

TITLE

The Harddisk Museum: co-archiving and performing digital arts heritage

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ABSTRACT

The challenges for maintenance and permanence posed by digital arts triggered solutions that come from a number of different social actors, apart from institutions devoted to social memory and heritage. In this context, we have studied the case of [The Harddisk Museum](#) developed by Solimán López as a physical and virtual space where social ‘innovation’ is at stake, where citizens (in this case, artists) were called to participate in the configuration of the futures of art through “collaboration” and “making”. *The Harddisk Museum* proceeds from art and curatorship with the goal to produce a way to keep and show digital art in the future as a precious achievement of the work together.

This paper aims to contribute to the discussion on how creative preservation practices related to co-creation and social innovation open a crack for new meanings for digital art heritage and caretaking. For doing so, first we have unfolded how co-creation and social innovation occurs in the case-study, *The Harddisk Museum*, outlining two concepts that allow us to grasp those: *co-archiving* and *performing*.

At the same time, we also intended to display the notion of ‘future’ influences in this case, revealing how is intertwined with the *Harddisk*... creation processes and how it contribute to shape its imaginaries and its very material practicalities.

What we have denominated as co-archiving and performing (Osthoff, 2008) were detected as two creative strategies —we understand creativity in a more relational way, here as social, generative, temporal and relational process (Ingold & hallam, 2007) — implemented in order to rethink and react digital art and digital heritage in the framing of *The Harddisk Museum* project.

These two strategies allow an emergent way of participation and collaboration in the space produced by the project, they trigger situated discussions on the now classical digital conservation questions “what should be preserved, how it should be accomplished and for whom it should be saved (the imaginary audience in the future)” and they revealed some of the values involved in preservation decisions and their justifications (Bolstanski y Chiapello, 2005).

Collaboration and *participation* are keystones, their definition and attributes are attached to the practices that conform this space. Participating and collaborating in the *Hardddisk*.. and the negotiations that take place through them, set a particular understanding of caretaking and heritage in digital art realm, which privilege the ecosystem over the individuals (Romano, 2008) as well as the performance (transformation) of the heritage rather than the exhibition of pieces/documents. *The Harddisk Museum* project foresees a collective future for the art: a convergence of the artworks in their process of transmission.

This research is part of the broader interdisciplinary ongoing project “Future Practices: Spaces of Digital Creation and Social Innovation”, which goal is to analyze how social innovation occurs and is mobilized in digital creative spaces and projects linked to methodologies of work collaboration, art and design.

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