

NEW MEDIA CONTEMPORARY INFORMATION PARADIGMS: THE REORDERED MEMORY ON FILE ARCHIVE STRUCTURES

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New Media contemporary information paradigms, leads the discussions that increase the perceptions about digital art Memory content, highlighting the FILE Archive, under the perspective of intelligent systems. With an Information Science theoretical approach, the study will raise perspectives in using these expert structures, considering the recent goals to develop a new FILE Archive environment.

"(...) the technologic machines of information and communication operate in the core of human subjectivity, not only within their memories and intelligence, but also within their sensibility, affections and unconscious ghosts." [1]

From Information Science point of view, this study on the cultural practices of the contemporaneity incorporates the fluidity of its research object: The electronic and digital art archives, considering here the postmodernity highlights in the information, its constitutions of mediation and access.

In this sense, the digital art information environment works its discursive communities, providing directions for its flow. This flow, which inserts its agents in culture and technology issues mediated by the information device, enables the reflection of these agents in its emancipation instruments. The parameters for this reflection are not individual, but subjective.

Art document intermingles with artwork and artwork becomes a means of art documentation. As well as the contemporary dialogue between men and machine, the memory diachronies rebound on individual and social spheres. The contemporaneity reorders the memory. In this logic, the memory is the future and its present comprises all the histories, emphasizing the randomness of the information flow in contrast with its stable linearity. The examination of this flow through digital Documentation asserts the development of the field through signification routes and provides its contextualization in the technological tools that are absorbed by it.

The digital art archive is manifested as the nature of its works. It has a memory importance, a variety of concepts and a heterogeneity in its exhibition standards which asks for an intelligent system model that operates with several types of media and languages. In today's archives and Documentation centers of digital electronic art, spaces still not interoperable are being designed and constituted individually as assorted pieces waiting for their whole. This isolated information requires a complex reading of its connections.

Distinguishing the potentiality of the artistic objects, while producing new artworks and communicational flows, is a way of Documentation. The potential elucidates the appropriation of memory and stimulates the generation of knowledge.

In the analysis of electronic and digital art information environments, the complexity concept is present in their Documentation structures. Parameters for information treatment and flow will be addressed under the FILE Festival perspective and will be contextualized in the digital culture memory axle.

The Festival gathers works of aesthetic expression that are diversified in the following areas: artificial life, hypertext, computer animation, games, interactive movies, digital panoramas (360° photos), electronic and robotic art installations, in interactive and immersive rooms. FILE Festival also organizes in each edition the FILE Symposium with several theorists and artists of digital culture presenting their researches and since its last edition, with the creation of the FILE PRIX LUX, it awards best Brazilian and international works registered in electronic and digital art.

The digital electronic art works documentation initiative has been happening since the first event edition (2000) and prioritizes access to the works presented in the Festival through its website. [2] In this web interface, the Festival promotes a fruition environment in digital culture through the navigation in two main search environments: an Archive database and the Hotsites produced annually for each edition of the Festival.

In this environment, connections are available for the conceptual overview of the work, artist's biography, photo and for the work itself, if it is online. This is the interface available for the user through web environment or in digital art centers such as the Oi Futuro space in the city of Rio de Janeiro. [3]

FILE does not own art works of these databases and in order to be exhibited again they have to go through a new negotiation process with their copyright holders, whom may be artists, collectors or research institutions. For an immersion through the categories of works and their contexts, the interfaces available are the websites of the previous editions.

From the documental point of view and for the access of the Festival professionals to the information available, data is organized as a reflection of the exhibitions. The FILE Archive mission is guided under the perspective of audience and works presentation. Information is inserted in system through registration forms that are filled by the authors. In these forms, there is the first (conceptual and technical) information about the work and also about the artist. These forms are a guide during the whole process of trusteeship and organization of the Festival. It is signed by the work copyright holder, allowing the work exhibition in both the festival and the web interface. With the exception of installations, the works are sent through FTP and start to integrate the Festival off-line collection.

From the choice of works until the exhibition opening, the works selected are indexed in a second database that feeds the website, the main interface of audience and researchers with Festival content. Attached to information of databases, Festival documentation consists on technical detailing information sent by the artists that is complemented by email exchanging among artists and Festival coordination crew. The assembling guides, concerning digital art works Documentation, are the core of the work preservation, once they will allow the works to be emulated or recreated in current exhibition conditions in the future, keeping the original conceptual and technical parameters of the works.

On Documentation context, photos and videos registering Festival editions are also filed, as well as catalogs and media clippings of the event, with part of equipment and all production and management documentation of the event filed separately. The theoretical contextualization that inserts the works in digital scope culture occurs through the documentation of articles presented at the Festival Symposium and articles electronically published in the event magazine, as well as books that are launched in each edition of the Festival.

It is important to highlight that FILE Archive has been structured on the Festival exhibitions.

Considering the described informational environment of FILE Festival, the information flow privileges the complex body of works annually registered, comprising the inherent heterogeneity of culture production in the electronic and digital information environment. The documents were selected in an organic and decentralized way, keeping above all, the relation between information, and perception of their totality.

In this moment, FILE Archive is an instrument for curators and also promotes FILE Festival. It also intends to serve as a research information instrument and for that it is focused on its own collection through documentation practicing view, prioritizing cultural contextualization and dynamically monitoring the information flow, which nowadays has intense circulation.

This documentation apparatus tends to become more dynamic and instable. Working with its structures and boundaries demands some contact with the perennial and some dexterity by dealing with the rhizomatic axle that is present in these environments.

These environments are made of interactivity, constant updating of their means and replica potentials of their content, being presented as possible transition systems for the future intelligent network machines. This is not about eliminating all linear documentation, but to build one more layer of informational axle, stimulating the production of memory instruments and interacting in the knowledge sphere provided by Art.

File Archive environment will focus on information transmission and in the potentiality of its objects, absorbing a nonlinear indexation, thus allowing users to become independent on their readings and representations of subjectivity through an interactive relation with the environment. For non-expert interlocutors, the intelligent automation of information flow offers a large amount of entries and possibilities of appropriation of its content.

In general, FILE Archive works nowadays on some guidelines such as: physical treatment of the artistic object and its digital support, expansion of information organizational tools (Topic Maps, Ontology, Controlled Vocabulary), creation of a free codes repository available by artists and creators, linking of theoretical production to scientific universities databases and documentation focused on the production of new works and research. Besides these practices for archive content treatment and diffusion, there is the intention to expand communication channels of FILE Archive with other institutions, professionals, artists and all community involved with the digital electronic art and its developments.

Digital Art archives may also serve as a parameter to other archive areas, from the research in their objects to the analysis of their structures, which present a complex and multimedia nature. "The art humanizes the machine" [4] and in the case of the digital art informational environments such as the FILE Archive the relations among document, technology, art and their interlocutors are considered an important axle to electronic arts Memory, stimulating the creation of new works and keeping the interaction of their actors dynamic and creative.

References and Notes:

1. Félix Guattari, *CAOSMOSE: Um Novo Paradigma Estético*, trans Ana Lucia de Oliveira and Lúcia Cláudia Leão, (Rio de Janeiro: Editora 34, 1992), 14.
2. File Festival's official Web Site, <http://www.file.org.br> (accessed September 3, 2011).
3. Oi Futuro's official Web Site, <http://www.oifuturo.org.br> (accessed September 3, 2011).
4. Frank Popper, *Art of the Electronic Age*, (London: Thames & Hudson, 1993), 180.