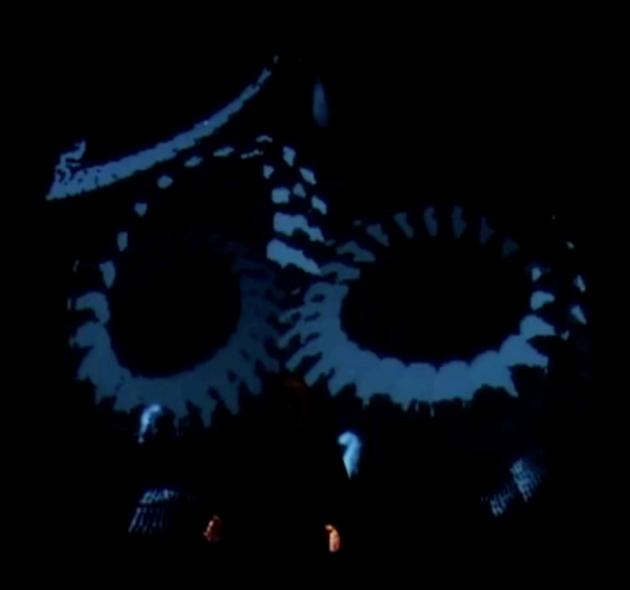
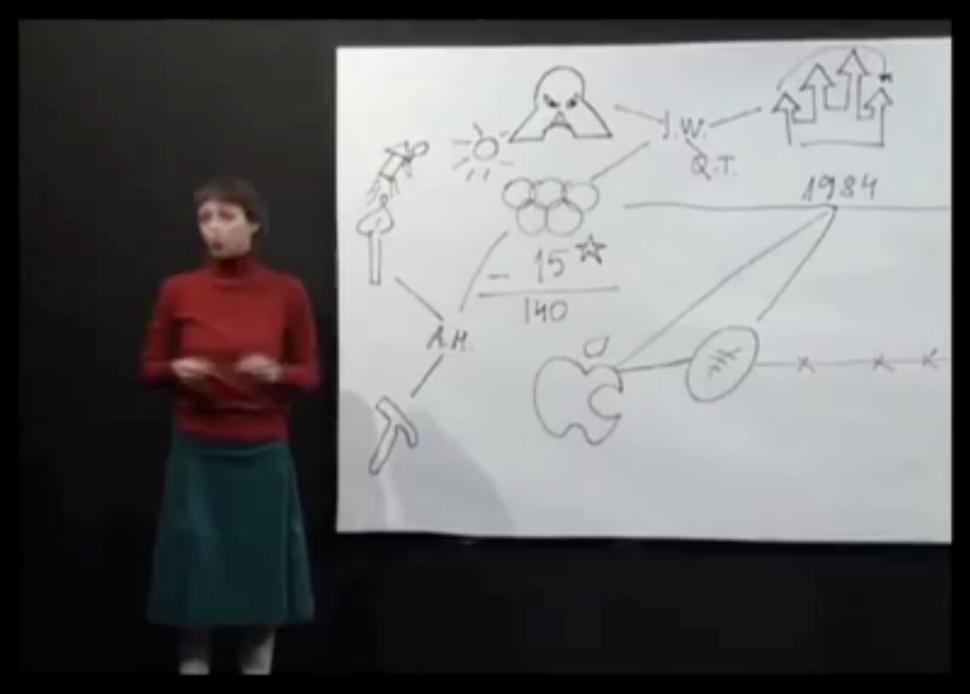
Clarisse Bardiot

Digital performances

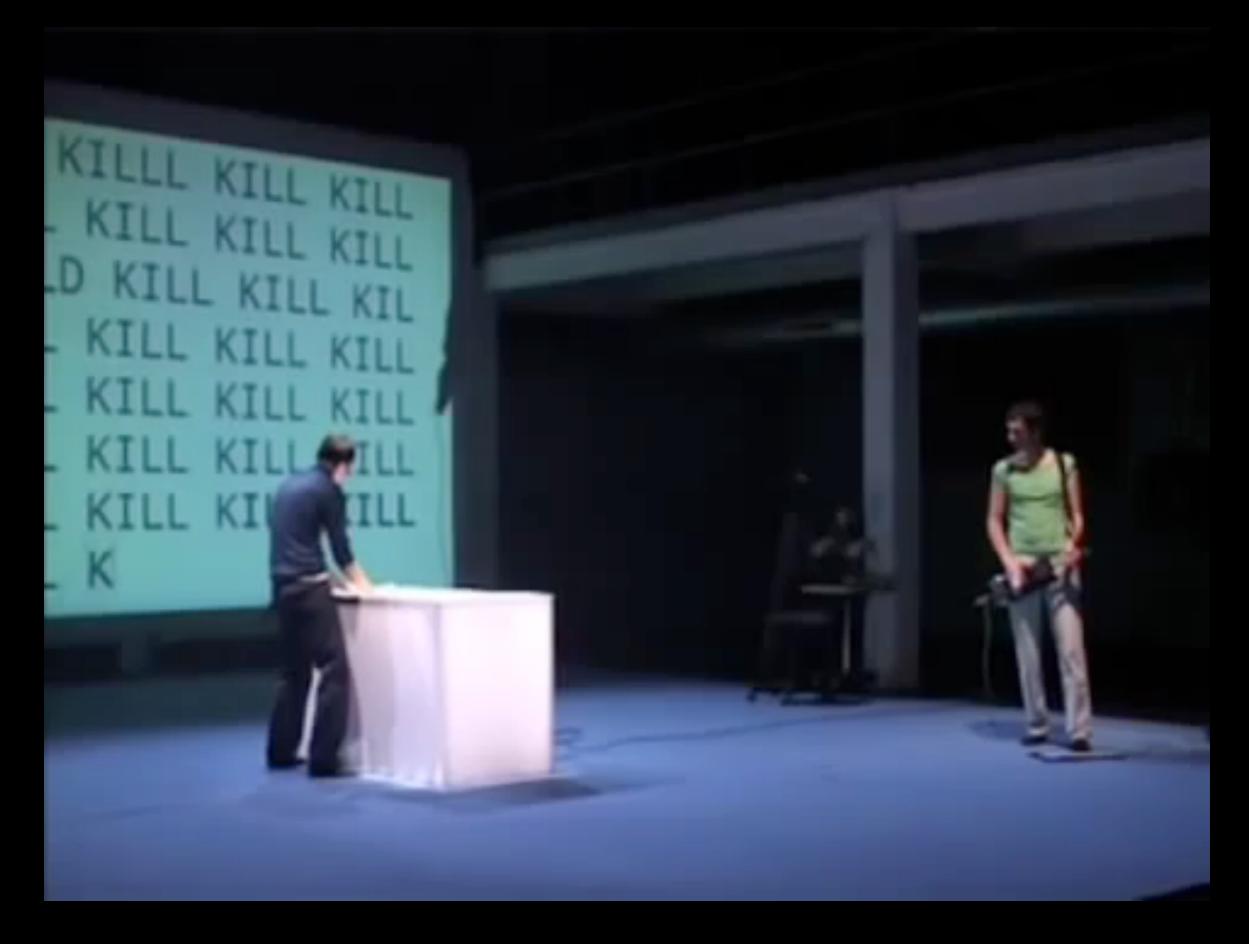
(Les théâtres virtuels, Phd dissertation, 2005)





What can it become regarding a broader socio-cultural context?

Barbara Matijevic and Giuseppe Chico, I am 1984, 2008



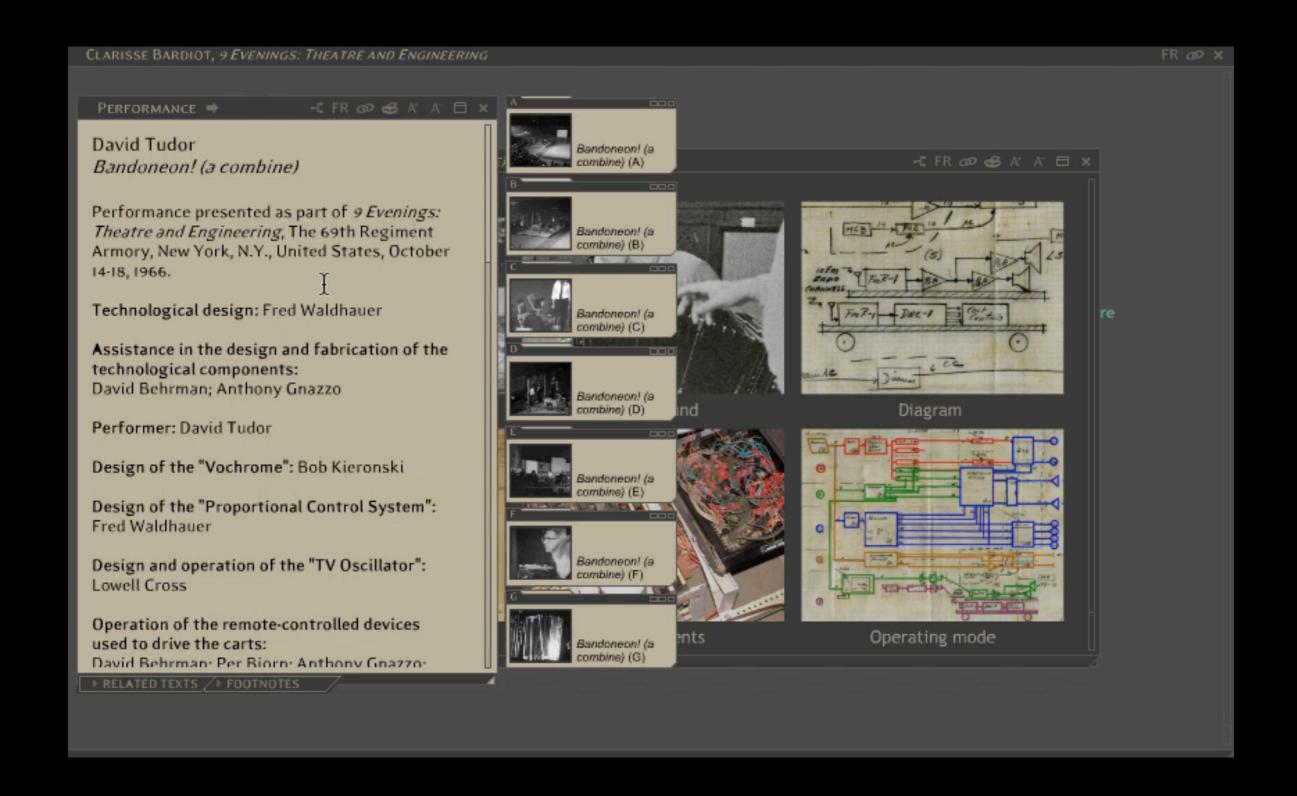
Antoine Defort and Halory Goerger, &&&&& & &&&, 2008



PERFORMANCES OF DANCE·MUSIC·FILM·TELEVISION·TECHNOLOGY BY CAGE·CHILDS·FÄHLSTROM·HAY·HAY·PAXTON·RAINER·RAUSCHENBERG·TUDOR· WHITMAN·EXECUTIVE COORDINATION: KLÜVER



Robert Rauschenberg, Open Score, 1966



Clarisse Bardiot, 9 Evenings web site, Daniel Langlois Foundation, 2006

Subjectile



Nunc, Wish you were here!, Subjectile: 2011

DOCAM

DOCUMENTATION AND CONSERVATION OF THE MEDIA ARTS HERITAGE







CATALOGUING GUIDE

CONSERVATION GUIDE

TECHNOLOGICAL TIMELINE

DOCUMENTATION MODEL

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The DOCAM Research Alliance



For more than 50 years, the use and integration of technology in art practices has greatly changed the cultural landscape and has prompted us to review and adapt our conservation and documentation methods. The work and results of DOCAM demonstrate that the preservation of media art requires that its particular characteristics be taken into account. The mission of the DOCAM Research Alliance has been to identify and implement five research axes and propose tools, guides and methods that contribute to the preservation of the media arts heritage. The axes are conservation, documentation, cataloguing, history of technologies and terminology.

DOCAM was entrusted with a mandate to examine the factors that threaten the technological arts heritage and to put forward solutions and tools to allow artists, collaborators, museum professionals and collectors to better document and preserve this heritage. The causes of this fragility are many and varied. Most notable among them is the increasingly rapid obsolescence of the technologies used in these artworks. It is this obsolescence that is driving us to re-examine the factors that define the authenticity

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titution (the auggenhoim the tate modern etc) It was mainly about modia

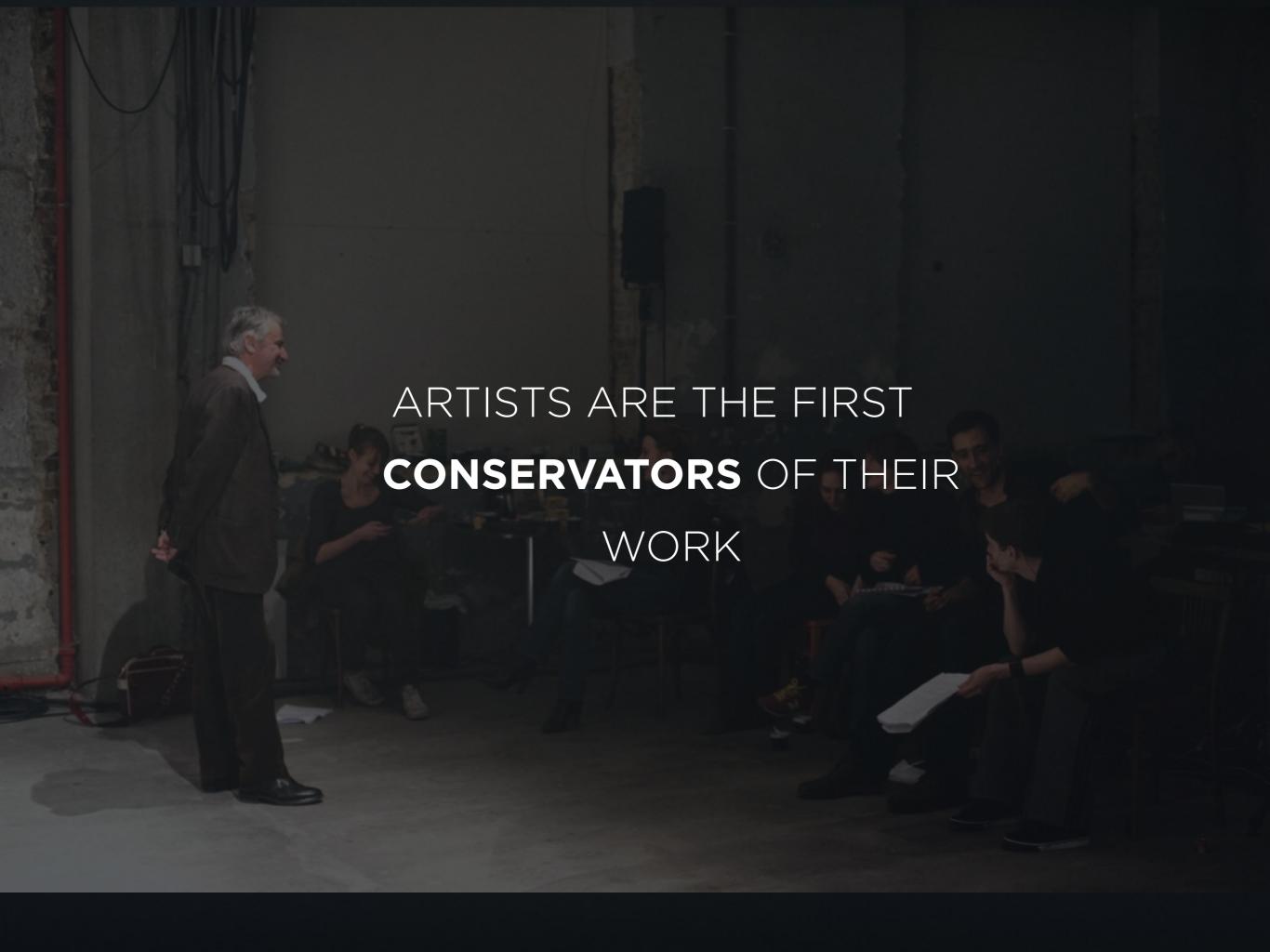


William Forsythe, Maria Palazzi, Norah Zuniga Shaw, Synchronous objects, 2005

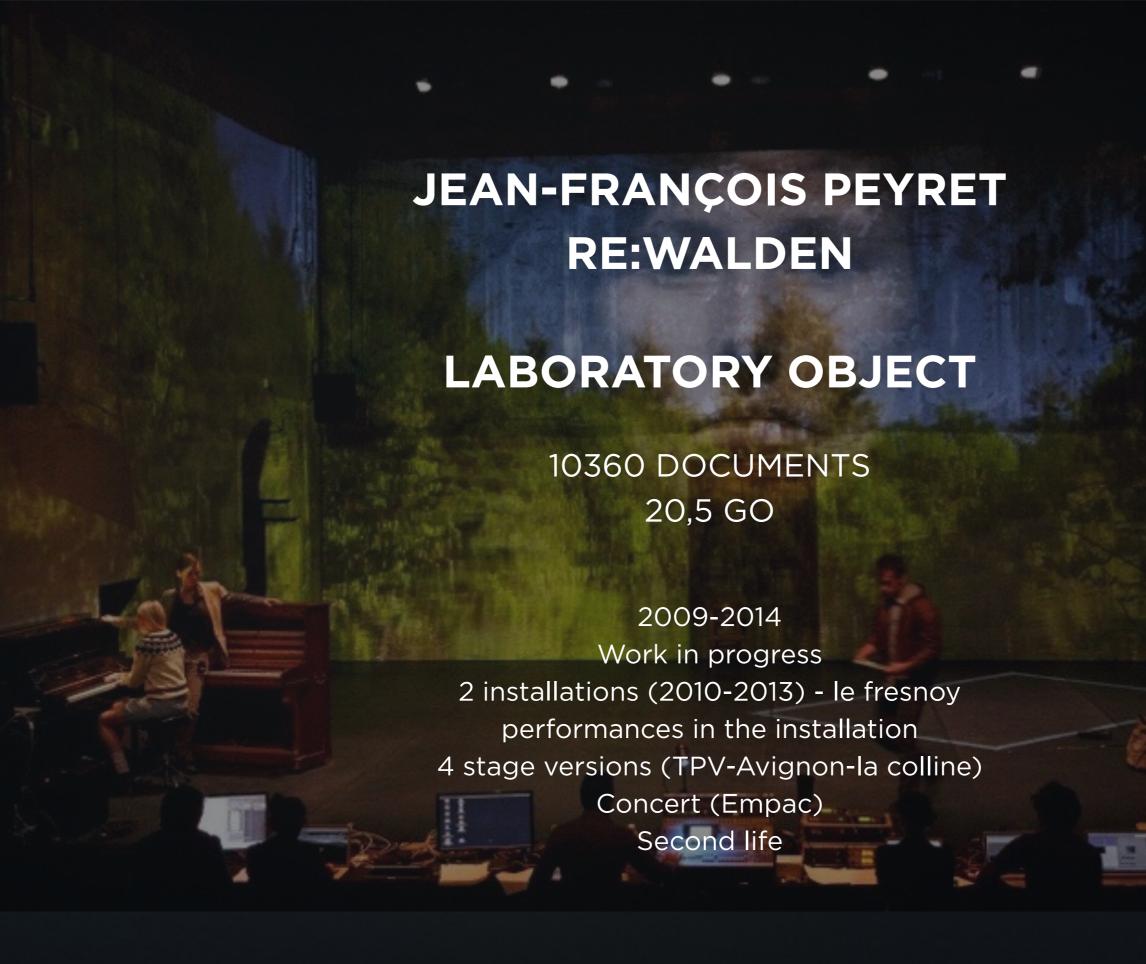


Adrien M, Cinématique, 2010





CREATION PROCESS PRODUCES A LOT OF DIGITAL DOCUMENTS



BORN DIGITAL HERITAGE / DIGITIZED DOCUMENTS

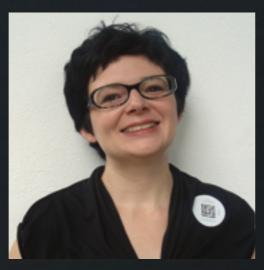
THE WORKS

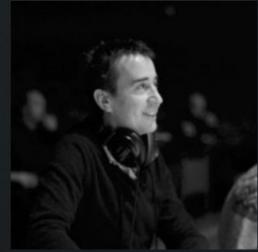
THEIR DOCUMENTATION



Clarisse Bardiot

@CBardiot





Thierry Coduys

@Thierry_Coduys

Guillaume Jacquemin @GJacquemin



Guillaume Marais @GuillaumeBzt

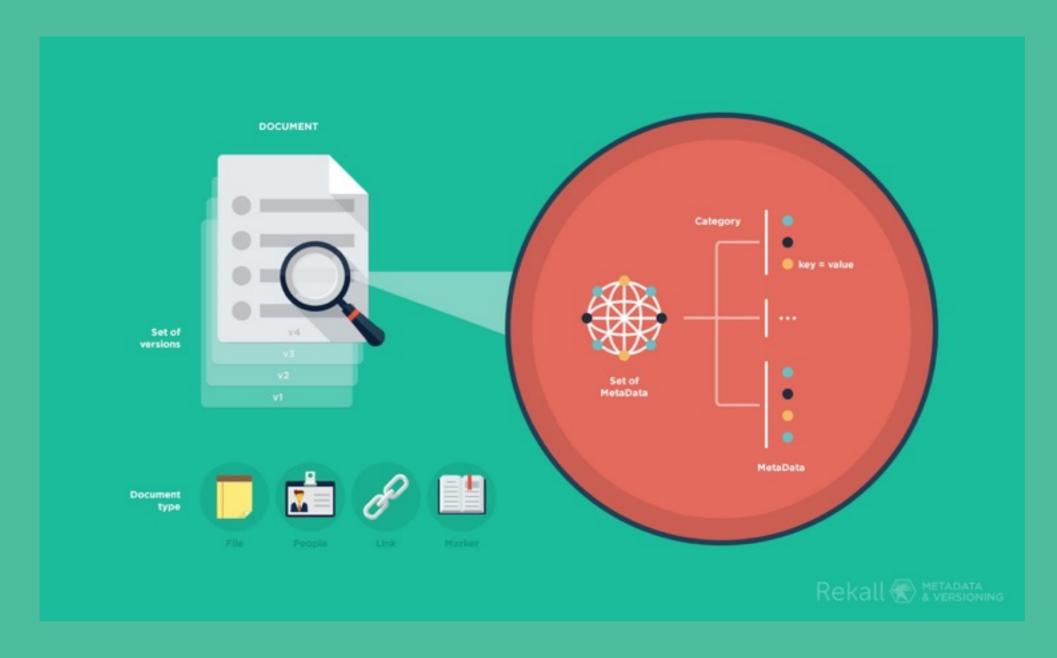
A project initiated by Clarisse Bardiot, designed with Thierry Coduys, Guillaume Jacquemin and Guillaume Marais



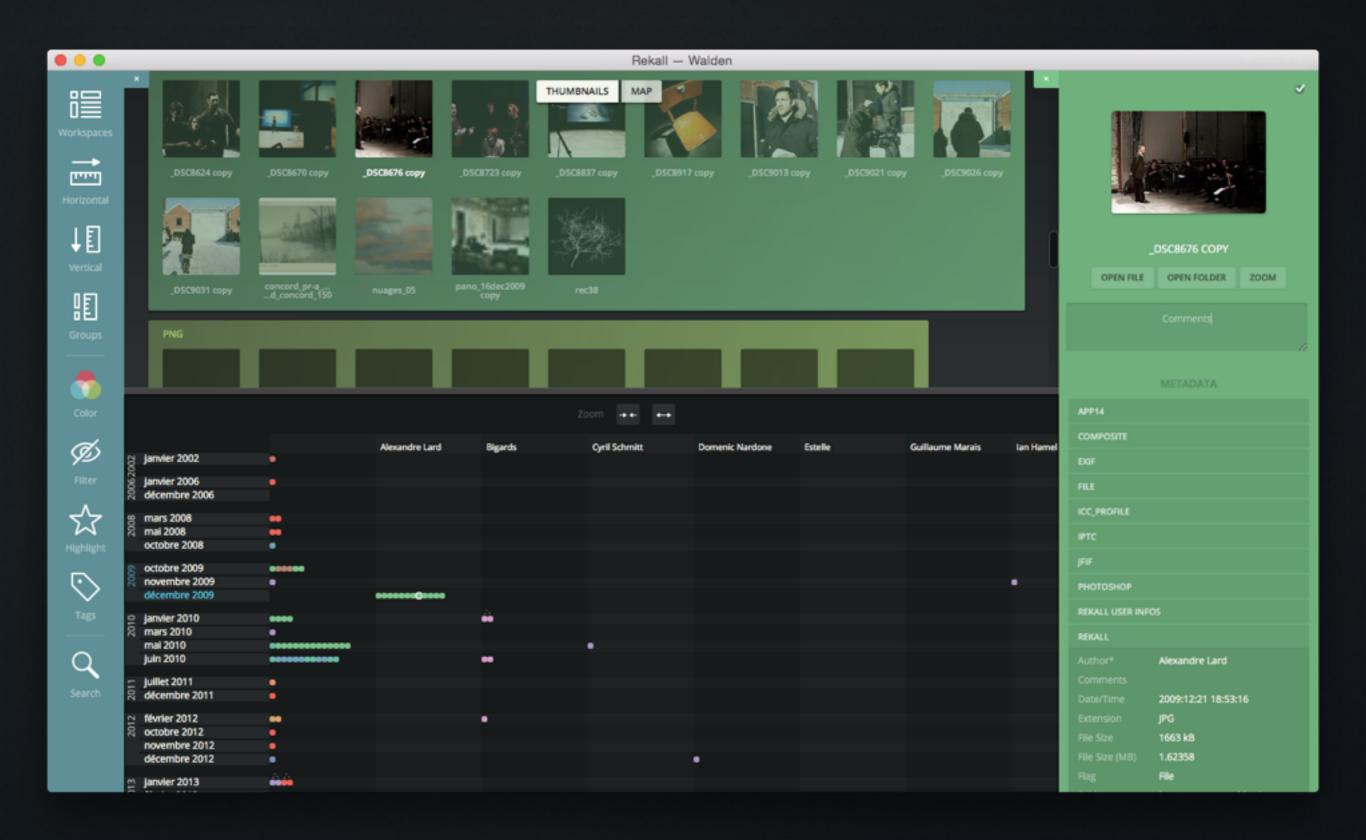




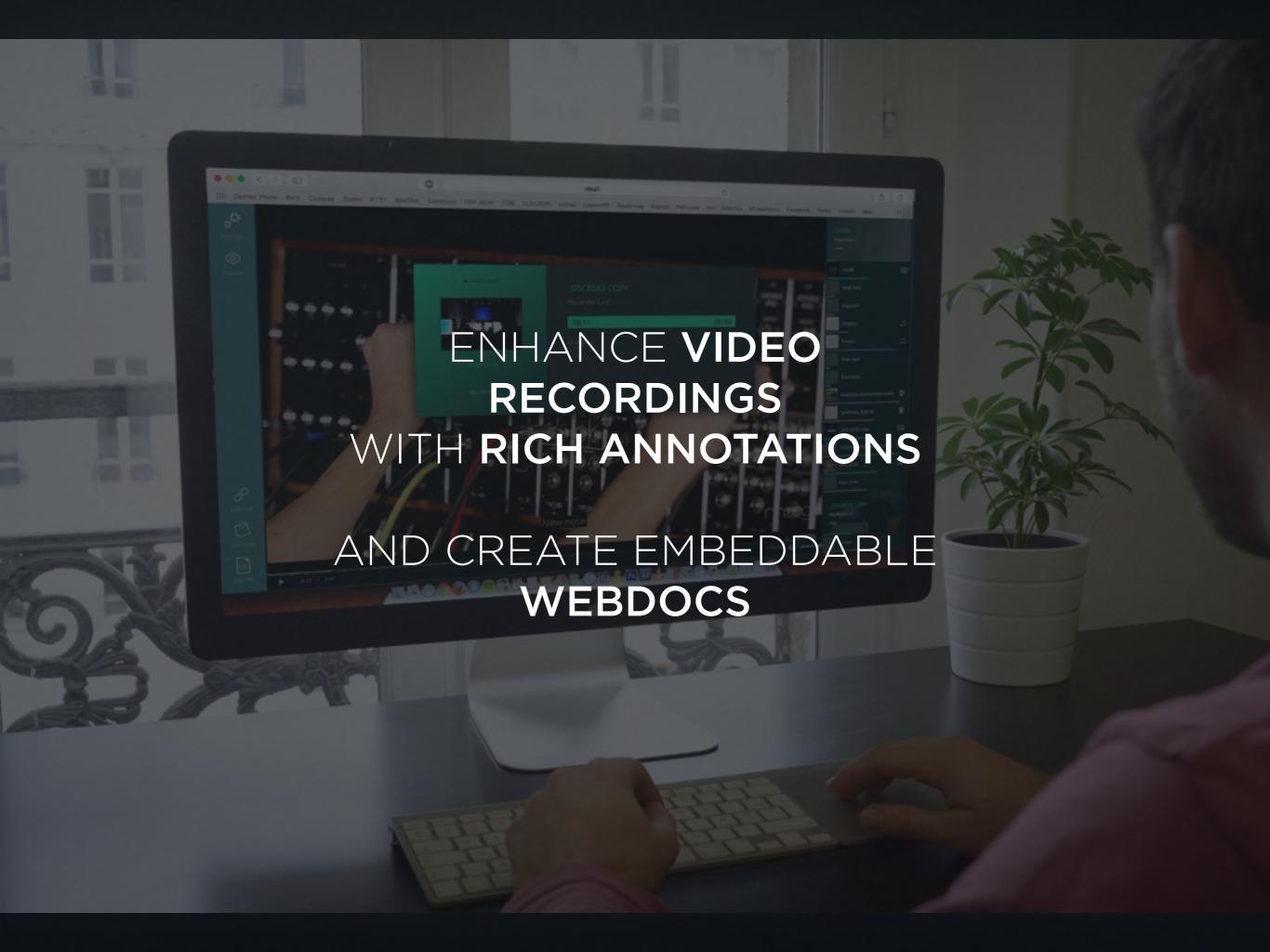
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clarisse.bardiot@rekall.fr













Studio national des arts contemporains

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