



**A Personal Note - Obituary for Dead Media,
Colorum Naturae Variatas, 1998 - 1999**

Miloš Vojtěchovský / Praha

„The floppy cd-rom Revolution“ - iMAL, in collaboration with PACKED, the Flemish Centre of Expertise in Digital Heritage, Brussel, 2015



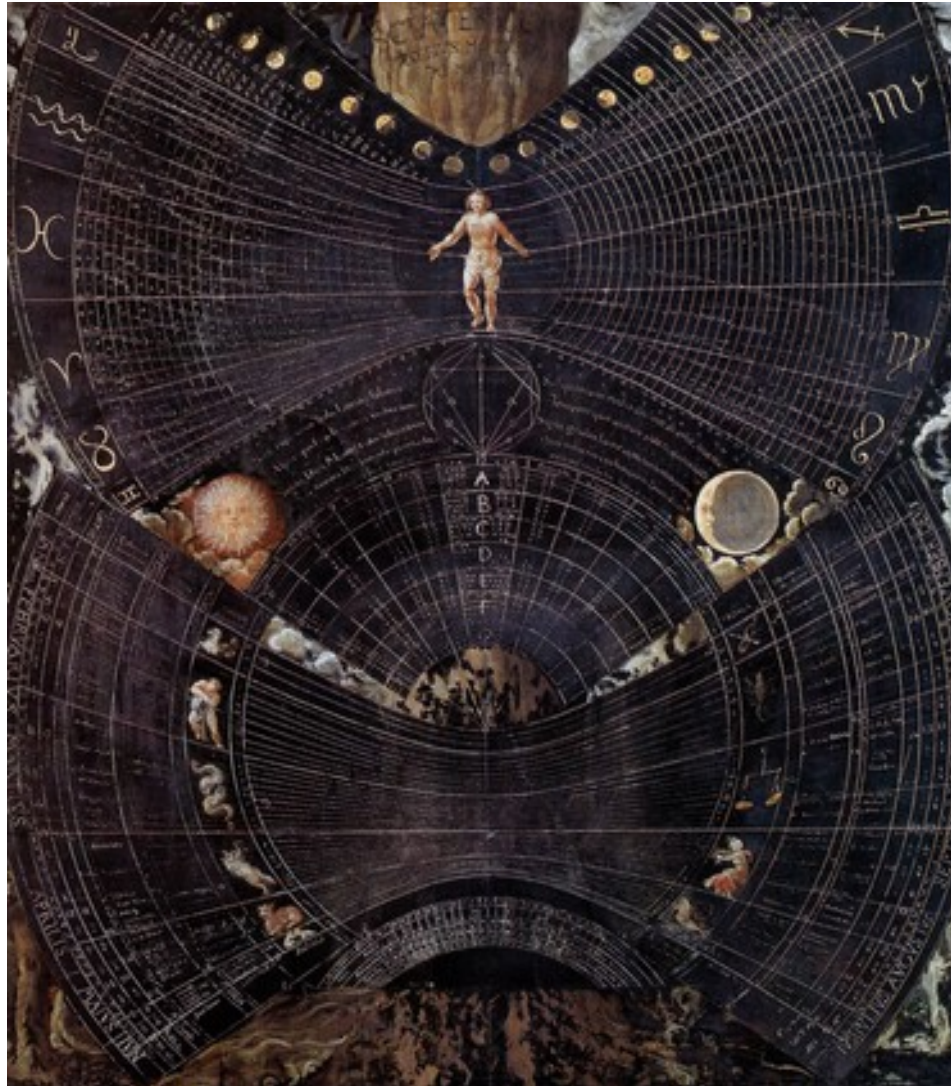
- 
- Laurie Anderson, Jean-Pierre Balpe, Bill Barminski, Pierre Bastien & Karel Doing, Zoe Beloff, S.Bilous & F.Lagny & B.Piacenza, Simon Biggs, Jean-Louis Boissier, Philippe Bootz, Gareth Browyn & Peter Sugarman, Andy Cameron, Marc Canter, Leon Cmielewski & Josephine Starrs, David Cunningham & Stephen Partridge, Linda Dement, Antoine Denize, Masaki Fujihata, Michel François, Jim Gasperini & Tennessee R. Dixon, Peter Gabriel, Alain Geronnez, Clive Gillman, Sophie Greenfield & Giles Rollestone, Paul Groot & Jans Possel, Graham Harwood, Lynn Hershman Leeson, Troy Innocent, Jodi, Tamara Lai, 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,...

CD ROM as artist's tool

The Sounds of Earth, 1977



Athanasius Kircher



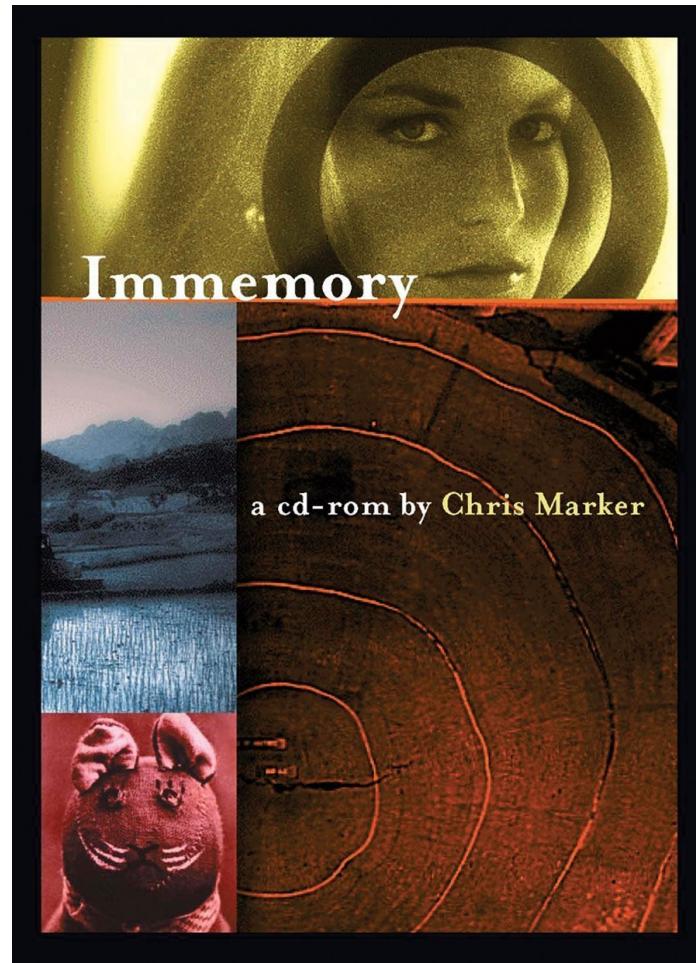
This work is about people everywhere who are trying to remember the faces of the extras in the cinema of history. This artwork is a rehearsal of memories not quite forgotten. Evil, sleazy, dirty, dangerous, sick, immoral, crazy, or just plain normal.

Graham Harwood



Graham Harwood – Rehearsal of Memory, 1995

Cd rom as artist's tool, „storehouse of images produces a new cosmos of over determined meanings“

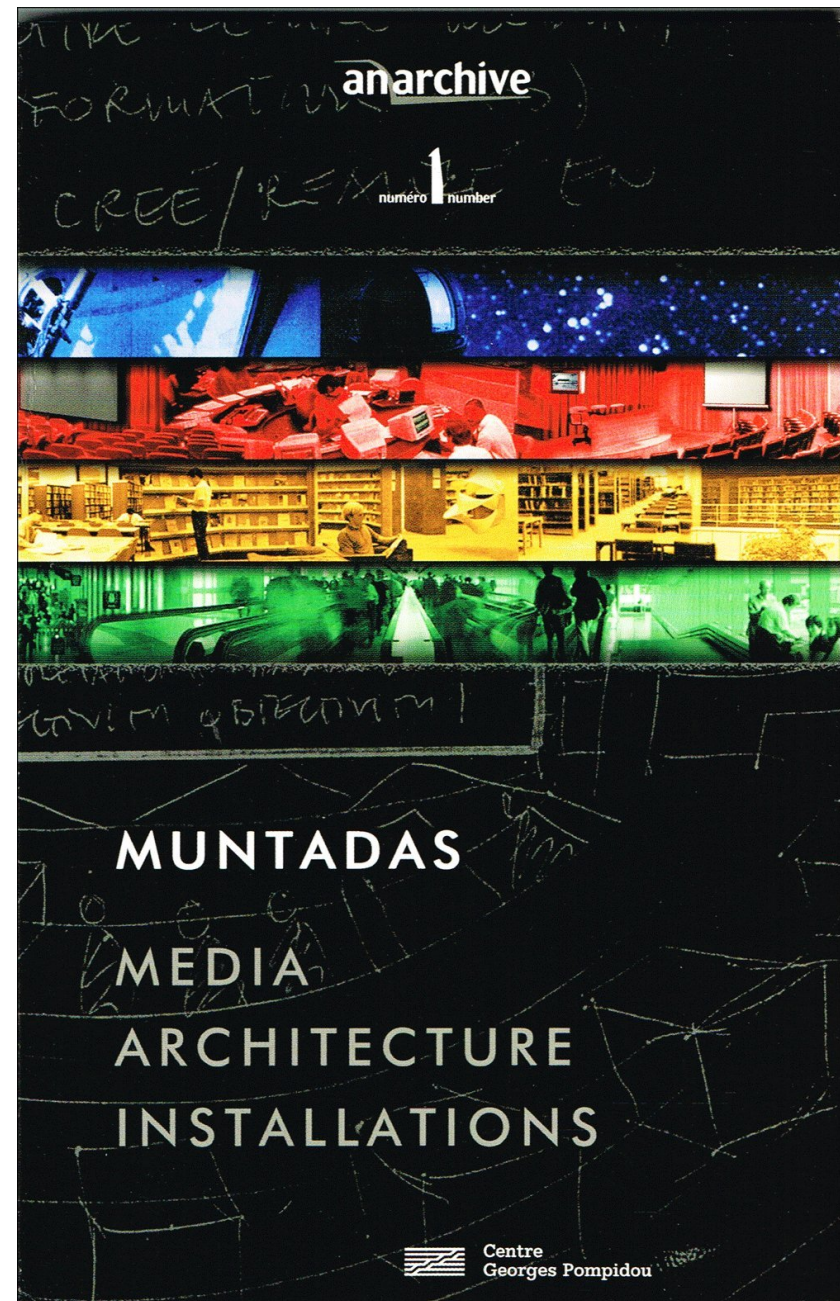


Chris Marker – Immemory, 1997

Cd rom as artist's tool public – private archives

I also privilege the e-mail for a more important and obvious reason: because electronic mail today, even more than the fax, is on the way to transforming the entire public and private space of humanity, and first of all the limit between the private, the secret (private or public), and the public or the phenomena”.

Jacques Derrida, Archive Fever. A Freudian Impression, 1996



Muntadas - The File Room, 1994

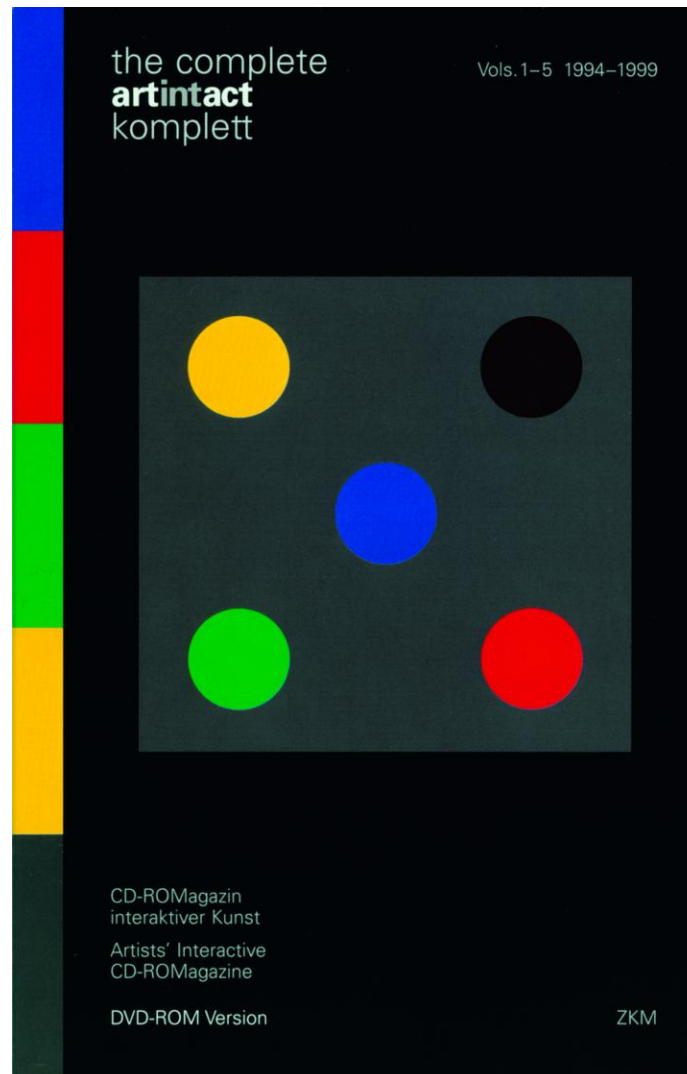


Antoni Muntadas, The File Room (détail), 1994 Photographie : Oscar Balducci, Espacio Fundación Telefónica (Buenos Aires). © Muntadas

zkm /cantz, Vol. 1-5. 1994-1999. CD-ROMMagazin interaktiver Kunst

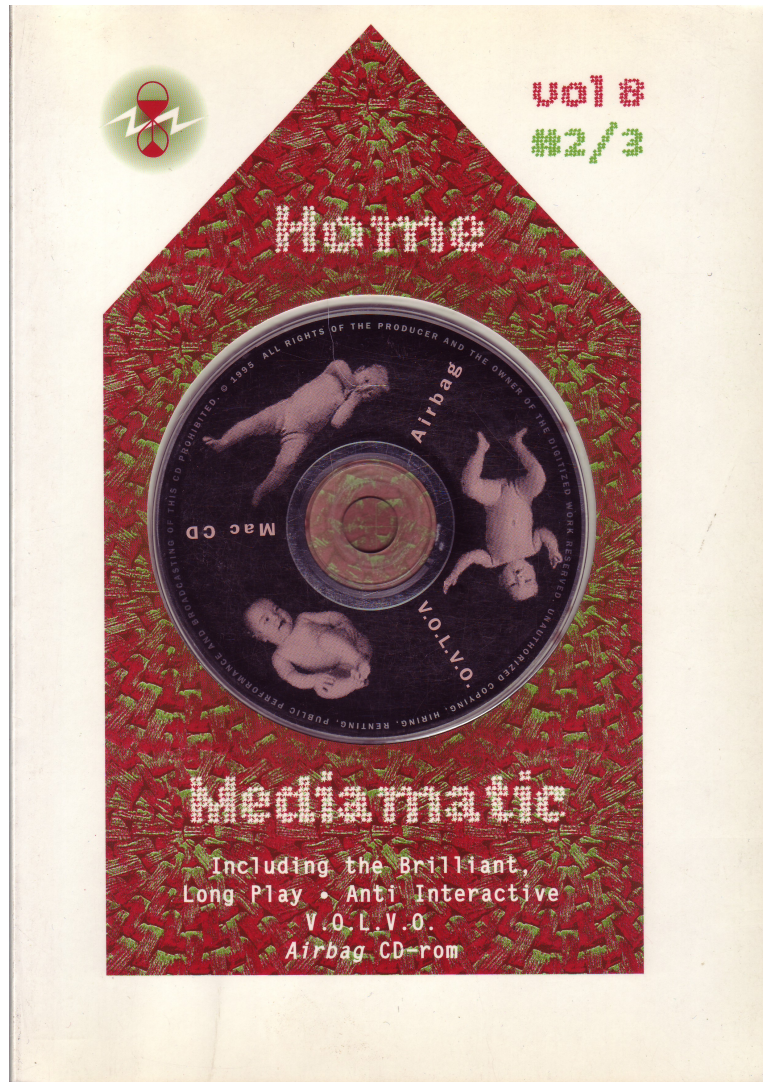


CD ROM – DVD remediation





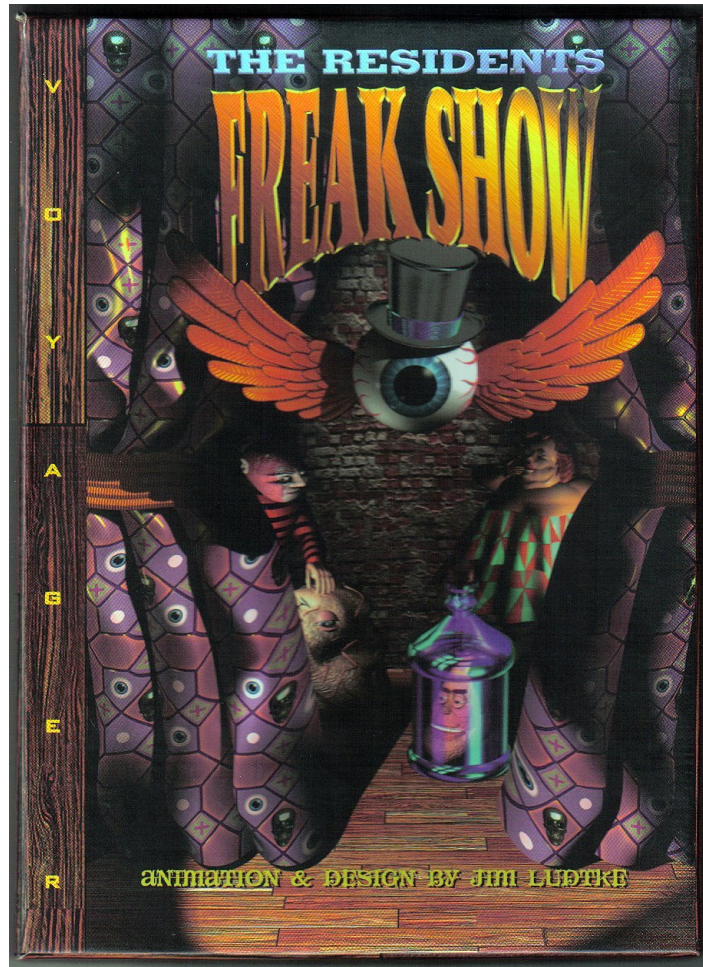
George Legrady – From Analogue to Digital, National Gallery of Canada, 1997¹²⁶³¹



Mediamatic / Willem Veldhoven

'V.O.L.V.O/ Airbag CD-ROM' directors,
Jans Possel / Paul Groot. 1996

(Doors of Perception, The Blindrom)



Laurie Anderson / Hsin - Hien - Huang



Laurie Anderson: Puppet Motel, 1995

Bob Stein

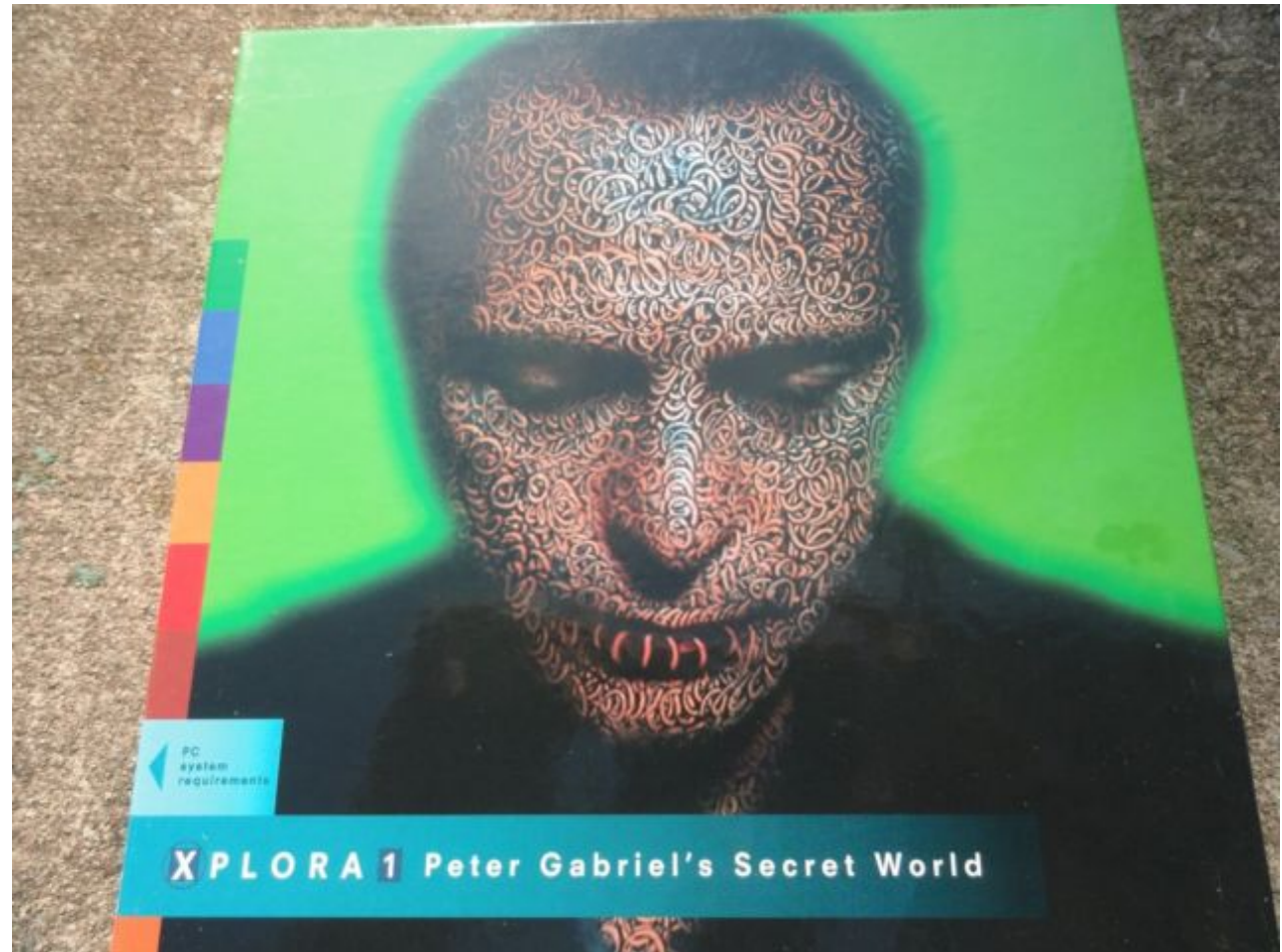


Bob Stein

Peter Gabriel's Secret World / Real World

Studios / EVE

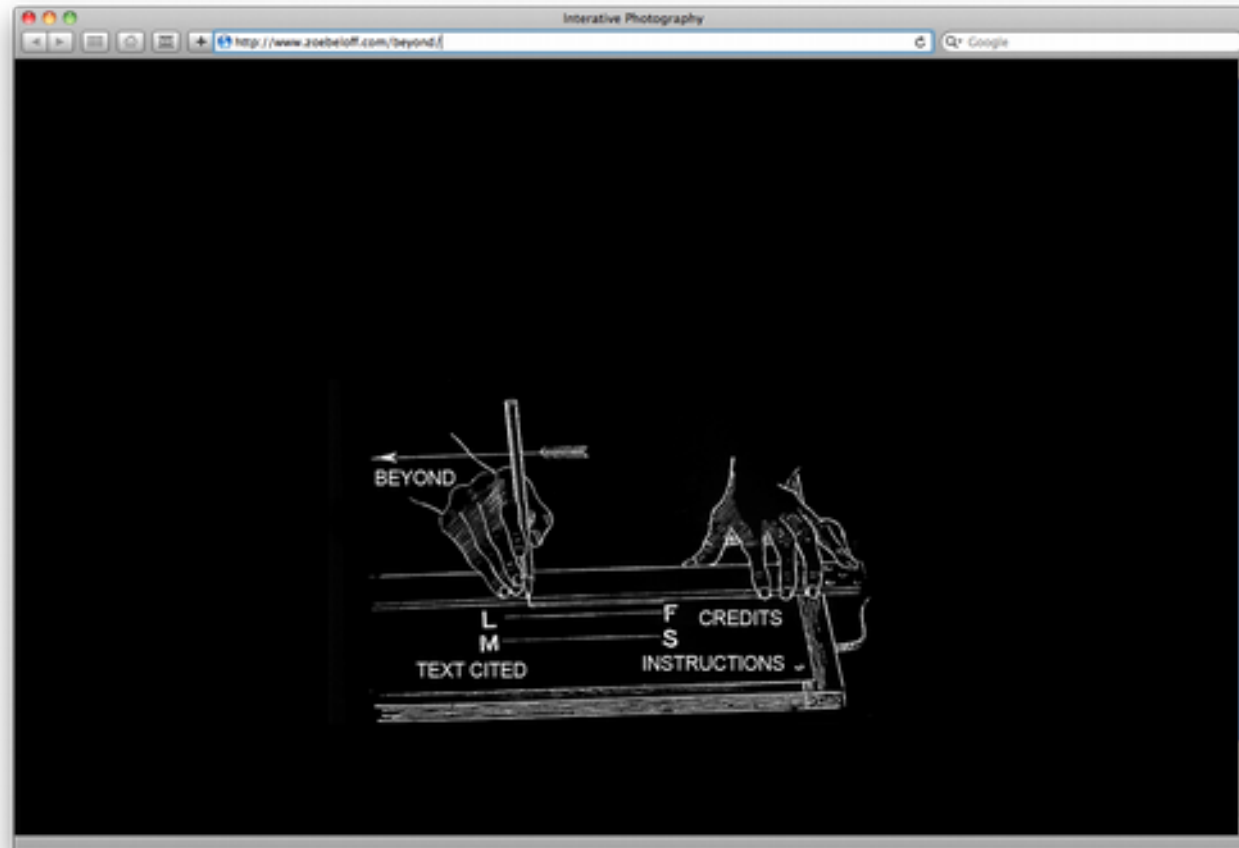
originally intended for release in 1996, but as Billboard reports, the bottom falling out of the multimedia CD-ROM market (especially for musicians) led to a delay and multiple changes in publishers.



Suzanne Treister-No Other Symptoms - Time Travelling with Rosalind Brodsky. (Black Dog Publishing Limited, London, UK 1999)



Zoe Beloff: Interactive CD-ROM and Website (1997)



**Miloš Šejn - personal archives, naturalia
traces of movements in the landscapes**



collector

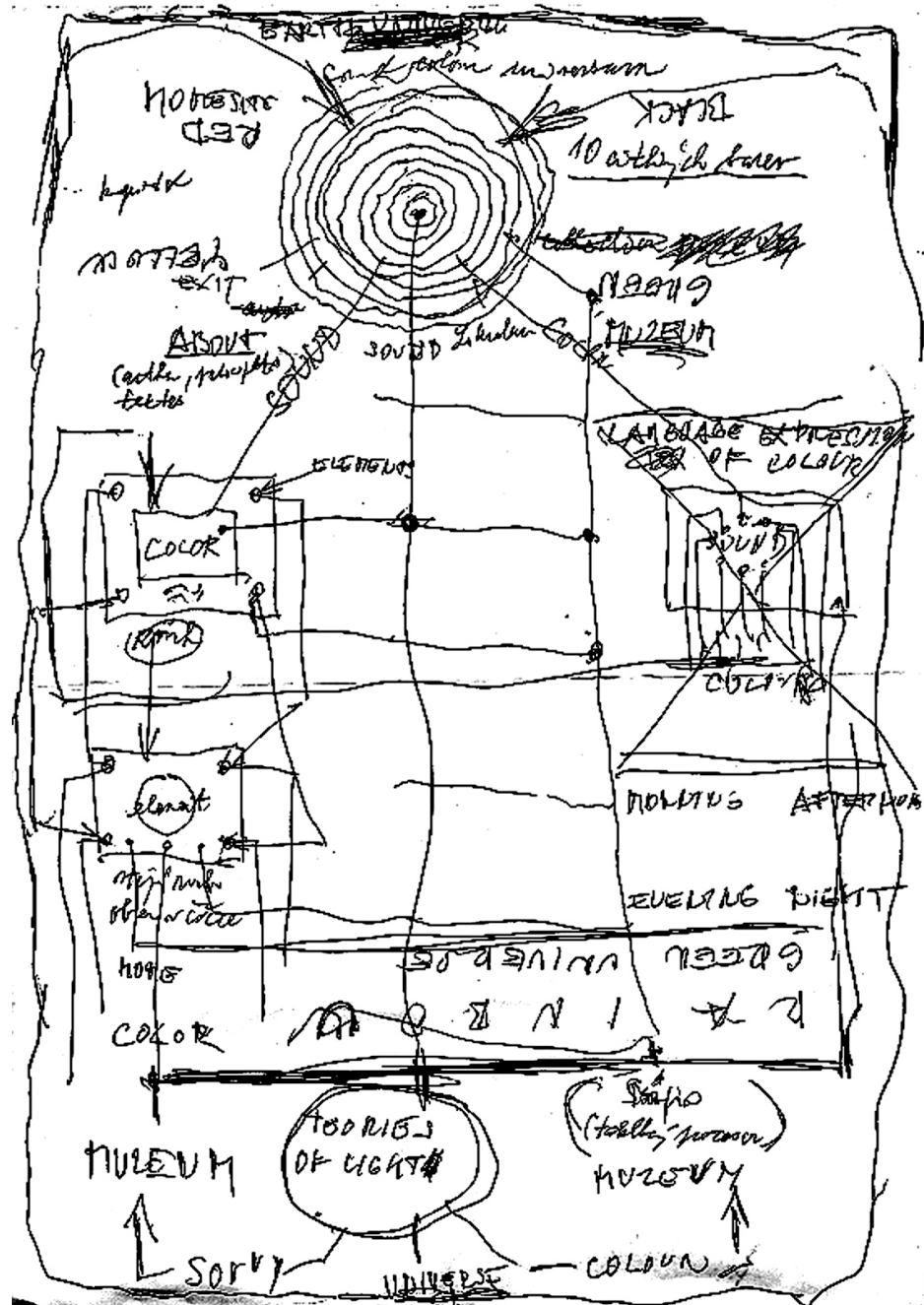


Milieu: 1013 locations, colour discs and classifiers.
Several 100 locations are the result of a collection in the gorge Dohé near Mireux in the last evening of the workshop.

Pigments collection



concept





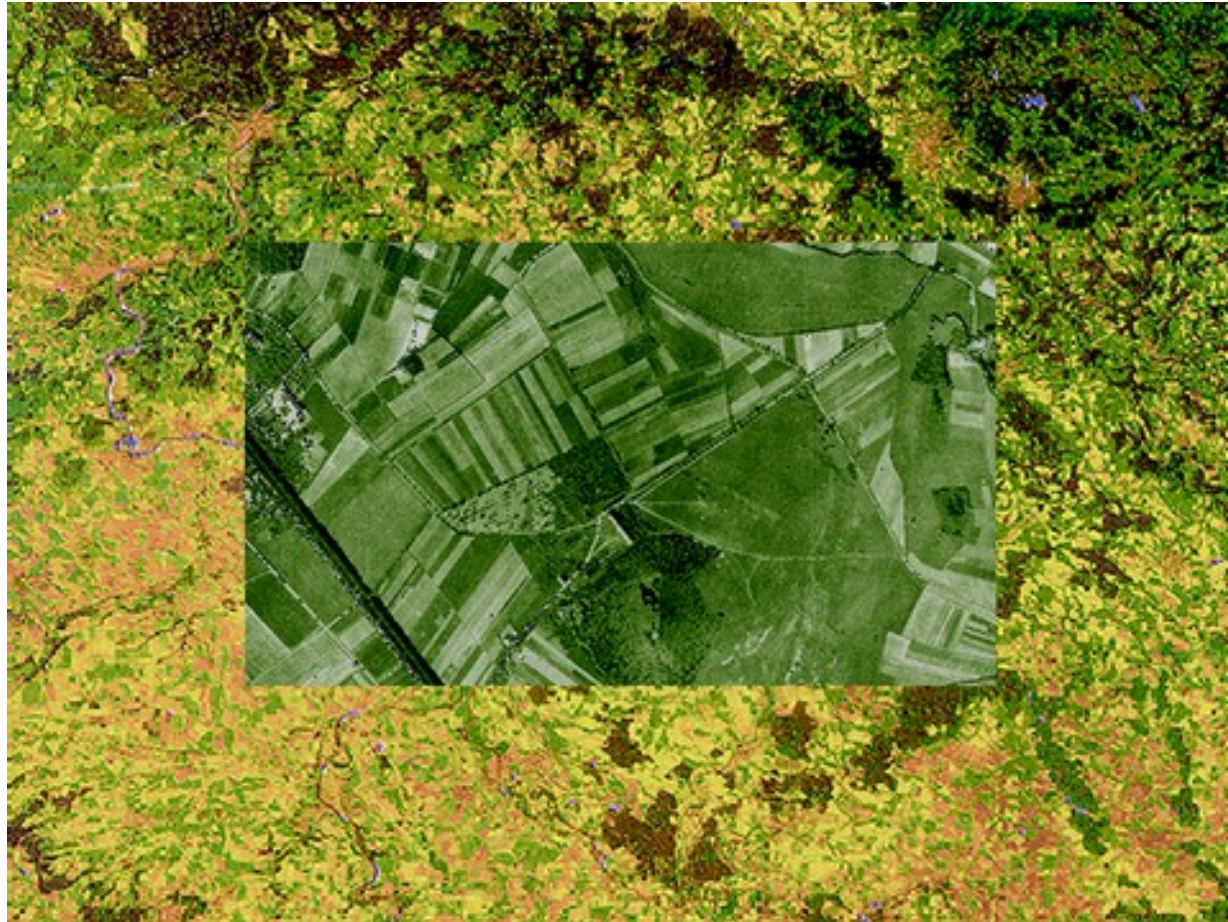
interface



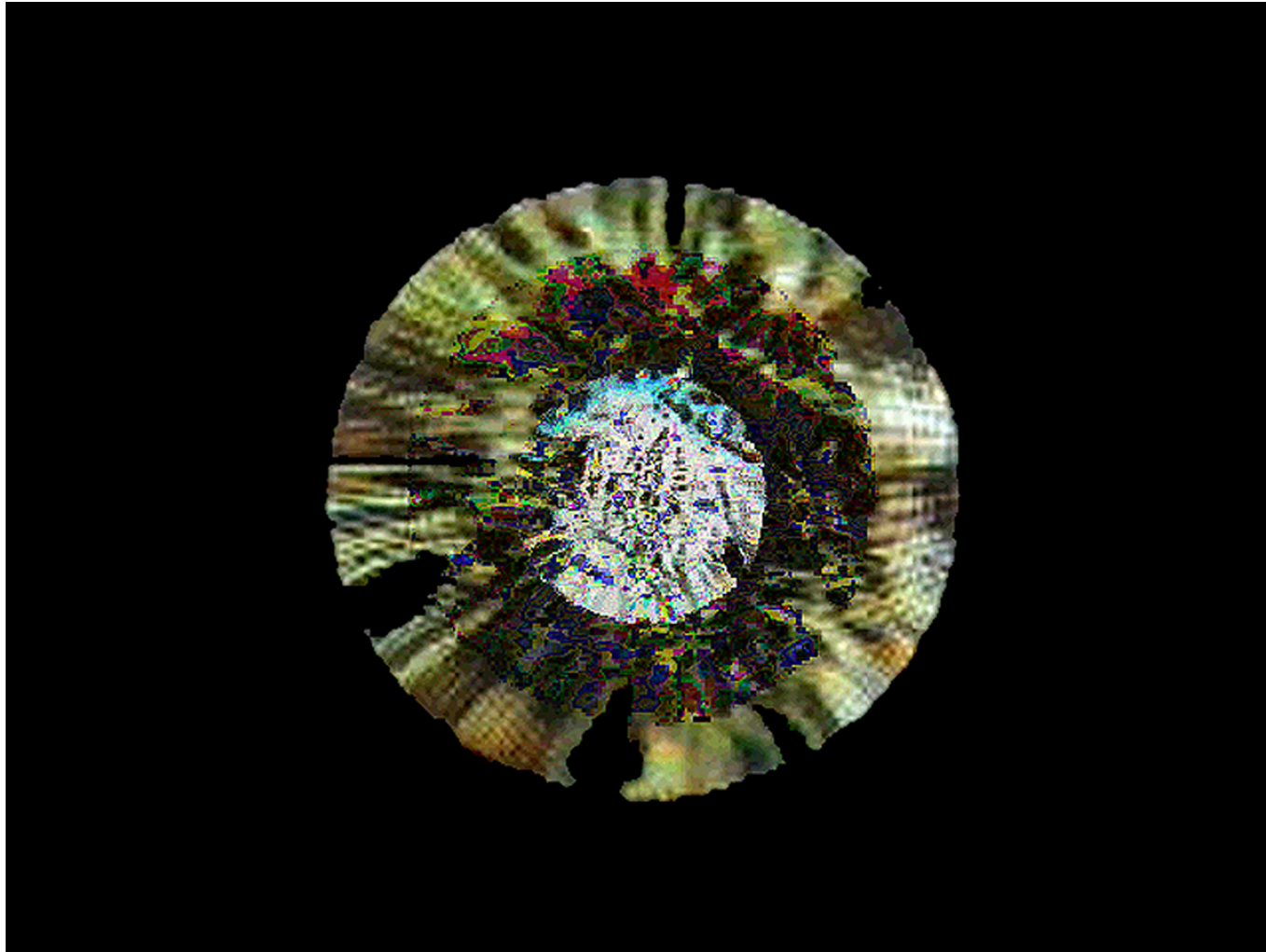
Interface 2



maps



Video, audio



cover



Physical Touch vs. digital Touch



- Thank you

