PRESENTATION AND CONTEXT IN THE NET ART ARCHIVE: INTERFACE AND INFRASTRUCTURE OF RHIZOME’S ARTBASE

LOZANA ROSSENOVA, PHD CANDIDATE
CENTRE FOR THE STUDY OF THE NETWORKED IMAGE X RHIZOME
INTERFACE DESIGN + DIGITAL ARCHIVES

Simple Net Art Diagram

MTAA ca. 1997

The art happens here

RHIZOME

Arts & Humanities Research Council

London South Bank University
RHIZOME

- **Community-based mailing list and online platform** founded in 1996 in New York by artist Mark Tribe
- Since 2002 based on premises in the New Museum, New York
- Maintains an active **artistic programme**, promoting born-digital art projects, organising exhibitions, special events with artists, curators, academics and engaging with the wider online community via social media channels
- Since 1999 maintains one of the largest **online archives of born-digital art – the ArtBase**
NET ART AS REFLECTIVE PRACTICE
WINDOWS & MIRRORS

transparent interfaces  vs  reflective interfaces
Camille Utterback, *Text Rain*, shown at SIGGRAPH 2000 Art Gallery
NET ART AS REFLECTIVE PRACTICE

Alexei Shulgin, *Form Art*, 1997
NET ART AS REFLECTIVE PRACTICE

Jan Robert Leegte, *Scrollbar Composition*, 2000
NET ART AS REFLECTIVE PRACTICE

Petra Cortright, VVebcam, 2007
THE ROLE OF THE ARCHIVE

by Johannes Auer

IC! (2002)
by Reynald Drouhin

"And Because We Are Not Dead" (2005)
by pirusanta

"Because You Asked" (2007)
by Alan Bigelow

"Brick" Drawings (1995)
by Jim Johnson

by Reginald Brooks

by Gabriel Winer

"Jerusalem" (2001)
by Valery Grancher

"Outskirt" (1969)
by Lacie Garnes

"Poem # _" (2003)
by tore terrasi
THE INTERFACE OF THE ARCHIVE
VAULTS ARCHIVES CLOUDS PLATFORMS

Explore Archives and Manuscripts

About Explore Archives and Manuscripts

Use the Archives and Manuscripts catalogue to find details of the Library’s unique collection items including:

- Manuscripts and unpublished documents
- Personal papers, correspondence and diaries
- Family and estate papers
- India Office Records and Private Papers
### Timeline of the ArtBase Archive

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>Initial design (1999–2006)</td>
</tr>
<tr>
<td>2001</td>
<td>Keyword tags added by staff (1999–2006)</td>
</tr>
<tr>
<td>2004</td>
<td>Alternative visions for the ArtBase interface (AltInterface)</td>
</tr>
<tr>
<td>2006</td>
<td>Webrecorder.io + Webenact</td>
</tr>
<tr>
<td>2007</td>
<td>Oldweb.today</td>
</tr>
<tr>
<td>2009</td>
<td>Online curatorial project (Net Art Anthology)</td>
</tr>
<tr>
<td>2010</td>
<td>Most recent data audit</td>
</tr>
<tr>
<td>2011</td>
<td>Wikibase instance of the ArtBase</td>
</tr>
<tr>
<td>2012</td>
<td>bwFLA Emulation-as-a-Service</td>
</tr>
<tr>
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<td>Collective Access CMS (not fully implemented)</td>
</tr>
<tr>
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</tr>
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<tr>
<td>2018</td>
<td>WikiBase instance of the ArtBase</td>
</tr>
<tr>
<td>2019</td>
<td>LATEST DESIGN</td>
</tr>
</tbody>
</table>

**Key Dates**

- **1999**: Initial design of the ArtBase (1999–2006)
- **2000**: Open submission accession policy (1999–2008)
- **2001**: Keyword tags added by staff (1999–2006)
- **2002**: Filtered submission accession policy (2008–2013)
- **2004**: Alternative visions for the ArtBase interface (AltInterface)
- **2006**: Webrecorder.io + Webenact
- **2007**: Oldweb.today
- **2008**: Net Art Anthology (2016–2018)
- **2009**: Online curatorial project (Net Art Anthology)
- **2010**: Most recent data audit
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- **2017**: Accession only by invitation or commission (2013–)
- **2018**: WikiBase instance of the ArtBase
It is now safe to turn off your computer.

Michael Daines

* * *

All Art Objects

%20wrong — jodi
12345678px — Arcangel Constantini
1999 — joan escofet
ikkus.mov — doron golan
2012 — Peter Laining
3boxes — Marià Leyman
404zone — visual-noise/ simon scheiber
7-11 — 7-11
7sky.mov — doron golan
<android mantr> — Brian Mackern
A Classical Study of Photography Using the Closest Subject Matter at Hand — creatrix.org
digital quilt project — curt cloninger, et al
A Tracing — Jason Nelson
Absolut.Net.Art — Eryk Salvaggio
After/SherrillLevine.com — Michael Mandiberg
After/WalkerEvans.com — Michael Mandiberg
Agree to Disagree Online — Janet Cohen, , Keith Frank
Airworld — Jennifer and Kevin McCoy
Almost Home — Arturo Herrera
Altercation 2.0 — reynald drouhin
Ambientmachine — marc lafa
amorphoscopes — STANZA
an american work of art in progress — Cary Peppermint
An Anchor for Witnessing — Electronic Disturbance Theater
Animal Locomotion — Myron Turner
Anti-Capitalist Operating System — Andy Cox
appendix — david garcia
Artcrimes — Miklos Legradny
ARTficial ART — Kurt Baumann
Artist Protection & Benefit Program website — Sally Minker and Jennifer Sloan
As I May collateral — Sally Pryor
bALTica — Igor Strojmaer
bakteria — Arcangel Constantini
Balkan Layers: Macedonian Diary — Linda Lauro-Lazin
Barcode — Andy Deck
beat LESS — Sean Kerr
being human — annie abrahams
“We have a wealth of connections between and within collections already documented in catalogues, journal articles, book chapters, exhibition text... Many current systems are still not able to capture this inherently relational knowledge in useful, preservable and retrievable forms.

... Ideally, relations should themselves have types, descriptions, dates, places and properties, as well as links to their own evidence and source material as required... Collection documentation should have at least the potential to reflect this level of complexity.”

M Jones, “From catalogues to contextual networks: reconfiguring collection documentation in museums”, Archives and Records, 39:1, 2018
LINKED DATA AND WIKIBASE
WIKIDATA AND STRUCTURED DATA

https://www.wikidata.org/wiki/Q7876490
THE DATA MODEL
THE DATA MODEL

- Making claims and statements, not presenting “facts” and “truth”
## THE DATA MODEL

- Multiple versions are possible, no need for “canonical” entities
THE ARCHIVAL RECORD AS A NETWORK OF RELATIONS

• If they are to describe complex networked artworks as accurately as possible, the relationships among different forms of artwork representations and metadata entries within the archival record cannot remain fixed, but should be able to change and evolve over time.

• Whereas previously traditional databases involved pre-encoded sets of relations, with Wikibase we have more freedom how to model these evolving relationships.

• Interoperability and federation with other knowledge bases are also possible by following semantic web standards.
OPPORTUNITIES & CHALLENGES
Thank you!

@LozanaRossenova