visual Arts).*

**The new composite, cameraless, statistical, post-photographic, synthetic image.**

Abstract. This paper focuses on digital aesthetics and the ontology of AI-generat-