

**J-FEST DIGITAL VIDEO ARCHIVE :
FROM EVENT SPECIFIED TEMPORALITIES
TO MEDIA SPECIFIED TEMPORALITIES**

The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

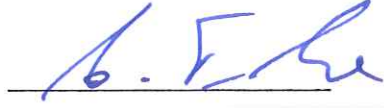
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May 2017

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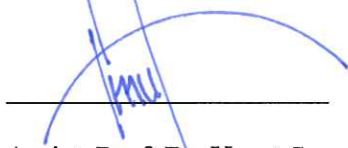
Assist. Prof. Andreas Treske
Supervisor

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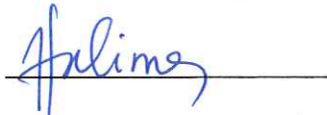
Assist. Prof. Dr. Ersan Ocak
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.



Assist. Prof. Dr. Umut Şumnu
Examining Committee Member

Approval of the Graduate School of Economics and Social Sciences



Prof. Dr. Halime Demirkan
Director

ABSTRACT

J-FEST DIGITAL VIDEO ARCHIVE: FROM EVENT SPECIFIED TEMPORALITIES TO MEDIA SPECIFIED TEMPORALITIES

Nas, Duygu

M.F.A. in Media and Design

Supervisor: Assist. Prof. Andreas Treske

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This thesis investigates the importance of archive preserving our memories and its changing dynamics due to new media technologies. The theoretical framework principally stems from the reflection of a certain ontological understanding concerning technical media culture. It is discussed and exemplified that in the realm of the World Wide Web, new kind of archives and memory practices have emerged. It is claimed that the temporality of the cultural products and events are mediated by recordings and software that have changed the characteristics of historical data, narration and concomitantly the logic of the culture.

This thesis also involves the establishment of the audio-visual online archive of the Turkish Juggling festival; J-Fest, www.jfestarchive.bilkent.edu.tr.

Keywords: Archive, Festival, Image, Narration, Media.

ÖZET

J-FEST DIJİTAL VIDEO ARŞİVİ: OLAY MERKEZLİ ZAMANSALLIKLARDAN, MEDYA MERKEZLİ ZAMANSALLIKLARA

Nas, Duygu

M.F.A. Medya ve Tasarım

Tez Danışmanı: Assist. Prof. Andreas Treske

Mayıs 2017

Bu tez anılarımızı ve hafızamızı koruyan arşivin önemini ve onun yeni media teknolojilerine bağlı oral değişen dinamiklerini araştırıyor. Teorik çerçevesi başlıca teknik medya kültürünün belirli bir ontolojik anlayışından yola çıkıyor.

Bu araştırmada, World Wide Web ile orataya çıkmış olan yeni arşiv kavramı ve hafıza pratikleri tartışılmış ve örneklenmiştir.

Kültürel ürünlerin ve olayların zamansallığı, kayıt teknolojileri ve softwarelerin arabuluculuğu ile tarihsel verinin karakterini değiştirmiş, antalı ve buna bağlı olarak kültürün mantığını değiştirdiği iddia edilmiştir.

Bu tez ayrıca Türkiye Jonglörük Festivali; J-Fest in görsel ve işitsel dijital arşivinin www.jfestarchive.bilkent.edu.tr üretimini içermektedir.

Anahtar Kelimeler: Arşiv, Anlatı, Festival, İmaj, Medya.

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CHAPTER I

INTRODUCTION

“Things matter in terms of their politics and how they participate in the construction of our world.” (Parikka, 2012, p.65)

1.1 Zeitgeist of the 21st Century

Online screens hold discreet interaction levels independent from the conventional notion of space-time and carry hybridity with a combination of different representation technics unlike any other medium before. This way, they present the complexity of euclidian space to the perception of ordinary people by the mediation of electrically charged devices like smart-phones and computers. Today, what we perceive with online screens is the combination and even the hybridisation of different media technologies.

In history, communication, reproduction, and storage techniques were shaped with each medium. After the interaction between the medium and its users, these drives and techniques cause significant cultural and structural alterations. Archives and contents have modified by media systems from library catalogues to microfilming (Parikka, 2013). Writing was changed strikingly by Gutenberg as face to face communication was changed by online video (Treske, 2015). In between there have

been many other important alterations. Communication changed significantly in 1837 with the invention of the telegraph, which enabled information to be sent using electrical pulses over a copper wire. Telephony took the telegraph one step further in by converting voice directly to electrical energy. Although there are many examples to tell about, apparently, Edison's experiments in recording audio (tin foil phonograph) and visual data (kinescope) are early 19th century milestones. And "since the era of Thomas Edison, we have been constructing many and diverse audiovisual media devices" (Daniels, 2015, p.8).

"Marshall McLuhan was one of the early media theorists interested in expanding the notion of 'media' in a variety of ways in which different spatial and temporal constellations, from architecture to clocks, could be seen and conceived as 'media'" (Parikka, 2012, p.64). Media, as reflection and extension of human capability (McLuhan, 1964), not only mediate between individuals, communities and cultures but also simultaneously mediate and correlate the meanings and perceptions that are produced within them.

Online screens have enhanced our perceptions dramatically through computers' capacity of holding enormous data as a combination of texts, images, moving images, audio files, and brought the database logic into the cultural shift of the digital. According to Lev Manovich, with digitalisation, the database comes to the fore in the computer age after the cultural form of expression of modern age, cinema. Since "database is what enables us to do various operations - view, navigate, search" (Manovich, 1999, p.1), it came prevalent by web culture. In this online

culture, “objective form” (Manovich,1999, p.11) has gradually gained vitality over time by adopting all kinds of subjective and dynamic narratives in it.

This new culture operates its memory, not from the traditional official institutions like archive or museums, but with everyday media environments like social media sites (Ernst, 2013). Within online screens, as an extension of computers and recording technologies, software like Google, Facebook came to the fore and continuously create a participatory culture by bringing Avantgarde strategies to everyday life.

“The ubiquity and diversity of cameras and screens is a particularly prominent aspect of the networked, “softwarized” digital culture” (Pisters, 2012, p.9).

Andreas Treske extends this ubiquity of screens as an atmospheric presence of video.

“Video on the web is embedded, not only in websites and software interfaces, but in our environment. We are already an active element of the completeness - it is not our active participation, it is we, together with the video that completes” (Treske, 2015, p.41).

1.2 From event specified temporalities to media specified temporalities

“In a study of temporality, the core of the ethos is the sense of time passing and the strategies that merge for dealing with it” (Hoy, 2009, p.xvii).

Every October, in Sundance Camp, Antalya, Turkey, J-Fest hosts jugglers all around the world during one week from 2006. There are parades, games and shows in the festival. Each year, several different events take place in the convention; like going up to the Tahtalı mountain, Chimaera flaming stone¹ or doing a public show in the village. These colourful and joyous events are recorded from the first year to last year (2016) by several participants as photos and videos. Beside posters and flyers, unique paintings are produced for each year by different artists.

As a temporal event, the festival can only live in our experiences or in media by which memory is sustained outside the human faculty of memory. By means of recorded technologies, explicit (declarative) human memories, which functions for facts and events, people, places, and objects, normally rely on the hippocampus” (Kandel, 2016 ,p.46) “are stored through the cortex” (Kandel, 2016, p. 47) are stored by electronic mediations. What is contemporary, and closest to our pure experience, is video, due to its ability to record audiovisual presence. “Video crystallises time” in Bergson’s words. Videos are not only imitate perception but also memory and intellectual work (Lazzarato, 2007, p.110) by creating material and spiritual synthesis in Bergsonian terms. These concepts are discussed in details in the video section.

But again, despite the recorded materials, there is only very limited access to these ephemeral moments since they are personal and private photos and footages. Videos still need to be organised and framed into connected online spheres. At this point, online platforms, thus software, can function as a problem solver in terms of

collection and accessibility. Video in the online sphere, “is a mass produced temporal object viewed and listened to by millions simultaneously” (Stiegler, 2010, p1).

As Wolfgang Ernst, who wrote the archive centred media theory, mentioned, “the event represents an ontological being that is not a static object but a process” (Ernst, 2013, p.184). The festival as an event indicates a process, a duration. Therefore the best way to capture festival memory is the videos. These recorded data can constitute many different forms, like documentary, film or game. However, since the database’s open structure allows the creation of a digital archive, (which still has the features of the database but at the same time absorbs all the separated narratives), it is fittest for the ontology of a continuing festival project. It can deal with constant updates, and it can grow over time with upcoming festivals and years.

In this study, photographs and moving images were produced mainly from J-Fest 11. Photographs were shared on Facebook simultaneously during the festival. Videos edited in Adobe Premier after the festival. They were shared on Festival page on Facebook as well as collected on the database software - Pan.do/ra. Photos, posters and videos of the previous festivals were also collected and added to the published page www.jfestarchive.bilkent.edu.tr. Pandora software is used in the backend of the operating site for organising data. Pandora is created by Jan Gerber and Sebastian Lütger to enable digital video archives technically. OxDB, pad.ma and Indian cinema, turkishcine.ma, and bak.ma are some example sites produced by using this software.

In the written part of the thesis: the concept of archive, and its materials as well as its temporal relations, especially due to the developments of new media (digitalisation) is discussed. It is claimed that digital video archive, shaped by audio visual, affective and algorithmic processes, is different from the antecedent techniques in term of their medium (camera, computer), language (digital, computer language, English), spatiality, and accessibility. Since digital archive is different in the way the meaning of data is coded and decoded “telling is not just about stories but about counting as well” (Ernst, 2013, p.30). Moreover, digital archive on the WWW, it opens up the new searches options, and real time access. In order to identify the post digital archive, the following topics were covered separately; archive, digital, and video.

CHAPTER II

FRAMEWORK

2.1 Theory

Beside the practical project, to provide a theoretical background, digital data scholar Lev Manovich, video scholar Andreas Treske and theorist on archive-oriented media Ernst Wolfgang will be mainly referred to. Mikhail Bakhtin was one of the most important Soviet thinker and theorists of social sciences in the twentieth century. His writing embodied the qualities of the Carnival in medieval culture. According to his writing carnival retains the opposite power toward to feudal in medieval world.

Lev Manovich calls for a "new stage in media theory," an interdisciplinary "software studies" merging computer science with the work of writers like Harold Innis and Marshall McLuhan. He presents the "principles of new media" as general tendencies of a culture undergoing computerization. Numerical representation, modularity, automation, variability, transcoding. He has been emphasizing the post narrative way of thinking by database. "to summarize; the vials culture of a computer age is cenatatographic in its appearance, digital on the level of its material, and computational in its logics" (Manovich, 2001, p.180).

Wolfgang Ernst deals with material ontologies of the media and their potential affects, including how these new materials change the storage of the data, distribution of knowledge and processing of communicational events. “To paraphrase Ernst, a medium is defined as the physical passage, or place that mediates something codified and gets decodified at the other end” (Ernst, 2013, p.19).

According to Andreas Treske, media technologies require us to navigate through the world of meaning into images make our memories. These timeless and time thickened images change the atmosphere, take us to the ground zero feeling. “We are immersing in the video atmospheres” (Treske, 2015, p.19) says Treske. Video as form of realness gives us a new space under the new light in time. Inevitably video becomes atmospheric. Collectively produced sphere consist of many shares that mirrors the subjectivity of the user and determines the user’s interaction with society. Video spreads meaningful acts around the network inhabited spaces and environments. According to Treske our imagination helps us to avoid to become dizzy and create a whole video out of the fragmented clips. Therefore, our imagination will determine our future more than ever in the history.

2.2 Web as an reflexive Archive

“Through archives, the past is controlled. Certain stories are privileged and others marginalised. And archivists are an integral part of this story-telling.” (Schwartz & Cook, 2002, p.1)

2.2.1 Archive

Archives hold an great importance in the establishment of the existent knowledge. They base the civilisation like they base the cultures. "In a way, the term indeed refers, as one would correctly believe, to the *arkhe* in the physical, historical, or ontological sense, which is to say to the originally, the first, the principal, the primitive, in short to the commencement" (Derrida, 1995, p.9)

What can be produced is also a link to what was protected and stored. The archive produces in addition to storing; in that sense archive is equal to laboratory. The crucial word for the definition of archive is "potential". It has potential to store, preserve and prove. "Archives, then, are not passive storehouses of old stuff, but active sites where social power is negotiated, contested, confirmed."(Schwartz & Cook, 2002, p.1)

These two main aims of the archive, which are storing the knowledge and being a foundation of forthcoming projects, has not changed in the pre or post digital era.

Archives include a process of refinement according to Raqs media collective. What we have in this process at least two substances: an extract and a residue. (Liang, 2015, p.5) The events that are found valuable constitute the substances of archives.

What are significantly changed in the contemporary era, the characteristic of historical data and the accessibility of these data.

According to Sausure, meaning and signification take place in the system of language. Signs, which unite a sound image (signifier) and a concept (signified), are the basic element of the language for his theory. His theory asserts that there is no natural relationship between signifier and signified. Thus, there is no fixed signified. (Howarth, 2000) The archive as a core symbol represented by both signifier and signified is considered to have a significant role in the creation/construction of contemporary modern world. Like each sign, it can be articulated representing a signifier (sound image) and a signified (a concept) what the word connotes in our mind. While the signifier - archive as a word stays same, signified -the connotations of the archive change by the contemporary culture. In other words, social changes alter the relationship of signifier and signified.

In the first glance, by aiming to protect the liveliness from time and losses, archive associates with firm structure. However, archiving has been enhanced profoundly by technologies and technics in the “network society” (Castles, 1996). As Lawrence Liang highlighted that archives determinatively produce new ways for us to access our individual and social experiences. Archive holds memory with existing techniques and methods to transmit it into a subject or an era, which potentially have different techniques and methods to extract the meaning. What is experienced in the “network society” is having web as a reflexive system of archiving. Within the field of new media technologies, memory became transmittable, repeatable, and thus calculable by machines. There occurs new memory practices and archives. Lawrence Liang asks the question that “Does an archival instinct of the contemporary have the same

connotation as the maintenance of an archive in the traditional sense?” He responses his question by reminding conservative archives emerged in the context of power, control and secrecy, whereas new digital archives are more like a a virtual site facilitating immediate transfer rather than a physical area to store and preserve data. And also new archives emerges from “the intersection of vastly democratised technologies of storage, retrieval and classification on the one hand, and the befuddlement that we experience by the rate of their growth and the amount of information, which defies a conventional organisational logic.” (Liang, 2015, p.1)

Lev Manovich defines contemporary culture as an database culture linked to the computer technology. Despite the fact that database is not a new cultural form and it can exemplified with encyclopaedias, computers with their features brings an intensified database culture to the masses. On the other hand, computers are not only ones that made an impactful alteration in the concept of archive, audio visual technologies qualified the historical data deeply.

If the softwares are shelves for the moving images, videos are very significant elements of the archives as they constitute the archival data themselves like books.

Each medium has its own distinguishing features. With Manovich’s example of filming;

“*Man with a Movie Camera* (1929) is an example of a database imagination in modern media art as not only a database of the city in the 1920s, but also a database of film techniques. This leads to new operations of visual epistemology,

a database of new interface operations that together aim to go beyond simple human navigation through physical space. (Manovich, 2001, p.236)

Each film consists of moments and memories, actors of their time, clothing, styles, tastes, colours, materials of the contemporary environments, langue and accents, which later turn them into collective memory. They can include imaginary images and even create actual materialities from the imaginary level. In other words, “The archive is a protection against time and its inevitable entropy and corruption, but with the introduction of film as an archival process, the task becomes that of preserving time, of preserving an experience of temporality, one that was never necessarily ‘lived’ but emerges as the counterdream of rationalisation, its agonistic underside – full presence” (Doanne, 2002, p.223)

These days, in addition to progress in the filming industry, the use of personal cameras have created video culture, which means no planning, no funding is needed to produce, as any image and sound can be captured, recorded and shared simultaneously. There are no need to professional actors in many occasions or any person can be the actor of the video. Web itself an archive.

2.2.2. Digital Network

Digital is another way of representing signals. Pixels are the discrete data of the digital. Sampling transforms continuous data into discrete data, and then each sample is assigned a numerical value from a defined range. This process is what is called

quantisation. Quantisation of the data, as a process of converting a continuous range of values into a finite range of discrete values, has a capacity for a hallmark change in terms of calculation, determination and manipulation. While a printed letter can carry the meaning of only one phonetic unit, one byte is open to encode 256 different textual, acoustic, or visual options. Very briefly, digitalisation is converting data into a numerical representation. This implies a mathematical representation of the media as well as its algorithmic manipulation. Digitalised space is ready for the mathematical operation for the reasons of analysing, or migrating the data. This is one of the most significant pinpoints of digital.

Within digital systems, machines are an active part of memories. These digitalised systems, by constituting new kind of more objective memories, impact the historical data significantly. This intervention in daily life, flow of intersections, interactions, and transformations that produce the cultural design of the self, creates a different array of new gestures and behaviours. Like a clock, which intervenes in the present with its determination of past and future, digital also intervenes the memory with its arrangements of temporal (circulation of images, instant sharing) and permanent memory (digital archives, films and books) at an individual and collective level.

The new archives eventually carry the features of digital. Interactivity, multilinearity, modularity, spontaneity, spatiality.

Interactivity:

Interactivity means the ability of humans to participate in actions in a representational context.

The prefix “inter” means “between”, telling us that we are talking about an active relationship between the user and the content. It’s two-way exchange. You do something, the content reaches to what you’ve done. Or the content demands something from you, and you respond in some way. (Miller, 2004, p.56)

Interactivity does not belong to digital environment as it is very human related concept. And it is not solely to click in digital environments. There are levels of interactivity. According to Laurel, “Interactivity exists on a continuum that could be characterised by three variables: frequency (how often you could interact), range (how many choices were available), and significance (how much the choices really affected matters)” (Laurel, 2014, p.29). In terms of frequency in the interaction, repetitions are efficient factor for creating impacts. Especially, advertisements use this strategy very obviously. In terms of digital archives, if they are online one can react them many time again and again. If the example directly deliver from my own work - online archive of J-Fest, since it is online, one can reach the videos its inside without restriction of repetition. However, accessibility not only limited with the technical accessibility, there are some certain cultural habits are created for the access of many platforms. For example, the videos that I published on Facebook are

much more time liked from the ones in the semi closed site. In terms of range, there are many videos are available from 11th of the festival. The richness of the archive points out the range of its choices. Lastly, significance is the one a little bit more sophisticated feature because it indicates qualification. And the qualification of audio-visual material is not easy to find out as much as its frequency. Since there are many criteria and interpretation methods, it varies to assess its significance.

According to Roberto Simonovski “interactivity aims at motivating the recipient to co construct the work” (Simonovski, 2011, p.31). Each click leads its user to another sequence, and each click ends up with another destination. When the user faces multiple possibilities, it is the point that user performs their agency with an autonomous action. In this way, it is also possible to say that interactivity is a practice of becoming an agent. When an interactivity takes place, it also means there is agency in actions. However, levels of agency participation should not be glossed over. For example, the easiest way to differentiate the level of agency participation is to consider games, thinking about how chess is based on a low level of physical action but a high level of agency. In terms of co-contruction the work new platforms in online digital realm allow more space to their users from the older ones. Again if the example is the J-Fest archive, videos can be added by any users, who can be chosen and assigned for this by the administrator users.

Interactivity in the digital environment exist not only human- human but also human computer and computer-and other computerised systems. New platforms co-construct the work using intelligent softwares.

“This encompasses several possibilities: (1) reaching the characteristic of the work (programmed interactivity: human-software), which includes first of all (but certainly not exclusively or primarily) multilinearity in hypertexts requiring readers to make navigational decisions on their own; and (2) reaching to activities of other recipients (network bound interactivity human human via software), which includes cooperative writing projects asking all readers entering a Website to become authors of a given project.” (Simonovski, 2011, p.31)

Corresponding to the action or process of performing a task or function, performability occurs as an outcome of mutual agreement of agency and space. It is a very similar and related concept with the interactivity.

Following McLuhan, German new media philosopher Ernst poses that cyberspace is much more about transverse performance of communication than being about content. It supplies permanent recycling of information, as it need for emphatic memory” (Ernst, 2013).

This performability of monads and co-creation process accelerate the size of the data and circulation of the information consequently. Speed used to be measured by miles or kilometers per hour, whereas these days, bauds or bytes per second take their place defining the measurement of speed. This acceleration also caused by collaborative

and democratic data entering into the digital realm. People are becoming accustomed to ever-increasing acceleration.

Multi-linearity:

The term 'multilinear' refers to a structure that facilitates the potential to have no definitive start and end point. The user has to choose in order to make sense of the story. Again, like many other subjects, limiting multi linearity to digital would be inaccurate position since the case of multilinearity exists in modern literature as well. Likewise, all cybertexts are multilinear. Multi linearity is highly related with the quality of granularity and intertextuality. Intertextuality refer to "the way that the meaning of any one discursive image or text depend not only on that one text or image, but also on the meanings carried by other images and texts" (Rose, 1962, p. 136). Digital network expands relations in many levels substantially. As a coherent consequence of the other features of the digital, each element in the systems become more discernibly relational. Hypertext is the one that shows this augmented relationally.

Since hypertext, meanwhile, is ultimately about linking in a world where everything is potentially next to everything else, the new media can help make relational connections across space and time: 1 temporal links between diverse periods, 2 spatial links across different regions, 3 disciplinary links between usually comport mentalized fields, and 4 discursive intertextual links between different media and discourses (Stam, 2000, p.325).

By supplying creative, manipulative and interrogating power to their users, hypermedia systems are interconnecting by relational links.

Modularity:

Manovich (2001) uses the term ‘modularity’ to define variability of new media parts. According to Manovich’s findings, modularity refers to the notion of digital media content being made up of independent parts that can be divided into small pieces, which may remain separate. As we know that quantisation as a process of converting a continuous range of values into a finite range of discrete values, the discrete nature of the environment, just like its distributive language, also makes the representations discrete. The series that are seen as end products have multiple functions. With his words,

“This principle can be called "fractal structure of new media.” Just as a fractal has the same structure on different scales, a new media object has the same modular structure throughout. Media elements, be it images, sounds, shapes, or behaviors, are represented as collections of discrete samples (pixels, polygons, voxels, characters, scripts). These elements are assembled into larger-scale objects but they continue to maintain their separate identity. The objects themselves can be combined into even larger objects -- again, without losing their independence.”

Modularity can also relate to the mobility of the new media. Mobility as a fecund function, pleases people by breaking the fixed position of viewing. It gives people the feel of “just in time” “anywhere” and “everywhere”. Mobility enables “Simultaneity” and “timelessness”. The function also has enormous potential to challenge pre-constructions.

Spatiality:

As Lefebvre claims, “Space is socially produced and serves as a tool of thought and of action, as a means of production, control, domination and power.” (Lefebvre, 19993, p.26) And the digital platforms verify this claim. In the past decades, many people have been working on the construction of digitalised network space. Provided with a new kind of temporality by science and technology, the explosion in material usage led to the dominant trend that Castells illustrates in detail: “our society displays the historical revenge of space, structuring temporality in different, even contradictory logics according to spatial dynamics” (Castells, 2010, p.497). The collaboratively constructed slice of the space now allows us to move, play, and perform inside it. Digital network connects time bounded monads in its timeless time.

There are three possible ways to discuss spatiality. One is related to digitalised physical environments, the second is digital environments without identically physical environments, and thirdly, there are physical environments that enhanced by digital technologies. The examples of the first type can be seen in the google maps.

These spatially influence our understanding and articulation of the self and the physical environment. The second one exposes the representation without the presentation i.e, Baudrillard's "simulacrum". In this representation of space, participants go into the worlds that do not exist but are represented with physical qualities and have sensations out of the psychological processes.

By transcending the barrier of space and time, contemporary networks change the space-time bound power relations. The law of proximity says that what is close is more important, true, or concrete than what is far away, smaller, and more difficult to access. The general and the natural tendency of people is to pick the closer one and counting the other one as an object or subject is irrelevant. Nevertheless, by the combination of presentation technologies and real-time communication, proximity has been challenged to a great extent. As vicarial presence entered the scene, what is important is determined by value rather than distance. This incredibly useful function of telecommunication by dividing the body from the convergence point of communication might also create some problems for some philosophers. The most outstanding discussion about new spatial dynamics involves rhizomes memory versus tree memory. The theory explains how rhizomes memory covers the tree memory, which is relevant to our actual realities.

Many digital media environments act like public spheres. These new spaces can be taken as a training ground for individuals to express themselves within the digital circuits while the space can store the given data and turn them into statistical knowledge.

In terms of an archive, and archival placement, people do not have to deal with lost papers anymore; many chunking problems are solved by computers. This brings an impressive speed to processing and calculating the data. To send the data directly, to duplicate the data in a mili second, to replace it somewhere else, give the right key terms to allow a machine to process are the dominant gestures of contemporary digital citizens.

As it has been said “For the first time, space becomes media type” (Manovich, 2001, p.). Much like the other types of media such as text, audio, video and stills, space has become a media type as a result of contemporary developments. While linear media such as books and films can depict space, only digital environments can present space that we can move through. Being able to navigate in the digital space gives a dramatic engagement for the users. The new space generates a new embodiment or challenged the embodiment extremely.

Another unmissable point is that the integral part of the digital spatiality is its integral part is consists of time. Time acts as a place. And the “operative logic of feeling that we are together in the same time brings us different perspectives not only about ourselves but also about the earth and the universe that we reside in”. (Treske, 2015)

Spontaneity:

Spontaneous interaction at an instant moment within the concept of sharing, discussing, evaluating is the dominant cultural gesture of the digital. This form of communication is explicitly much more like face to face communication than the other forms of media. This spontaneity affects many fields like publishing. In the digital environment, data does not have to be in the final version. Its openness is independent of the fact that the data is written, visual or acoustic; allows a user or programmer the option of spontaneous editing. It is as if there is no final version; it is always open to rewriting, but at the same time each time that is visited presents itself as an end, a final version, much like an organic entity. Wikipedia is an excellent contemporary example of this openness and spontaneity.

Usually with the text, the norm is not to publish writing till you get the final version. This is partly because of the medium, partly regulations. In the digital case, tradition again verges. Publishing online shakes the authoritative power of conventions. Facebook is another presiding platform that serves this spontaneity in the contemporary culture.

2.2.3 Video

“Video is a substantial element, a method and technology for the realisation of atmosphere; in itself, it creates atmosphere.” (Treske, 2015, p. 20)

Word “video” comes from the origin from Latin videre "to see". Video is a reflection of the technology, which not only imitate but surpasses human sensory mechanism. It can capture phenomena as body heat or brain activity. Objects, subjects, environments, with or without motion can be in the video. It is an assemblage of other cultural forms. It includes a wide range of time fragments, moments, hours, days, years, ages or milliseconds. Video aims to construct superior memory. “We see our world through video, and video looks back at us.” (Treske, 2015, p.38)

Indeed, all recording technologies directly relate to memory, and their influence causes diversified cultural expressions, conceptions of time and spirit of the age.

Memory, which normally refuses all the metaphors like grasping, has become an object through a photography. With further developments, tangibility of the medium was challenged by digital, but the memory stays re-experienced, thus representable.

Connected with developments in camera technology, what is recordable has been also changed. The technologies reveal the non seizable parts of the electromagnetic spectrum. Since machine eyes with their far grater range of notion than human eyes, video can be captured in different time sequences and visualise the frequencies of heat or sound that the human eyes cannot differentiate. Video, which needs a camera, is very similar to photography in terms of functioning as a determinative mutation of perception and understanding of people. With the salient point is that by Ernst words “With the help of advancements/progress in camera; historical data, which is in symbolic order by letters enhances its quality with photography; which belongs to physical real.” (Ernst, 2013, pg.45)

Photography “brings the past back to the memory not by means of some mnemonic energy but through a physical event: rays of light that once emanated from a real object touch the viewer when he or she regards the picture” (Ernst, 2013, pg.47), but video, which does not only freeze the moment and brings it to another moment, includes the motion and sonic transference. By video, representation of motion become stoppable, repeatable, reversible and editable.

Video’s palpability, immersive and effective capacity is certainly much more complex than the photography. Video consists of language, image and sound, which are essential elements of human thought as well as generative sites for thinking and feeling. The impelling difference between still and moving image is also remarkable in terms of their neural effects because these processes work on the different parts of the brain and consequently have different impacts on the constitution of the subject. It had been scientifically proved that human reception differs to the moving image from the still image. Visuomotor and mirroring systems in the brain react differently to the moving images. According to the surveys, internet users love videos. “Online video seems to overlies as a living system of noise our physical world.” (Treske, 2015, p. 20)

From another perspective, video is also processed by the brain many more times faster than text. Based on the neuro-scientific studies, reading articles and watching videos require two different brain processes. When we read, the process requires us to be actively involved. Watching a video, though, is passive in the sense that it involves less demanding cognitive process and more of an automatic process. On the

other hand, it is also known that “our brains mirror what’s unfolding before us as if we were part of the scene, even if we are just sitting passively on the sidelines” (Malgait, 2015).

These epistemological enhancements of historical data have changed the way the world is perceived.

Video is able to “replicate human thinking in its manner of operation” like Ina Bloom reminds in her review of *Radical Software* that was published between 1970 and 1974. In her emphasis, video, in her words

“One conclusion that may be drawn from the pages of *Radical Software* is that video challenges not just the standard conception of (representational) images, but, even more pertinently, the representation of the social that informs standard sociology from Durkheim to Bourdieu. The notion of the social link often hinges on the related notion of social or collective memory – usually defined in terms of the very stability of institutions, customs, languages and behavioural patterns that are observed as if from the outside. In contrast, video – a force that, like human memory, records or preserves the past only through a constantly differing “signaletic” present.” (Bloom,

In other words, from the one perspective, video, especially combining with the network system, free the narration from the monopoly, it challenges the strategies, institutions and legislations with its high potential on collective memory that also

becomes producible by common people in digital environments. From the another perspective video with its high speed of producibility and reproducibility it covers up the ground with a synthetic layer.

Another attempt to define video will be made by the light of the article of Lazzarotta, *Machines to Crystallize Time*, Bergson. In his article, he reconstructs some Bergsonian concepts very well, especially, memory and its synthesis, duration and time. He than continues with illustration how video resembles the material (habitual/ automatic memory) and spiritual (intelegent memory) synthesis. According to Lazaretto, electronic and digital technologies operate like the material and spiritual synthesises in Bergson: “they crystallise time”. Videos first operate “like bodies and material sysntesis, they presents the characteristic of returning received movements in a particular way, contracting and dilating time matter by transforming an signifying flow into a signifying flow.” (Lazaratto, 2007, p.110) Since they have not a biological bodies their contracts and dilations are beyond our experiences. Secondly, by moving across levels of time, videos also operate much more like the spiritual synthesises or true memory, which “no longer continues movement, it continues duration” (Lazzarato, 2007, p.101.) With a montage technologies of video memory becomes artificial and this intellectual labour have potential to construct and reconstruct an image infinitely. “It is a question of creating with matter, which is necessity itself, an instrument of freedom, of fabrication a mechanics that triumph over mechanism, and to use nature’s determinism to slip through its net” (Bergson, 1991, p. 719) . According to Bergson, this conscious, which demand of creation, is

directly related with the history of humanity and the evolution of nature. (Lazzarato, 2007) They can either liberate or annul us.

Apparently, Text and video vary in range of availability as well as organisational and categorisational requirements. Computers with qualified softwares support these requirements of qualified data effectively.

2.2.4 Computer

“Computers are representation machines that can emulate any known medium” (Laurel, 2014, p.38).

Short history of the computer

The conceptual roots of computer technology date back to antiquity and point to the use of the abacus. Various forms of abacus used by the Chinese, the Babylonians, and the Egyptians, perhaps as long ago as 3000 B.C. In 1642, Blaise Pascal build a numeral calculating machine in Paris to help his tax collector father do his job more efficiently, but the machine was never put into widespread use. In 1833, Charles Babbage, a British professor of mathematics, came up with the idea of Analytic Engine but never seen the complete form. In 1910, the machine was build and now it's exhibiting in London. Like modern computers, the Analytical Engine has a processor, a memory and a way to input information and output results. In 1890, another punch card machine was designed for the United States Cencus Bureau by Herman Hollerith and James Powers who later found the IBM in 1924. Based on the

necessities of the World War II, the first of the new wave of the computer was built and named as Colossus by Alan M. Turing in 1943. “The majority of historians, however, believe the peak should be counted as ENIAC (Electronic Numeric Integrator and Computer) in 1946 at the University of Pennsylvania.” (Miller, 2004, p.17) which is also could as a beginning of the information age. The ENIAC could perform calculations about 1000 times faster than the previous generation of computers. It could do 360 multiplication per second and 5.000 additions. By the 1970s, microchips enhanced the capacity of computer usage. Intel introduced its first 4-bit microprocessor 4004 in 1971 and its 8-bit microprocessor 8008 in 1972.

Functions of the Computer

Fundamental aim and working principal of the computer are much about navigation. Many mechanical aids to calculation and measurement were designed for astronomical and navigational use. Within our daily usage again one of their primary functions is navigation. Each computer has its own internet protocol address in the net world.

Computers are able to calculate huge amount of given data; intentions, words, photographs, videos by people all around the world.

Culture of Computer

Bill Verplank, who worked as a design consultant from 1986 to 1992 for bringing graphical user interfaces into the product design world, recapitulate interaction design by three questions about “how you do, how you feel, and how you know” (Verplank, 2009, p.6).

A computer occupies retain a vast area in its users' lives in a somehow oxymoronic way. It explicitly promotes an individualism but at the same time, it is extremely collaborative. It acts like a supremely private tool, but with one click it reaches miles away and interacts with many people simultaneously.

The computer presentation would grant pleasures that are not possible to gain in the older ways of mass communication tools. This mainly delivers from the participatory nature of the designed environments. "In psychological terms, computers are liminal objects, located on the threshold between external reality and our own mind" (Murray, 1997, p.99). Participants explore and change the technology by extending, distorting and playing. They continuously bring it into new dimensions of an expressive medium.

A number of undocumented, unrepresented, unnoticed lives come to an appearance with the advent of computers and their facilitation of connectivity. Their participation and membership become salient just by giving them ability to tell their story; even if they are not erudite in the field of representation, people simply become heard and seen on screen. In addition to being seen by multiple agencies at the same time, of course, this participation is what makes the new space richer. What is more revealing is that with this participation, computers turn into archive machines via the world wide web.

Spatial laws change remarkably by the means of the proximity of actual and virtual bodies with the emerging of telematic – combination of telecommunication and informatics. Under the changing circumstances of materials, habits and industries have evolved.

Computer As

There are more than several ways to think of and experience computers metaphorically.

Computer As Tool – A computer is a tool for navigation, a tool to generate sensations and information. A computer as a tool, as an artefact, as a machine can both record and shape by analysing and calculating the data, give direction to people and consequently determine what happens next. Doug Englebart, an early computer and Internet pioneer, deems the computer to be a tool.

Computer As Media – Alan Kay mentions that in “User Interface: A personal View”, McLuhan’s (1964) the concept of ” the medium is the message” made him clarify his belief that the computer will reshape the entire civilization, much like the printing press.

Computer As Life – It has the ability to evolve over time, getting better and adapting into new forms and being an operative challenge to the definition of living organism.

Computer As Vehicle – By enabling the calculation and sorting information in a very short time, computers create a time collapse. Combining with the technics of networking, just like the very fast trains carrying the passengers and objects to distant places, computers also contain and travel the bodies of informations, whether they are representations, essence, tastes, flavours, faces of the subjects or objects. A computer can be depicted as a time travel machine that can travel multi directionally.

Computer As Fashion – Technoculture and its aesthetical flavour appears as late 20th and early 21st century fashion.

Computer As Language – Language aims at clear communication between agencies. It simulates the detail of other expressions and representations that can not exist physically “Language is, as it were, that which divides reality” (Barthes R.) “Computer language” may refer to different meanings: either the binary codes by computers, or, more commonly programming languages designed to communicate instructions to a computer.

Computer As Intelligence – With higher speeds in artificial intelligence, computers have become smart and autonomous. These technological artefacts are also semi automatically connected with each other. They exchange data with each other. This inter-networking of physical devices named by Internet of Things.

Computers as an extension of the body or physical prosthesis Computers as media artefacts not only carry cultural meanings like images, gestures, music and so on, but

at the same time an archive of cultural engineering by their very material fabrication. Because computers are sensory deprived and physically limited, there is a more to present computing without computers. Integrating nanotechnology into other tools and their environments is a popular trend of the day. Technology transforms the unintelligent, static objects to mobile, intelligent, active forms. These artefacts are designed to record, categorise, and serve as reflecting personalised taste in return.

Aesthetic of the Computer Screen

“Text needs to be displayed in ways suitable for us to be able to read it, be it on a screen, paper, or e- paper. Therefore, although the word “information” contains the word “form” inside it, in reality it is the other way around: in order to be useful to us, information always has to be wrapped up in some external form.” (Manovich, 2008, p.2)

It is hard to differentiate a single aesthetic approach for the screen. Hybridity is eminent in the postmodern era and the aesthetic form of that which Manovich terms the present “software age”, in which “the compatibility between graphic design, illustration, animation, video editing, 3D modeling, and visual effects software plays the key role in shaping visual and spatial forms.” (Manovich, 2013, p.307)

Having said that hybridity is the key concept for computer aesthetic some of the common values can be highlighted such as divided screens, multiple directions, interactive interfaces. Additionally, slide over, split view and picture in picture are also features of the digital screen.

CHAPTER III

TEMPORALITY

“During mechanical ages we had extended our bodies in space. Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned.” (McLuhan, 1964, p.3)

Time, as an elusive but significant notion, has disturbed many philosophers ever since early history. Yet, debate itself is witnessed through the intervention of technologies of archives. And today, Augustine is available next to Castells in one screen.

Through the history, measurement of time and relatively its objectivity has changed to a great extent. Giddens, Lash and Urry, and Harvey mentioned modernity as the dominance of clock time over space and society. Whereas Castles wrote about how it is transformed into something different by postmodernity as a networked society in the end of the last century in the condition of space and time compression. Science, by its technological gadgets, has made time gradually objective. Today, it is hard to accept anymore validity of the conclusion of one of the first known writers about time, Augustine: time is equal with the impression. This depiction of time is based on a subjective and empirical point of view, while Wolfgang Ernst talks about how we

try to experience the time of the machine and decrease human subjectivity relation to archives. On the other hand, Augustine's inquisition about time is not totally obscure today. The following lines of Augustine, who had left his texts even much before the invention of clocks, reveals the obvious connection between mediator and the existence of past in present; memory. Yet, as he mentioned, this is the existence of past in the present, not the existence of the past itself.

From what we have said it is abundantly clear that neither the future nor the past exist, and therefore it is not strictly correct to say that there are three times, past, present and future. It might be correct to say that there are three times, a present of past things, a present of present things, and a present of future things. Some such different times do exist in the mind, but nowhere else that I can see. The present of past things is the memory; the present of present things is direct perception; and the present of future things is expectation. If we may speak in these terms, I can see three times and I admit that they do exist. (Augustine, Book XI, p. 20)

Indeed, they exist, and furthermore, they do not only exist in the way Augustine described, today they also exist in the way of informatics.

According to Castells, what is dominant today, within the network society, which rises on the edge of forever between subdued temporalities and evolutionary nature, the mix of past and future tenses in its phenomena. Time is compressed in the present by electronically integrated multimedia systems, and hence time transfers to

simultaneity and timelessness. Castells presents a new concept of new temporality “timeless time” (Castells, 2010, p.465). What Castells also present is “space of flows”. This space of flows describes the ephemeral and eternal, simultaneous and instantaneous time. It connotes anywhere and everywhere wherever you can reach the online archive via your personal computer or computerised devices. It is a space in between public and private. It is a place without precise timing. This space acts like a memory, absorbing the past, making predictions about the future and enhancing the perception with various multi fragmented presents.

Like the Lazzarato indicates in his text, which constitutes relation between video and Bergsonian concepts, “mechanical and thermodynamic machines cannot produce time (Lazzarato, 2007, p.112). However, the third synthesis of social time lies in the distribution of past and future. Thus, “machines to crystallize time are at the hearth of the process of subjectivity, because time is the power to affect and to be affected” (Lazzarato, 2007, p.112). Again with Lazzarotto’s explanations world is not pre defined but rather it constituted by the capacity to act. It is obvious that these new technologies of time have outstanding power to act into our social time and daily routines, creates habits and memories via intellectual efforts.

With the media, a transferred image does not disappear when the user turns off the electrical switch, just like the electricity itself. This continual presence is a characteristic of the webbed environment.

In this timeless time, people create a new type of archives. These archives different in the materialities as well as characteristics. And furthermore, “History becomes a living memory in an open archive” (Pisters, 2012, p.225)

3.1. Digital Video Archive

“Now electronic and digital technologies are mechanics capable of deepening our penetration into duration’s interior, a penetration begun by language and intellect. Unlike words, their mobility concerns images the elements that compose images (durations and rhythms) and, at an even deeper level, syntheses of time.” (Lazzarato, 2007, p. 114)

Developing in compression techniques, fast transmission and low cost of storage has changed the ways of distribution and storing of video. Due to these alterations video was able to enlarge its fields, and its usage enters into many applications such as digital libraries and audiovisual archives, and digital learning. Since video is essentially different from text and numerical data, it triggers new methods for managing the audio-visual data. These new methods of managing video lead to new researches about indexes.

If a camera allows a machine to see, a computer allows a machine to understand. Algorithms enable a machine to perceive. Since it takes an equivalent time to find what is searched for in the video, a large amount of video creates a trouble. When these assemblages the archive in a digital computerised environment, we are entering also in the field of machine perception. This increases the speed of categorisation, chunking and accessibility dramatically.

The difference between kino-eye and machine perception is much like the difference between taking the picture and seeing or interpreting it. Taking the picture requires a mechanism, but giving sight to a machine and analysing what it is to see requires a great amount of quantitative and qualitative understanding and intelligent. Very similar to the eyes brain relation; vision begins with the eye, but where it takes place is the brain. Naming objects, understanding emotions, relations, actions and intentions are now made possible by computer vision. Advanced computer algorithms are able to understand the context of the images and describe them in sentences. Machine Learning is a key field for enabling systems to automatically improve their performance at a task by observing relevant data. This capacity of the machine does not only reveal the fact of changes in accessibility, it also reveals the possibility of dispersing solutions and directions that are prompted by computational intervention and conductive capacity of simple interaction of human and machinery. This is what we face today in the social media with our smart phones. This is an epochal change for a new way of thinking by softwares.

3.2 Network interaction as a Modern Art

According to portray of Tolstoy;

The activity of art is based on the fact that a man, receiving through his sense of hearing or sight another man's expression feeling, is capable of experiencing the emotion which moved the man who expressed it. ... And it is on this capacity of man to receive another

man's expression of feeling, and experience those feelings himself,
that the activity of art is based." (Tolstoy, 1898 p.48)

Based on his sophisticated vision, can we say that networking online is itself a significant art that extend the capacity of man?

The thesis of the Lev Manovich in *Avant Garde as Software* asserts that the new ways of Avant-garde's seeing and representing the world transmute Avant-garde by the new media into new ways of accessing and manipulating information.

The new dimension conveys the hybridity of many realms, being a combination of organic and synthetic materials, it embraces scientific and artistic fields together too. Such that digital space is not only scientifically defined. Like all other spheres; it is also a result of practices and interaction. While chemistry presents synthetic materials, engineering provides a practical solution to scientific problems by new transmission protocols. While engineers have been working on different transmission models since the twentieth century, not surprisingly, in the art scene, there has been a parallel questioning of traditional forms. In terms of interaction, placement of art, and artists and audience boundaries. It may not be wrong to claim that the early roots of bidirectional artistic interaction in the contemporary world by the means of participation can be found in Brecht theatre. Artists as precursors of the upcoming imagery of the connected world, stressing creativity and freedom as fundamental values, have acted in a marginal way to shake the strict forms. While Beuys was calling for a mean a new society in which "every man is an artist", Hugo Ball read

out the dada manifesto on the stage, to declare the will for a new society and 2 a new art. Influencing art fields from dance to music, it was about limitless potential. This can be considered as revealing its limitless potential going beyond the defined bodies. At the time Merce Cunningham as a choreographer believed in the limitless possibility of body movement, and John Cage did the same for music. The essence of the tendency was the same across many fields. In 1959, when George Maciounus as one the pioneers of the Fluxus presented the motto “art by anyway, anyhow, anyone”, Fluxus artists, poets, and musicians likewise challenged viewers by presenting the most mundane events - brushing teeth, making a salad, and exiting the theatre - as forms of art. With a well-known example of “Cut Piece”, (1965) Yoko Ono invited the audience to cut a piece of her clothes to encourage them to participate. Later, in the same movement Fluxus, by emphasising an impact of computer and internet technologies Nam June Paik introduced the term that will later be the name of the exhibition “Electronic super highway” (1995). With the help of mediation devices, performance, interaction and participation have gone beyond previous experienced limits regarding time and space. As a result, new interactivity set its rules as bidirectional interaction, eliminating the problem of distance inconvenient (coded) space, which is electronically and digitally engaged. Within the digital realm, new art forms were introduced. Scholars like Roy Ascott, pioneer of telematic art also made the clear connection between the pre and post digital art when he claimed that “The merging of cybernetics and art must be understood in the context of ongoing aesthetic experiments with duration, movement, and process, although the roots of this tendency go back further” (Ascott, 2003, p.22) Afterwards, he continued exemplifying historical and conceptual connections with the French impressionist

tendency of exploration of durational and spatial limits. He added some credible artists from the early twentieth century who experimented with putting the visual form into actual motion, such as Marcel Duchamp's Bicycle Wheel (1913) and Precision Optics (1920), Naum Gabo's Kinetic Construction (1920), and László Moholy-Nagy's Light-Space Modulator (1923–30). The telematic art example is not totally independent from Raoul Hausmann's poster or 3d printed objects, considering the changing understanding by the minimalism of the sculpture from static to temporal and mundane (Rosalind Krauss) When the art object leaves the function of the mere art object and takes place in the ordinary objects, the audience were led to go beyond the distinctive aura of the art platforms and led to here and now. According to Hal Foster, Minimalism brings place into a layered situation by the changeability of perception. For him, art is a loop joining future's hunch and reconstructed past. Perhaps, Aleksander Rodčenko's (1921) divided panels of painting is a similar example of the first multi-channel video art, using several monitors or screens, Wipe Cycle by Ira Schneider and Frank Gillette is. However, devices are not only capable of producing cultural artefacts, they are also capable of recording cultural actions.

What is more interesting with the media devices is not their capacity for performance, interaction and participation by people's faculties but their capacity to perform the algorithmic applications, their immense ability to store, calculate and interpret the data in different ways. By these features of devices, a performance that is about being present, not in the way of repeated acts in the theatre, lost its pure

temporality. Within the new form, users face computational feedback in the middle of experiential variability.

“The audio visual archive can, for the first time, be organised not just by metadata but according to proper media-inherent criteria – a sonic and visual memory in its own right. Contrary to traditional semantic research in the history of ideas, such an endogenic audiovisual archive no longer lists sound and image sequences exclusively according to their authors, subjects, time and space metadata of recording. Instead, digital data banks allow audio-visual sequences to be systematised according to genuinely signal-paramethic notions (mediation rather than narrative topoi), revealing new insights into their informative qualities and aesthetics” (Parrika, 2013, p.23).

In the same sense, Thomas Elsaesser illustrated the portray art and life are both coming under pressure from external forces, but in such a way that they seem to be mutually refiguring each other. (Elsaesser, 2008) according to section of Video Theory: Constructive instability. Developing his argument from the question of how conjunction become possible in between the traditional boundaries of nature and culture, technology and biology?, he ended up with the suggestion that “art must become more lifelike than life itself while life is constituted as engineered, programmed and made” (Treske, 2015, p. 61)

CHAPTER IV

CASE

“The sensitive ear will always catch even the most distant echoes of a carnival sense of the world” (Bakhtin, 1984, p.107).



Figure 1. J-Fest Parade in the Village Centre - 2012

4.1 Event specified temporality - J.Fest

Long before the advent of interactive art via machines, interactivity meant a dialogue between the art and its audience. Considering all the levels of interaction festivals

presents, they are highly artistic products. First of all, festivals absorb people into their atmospheres. Construction of the festival might be interpreted as creation of alternative social space. This very artistic act of creating the alternative social space proposes the significance of the moment despite its temporality. The normal environment loses its characteristics the inversion of a temporal event. In this way, they create intensive interaction. Furthermore, in festivals, there is no strict boundary between the performance artists and participants, and this interaction serves to stimulate people's creative capacities. Festivals expect their participants to express their artistic sides. Costumes are the perfect examples of this co creative capacity. Costume creation makes people imagine, visualise themselves into other forms and produce their own outfits, which requires touching the colors, shapes and fabrics, seeing other ideas and other bodies' decisions.

Contemporary festivals derive from the ancient history and philosophy of carnival, which has the "laughter as a universal philosophical principle that heals and regenerates; it is essentially linked to the ultimate philosophical questions concerning the "regulation of life" (Bakhtin, 1984, p.70) and is also sanctioned by the highest ideal aims of human existence, not by the world of practical conditions. Festival, as a gate which opens beyond the normative understanding of modern society, is a declaration of an alternative culture.

A temporary existence of the festival is an attempt to enter into the collective ancestral body that indicates freedom, joy and abundance in life.

In the carnival interaction between people are freer and more intimate in compare to ordinary life. People, who do not normally meet in their routines, can interact and freely express themselves to one another. Everything is more connected to each other than usual. There is no distinction between people. In the carnival there is a revelation of the human nature. It may contrast with some norms and unacceptable behaviours can be consider as legitimate. Therefore, the carnival for Bakhtin might seem as a site of ungodliness, of blasphemy, profanity and parodies on things that are sacred. However, in the essence, laughter never used by violence and authority. Whereas laughter overcomes fear. “The acute awareness of victory over fear is an essential element of medieval laughter” (Bakhtin, 1984, p.91). Laughter liberates not only from external censorship but first of all from the great interior censor; “it liberates from the fear that developed in man during thousands of years: fear of the sacred, of prohibitions, of the past, of power” (Bakhtin, 1984, p.94).

It might not correct to say contemporary festivals directly reflect these characteristic but their roots are comes from this antiquity. However, they are at least keep the spaces for the different kind of social interaction. They are meeting place of people who are not coming together in their every day routines.

Juggling festivals centre their participants around juggling. Since 1948, IJA The International Jugglers’ Association has organised the festival in the U.S.A, since 1978 EJC European Juggling Festivals have occurred, since 1988 BJC British Juggling Festivals have taken place in Britain, and J-Fest Turkish Juggling Festivals have been organised since 2006.

Metaphor carries special cognitive effects on meanings arises from the interaction of brains, bodies, languages and culture.

“Of all metaphors, metaphors of height, elevation, depth, sinking, and the fall are the axiomatic metaphors par excellence. Nothing explains the, and they explain everything.” (Bachelard, 1988, p.10)

Juggling is regarded as representative or symbolic of throwing the objects up into the air and manipulating them dextrously (or not) is an attempt to resist the downward force of the gravity with constant attention and will. Once and for all, the slung object has to fall because of gravity. This very natural phenomenon might be subverted by arduous practice and precise intention. This implies a deliberately created experiment of verticality. One can perform various patterns with same object. Although it gets easier with the skill acquired from other patterns, each new pattern needs dedicated practice and frequent error to form what may later be called experience.

Like the other festivals, juggling festivals also occur in a short duration of the year. Durationality of the festival is pivotal because it emphasise a temporary created community, culture and environment. This experience enhances our perception. Participating in the festival and witnessing their existence would be only possible way if there is no mediation with media technologies; drawings, stories, but more importantly photographs and videos. In the light of Bergson, memories not movement but duration (Bergson). If memory can be defined as a “living motor” that

accumulates and produced time, video can be defined as technological motors that function according to the same principle.” (Lazzarato, 2007, p.115)

4.2 Media specified temporality - J.Fest

“Distance and death have always been the two great obstacles to love and the two great stimulants of desire. Great obstacles excite great passions;...” (Peters, 1999, p. 137)

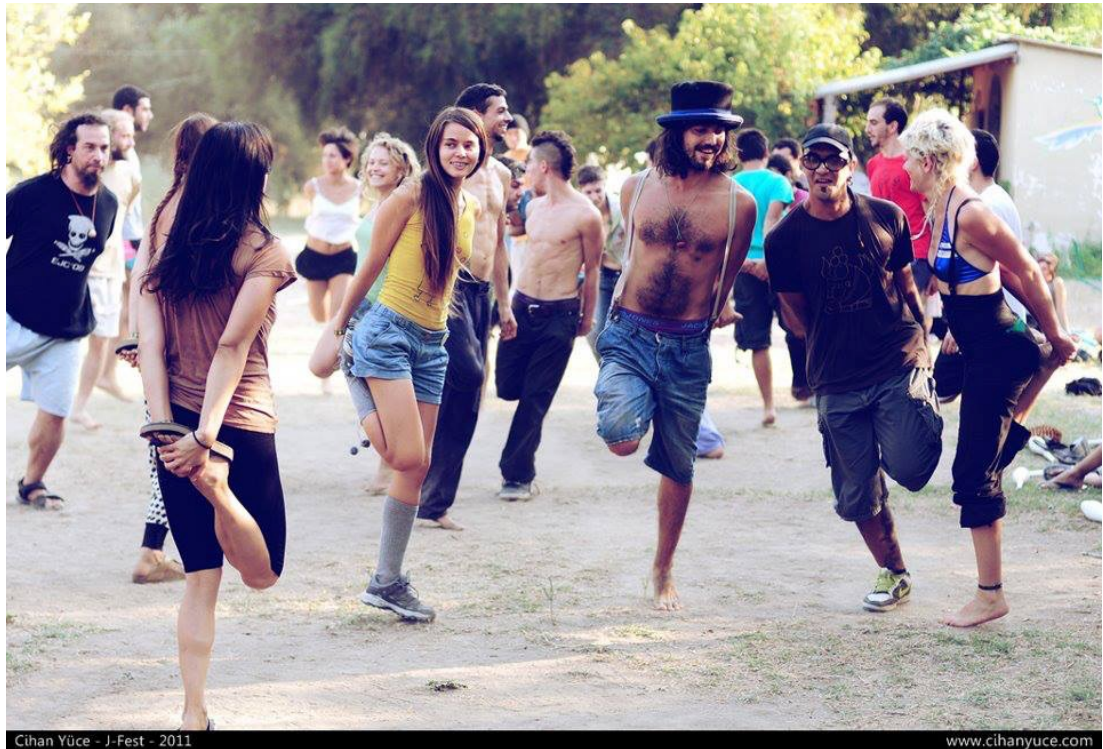


Figure 2. Games 2011

The condition of human contact transmission and recording can be depicted as a consequence of these forces. As Manovich points out “Human-computer interface

comes to act as a new form through which all older forms of cultural production are being mediated.” (Manovich, 2003, p. 26)

This project arose from my 15 years experience with juggling and 10 years of participation to the J-Fest. Eventually, it expresses my wish to protect the festival imagery from the irresistible losses of time and make it visible.

If the act of design is defined as a problem solving, the problem needs to be defined and understood by a designer. The problem is here much more like a problematic, which might point the shortcoming out as well as point the absence out. Intentional aggregation/assembly of the recorded materials and putting them together is a design project because basically if the recorded materials are not accessible by any other person, this means of their existence as an archive is problematic. Thus the accessibility of the archives reveals itself as an important point from the beginning.

I will discuss my work in terms of the three parallel trajectories that I have been exploring: 1- performing with the camera to capture the moments and movements during the J-Fest 11, 2- sharing them in participatory structures to transgress the actual boundaries of area and achieve different screens to transfer the imagery and evoke the festival emotions in the monads via online screens, and 3- establishing a semi-closed site for the online archive to see its potential.

To sum up, my explanation will be on the transmission of cultural event (Turkish Juggling Festival / J-Fest) into the realm of digital via meditations of media devices

4.2.1 Performing with the camera to capture the moments and movements during the J-Fest 11

As every October, Sundance welcomed jugglers during one week from 3 to 9 October 2016. For the first time, Cadır (İstanbul) held the organisational duty of the Festival in 2016.

Concomitantly, borrowing Canon Eos Digital Camera with a memory card from Communication and Design Department in 30 September, my journey had began in the Friday night. After taking two bus trips to arrive Kemer region, which Sundance settles in, I began to record photos and videos from the first day, which was actually a preparation day for the festival. Recording of the early works, such as arriving of t-shirt and other mechanise, concluding the preparation of the badges, finishing the signs were done in that day and can be seen on the archive as videos.



Figure 3. Preparation of the 11th J Fest Photo by Duygu Nas

During the festival, I attentively follow the schedule and try to capture the main events such as workshops and shows. As I experienced, it is not possible to catch the every events or continuously capture the movements. For me, it is very important not to loose festival notion since you will transfer this sense via your recordings. Not many but some of the people disturbed from the camera and kindly asked me not to record their images. In this situation, it was important to make sure them their bodies will not be in the recordings. Excepts from few cases, people are willing to expose themselves in front of the camera as they are mostly performing artists. For me, it is a great pleasure to work with people who are well capable of using their bodies.

The biggest challenge for me in this state was about the memory card. Since it has a very low capacity, I had to empty it almost in every half an hour of shooting. This was a frustrating experience. Because, basically the events I had been flowing and it was not possible to catch the events link to the capacity of the equipment. Since there is no option to stop the actual event, missing the event and trying to feel like it is okay is the only option.

Nevertheless, I concluded the whole week with joy and satisfaction by ending up with many marvellous memories. I was consistent with my planning. I left Antalya in 9th of October and arrived in Ankara by 10th. Next day, I delivered the camera and card to the department without any damage or delay.

4.2.2 Publishing online concurrently via Facebook

“The net is nothing if not the grand parade of personal profiles, wants and needs” (Galloway, 2012, p.12)

In my opinion, the most artistic revealing of the contemporary age is the instantaneous sharing. I would like to stress intensity of the personal experience of social media and emotional connection in the moment of simultaneity. The instantaneous sharing of actually identical time creates a disruption in the natural flow. Therefore in some of its forms, interaction is highly artistic and proper for creative intervention. Sharing instantaneously is the exposition of the logic of “we are together here” (Treske, 2015) and also it gives us experience of the multiple realities. It is not so much that “Images murders the real” (Baudriliard) as that image enhances the frame of reality. When you publish online, it destroys the boundaries of placement and preferential accessibility. Because of these reasons, my photos instantaneously will be published during the festival.

The operative logic of being all together now (Treske, 2015, p.65) requires an interaction which also requires an agent. Being in the festival and making the camera as a part of yourself, taking many shots as well as videos, and selecting from them for publishing simultaneously is a laborious as well as an artistic process. It requires equipment, and intimacy. I took away my Mac Book Pro with me to the Festival with the borrowed camera and memory card. As the memory card was low capacity my

computer extremely helpful. And also it was necessary for selecting and publishing the photos online.

The metaphor of “image as windows” remains valid in the digital age. Spectators meet another actuality via images. Images are also directly related with embodiment, as they help to see beyond the physical body.

There is no totally passive spectator. Image in an immediate moment engages with the process of thinking, feeling, recalling, analysing and having meaning. The depiction does not always have to be symmetrical. Sometimes some images might be so opaque revealing that they need an explanation beside them. Moreover, their combination, timing and sequences create different meaning and connotation. However, usually they correspond what their operators wants to show or tell.

It is significant that image has an eclectic power of the pleasure in voyeurism, pleasure in knowing, and pleasure of violating the finite. Indeed, every image deals with finiteness, distance and death. Each one reveals a pleasure in conquering the finite existence. An image that we have seen intervenes in our vision, insight, daydream and desire. Thus, every image creates its aura and, furthermore, it transfers this spirit to the its seers. The seers’ aura has to be influenced from the image aura.

As an inspiration one of Ben Hopper’s works, which Ben Hopper (who is London based photographer, filmmaker and artist, is primarily working with dancers, circus artists and contemporary nudes) publishes his photos of festivals simultaneously with

the live event expressed me a lot during my observation his works via Facebook can be count. Following the event almost in the same time gave me a big pleasure while I was in a spectator position. He became the exemplary case of my idea of photography performance via Facebook.

It can be discussed that all people are doing this performance for the sake of their smart phones, which are combination of many media devices and technologies and their events in their environments. It is somehow true that every body become an photographers, actors and the publishers in a great extend. However, probably, it is still important to have a certain event, which is a cultural production and certain commitment to call it as an artistic performance.



Figure 4. Juggling Photo by Duygu Nas

My aim was to reflect the festival imagery and the being/feeling of festive. My question was, what does it mean to feel festive through looking at the image in the first glance? This is a fairly complex and sophisticated process, but generally colours and close gestures give intensive sensations to its spectators. They create an emotional perspective that traverses through the image and creates intimacy in the connection. Agencies and their costumes are also very important as they also reflect an artistic processes.

In terms of the photos in this study, again differentiative factors stem from the same points: choices of the frames, their intensity of the hot colours and revelation of the expressions.



Figure 5. Games - Photo by Duygu Nas



Figure 6. Games - Photo by Duygu Nas

Collecting old Footages



Figure 7. Parade - 2011

J-Fest Turkish Juggling Festival is 11th years old festival. Festival has some data from the beginning as photos, and videos. Having these materials that are from the past is one of the important parts for enabling the archive.

After receiving the data, cleaning and clarify them are other consequential and time taking processes. Since the videos are time based materials, they require time to watch and bring them into state to put the online archive. In this process Adobe Premiere has been used as a software. Since shooting were not professional some of them required a necessary cuts, at least to differ from one event from the others.

Dividing the gala show footages into each performance as clips, tagging the performances, separated them individually were the steps that have been done to make the users able to find specific show or performer when they visit the archive. Although editing were not sophisticated, it involves certain basic equipment, skills and time.

Collecting some of the still frames from the Facebook pages of participants with asking their permissions to use them into the archive was also time taking process.

Software Pan.do.ra

Since the J-Fest is ongoing festival, my question stem from the idea what can express the living festival better than a living archive?

When I became aware of the Pandora and some of archives that were produced by using Pandora in the class that I have been attending, I decided to use it for J-Fest, Turkish Juggling Festival.

Pan.do.ra is digital video archive software, developed and maintained by Jan Gerber and Sebastian Lütgert at 0x2620 in Berlin and Sanjay Bhangar at CAMP in Bombay. It allows users to manage large, decentralised collections of video, to collaboratively create metadata and time-based annotations. Free and open source software enables designers to build their own archives. Its code provides a convenient platform for digitalising, organisation and framing of data. It also enables constitute archive as a desktop-class application, which most like a website. This web site can reach easily from any other online screens with the internet.

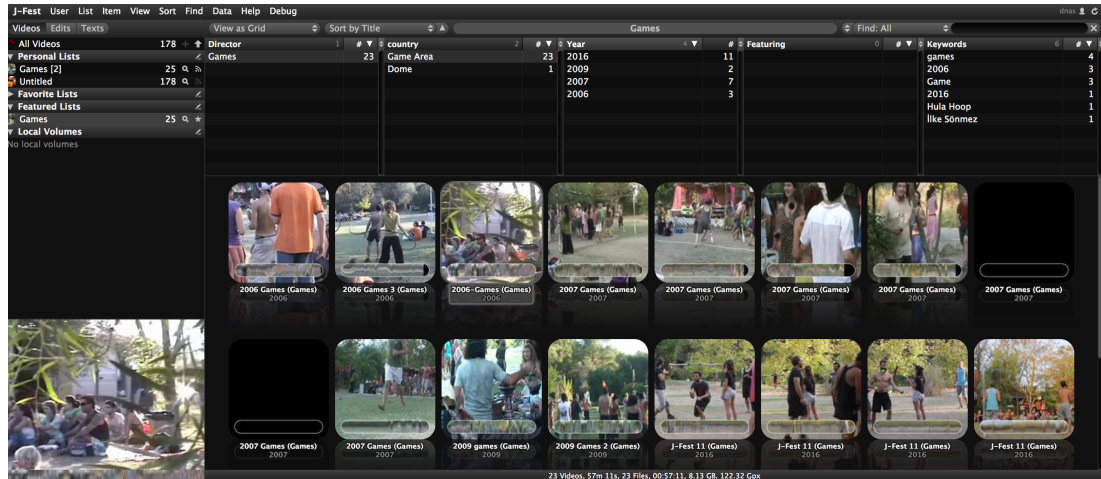


Figure 8. Pandora Interface - <http://jfestarchive.bilkent.edu.tr/>

One of the most important factor in adopting this software is its usability. Usability is a buzzword for all types of software and applications as much as usefulness.

Functionality, navigability, sustainability are the main functions by a well designed system, in which we are aware of what we have done when we have done it.

One of the main functions of this software for my project is that it enables an audio-visual archive, and as a n online web application. Eventually it function as an alternative collective space, especially, for jugglers.

Another significant concept for the software is that Navigability: Larry Elin, who wrote the book on multimedia design and development states that navigation is how the user moves around in a multimedia product. He specifies three main modes of navigation, which are browse, guided tour and customised modes. Browse modes like the pandora structure allow user to roam around freely, while the guided tour is much more like a narrational mode, the user follows the guide thorough its

expedition into the project. The customised mode is more limited than rose mode but allows a degree of choice. (Treske, 2015)

And, eventually sustainability is another crucial concept for software. These softwares usually depend on their creators longevity. They need adaptations and transformation with developing technologies. We have been already experiencing the extinction of technological devices such as disks and compact disks, which eventually remind the importance of media archeology.

Archive and Documentary Connections

The software also allows users to become the creator of their own documentaries by containing the possibilities of combining different clips, as well as setting various relationships between all these by determined keywords—and it thus develops the avant-garde idea of a documentary under the name of personal list as an abstract visual score to its logical end, and beyond. The software has a potential to bring a new level of objectivity and taste to documentary culture. John Grierson, who first applied the term “documentary” to film, described it as a “creative treatment of actuality” (Grierson, 1966). The line between archive and documentary becomes more blurred by this computer based new compositing that points to the next generation of narration, putting the emphasis on behaviour, choice, and action rather than composition.

Footage Aesthetic

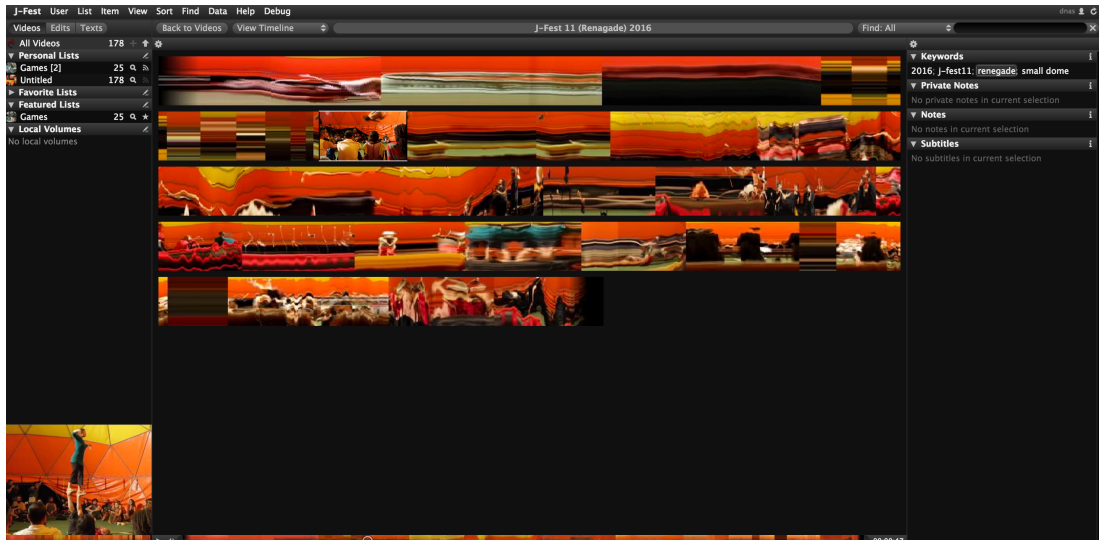


Figure 9. Pandora Visualisation - <http://jfestarchive.bilkent.edu.tr/>

The platform presents users different experiences of seeing the footage. This new way is something that we can never encounter in the conventional screening. Within the timeline option, users see the whole video that seems like an abstract art piece, which includes compressed time sequence. As Lazzarato mentions his article *Machines to Crystallise Time* “We see through memory and intellectual effort, which are forms of accumulation and conservation of time. Vision is made, developed, and enriched within “temporal synthesis” (Lazzaroto, 2007, p. 104) These contemporary softwares teach us to novel ways of seeing time duration.

4.2.3 Exhibition of the project

New media allows random access with high speed in contrast to previous media types. As my project is a new media design project, it is available online. That means it is ready to be seen every moment from everywhere.

However, exhibition is still a significant part of the art world, considering the conventions of visibility and publicity, as we also have to have an exhibition. My exhibition includes two installed videos in which archive is demonstrated. As an audio, beside the videos' own audio files, the explanation of my theses and the project presented as an audial medium. The project aims at participants' interaction with the archive via computer rather than mere spectatorship. It works with some of the participants while some others chose only watch the videos.

Exhibition might be extended by printing materials from the archives in future.

CHAPTER V

CONCLUSION

This thesis is about the developmental tendencies of archiving under present conditions of production and preserving, especially due to the recording technologies and computer interaction. With the media technologies, the continual presence of the ephemeral events in the webbed environment create enhanced shreds of evidence for objective perception and supply a perfect material for the archives.

According to Manovich's thesis in called *Language of New Media*, so far in history, narrative is the dominant form of the art, and it has been ruling the archival data. However, the logic of the database replaces the narrative in digital media with contemporary developments. Despite the fact that databases are the dominant and popular component of the contemporary era, I perceive and emphasise the changes as an innovative way of seeing, understanding and thinking about the events; rather than replacing narrative, it swallows the narrative. It is clear that computers enter our daily lives with database systems, and there are more accessible archives than ever in history in the digital realm.

Today, archives, which are responsible for capturing events, consolidating memory and preserving them to transmit into different subjects or eras, have changed into dynamic, interactive, and collaborative structures by presenting time-based art forms

and challenging the traditional ideas of collection, presentation, and preservation. Those new archives serve many disciplines in mostly audiovisual media. Online screens overcome obstacles of distance, and this creates an acceleration in the online data. With instant access to the enhanced present, which includes the archives of past and future in a mix of tenses by media technologies, contemporary people perceive history and the present differently from their ancestors. These developments inevitably create changes in perception and concomitantly in the culture and the self. Thus, the past as an history continually reproduces and represents within the circulation of memory.

To indicate these changes of archiving and their corresponding impacts, this thesis summarised the enabling technologies of those new memory practices. In the first section, my larger purpose is to initiate an account of what it feels like to live in the early twenty first century within the developing digital network.

Respectively; Digital Network, Video and, Computer technologies are presented in separate rubrics to define the digital video archive and its relation to temporalities of events. After that, I proposed the remark of a claim: network interaction as a modern art form, which has historical and conceptual connections with durational and spatial art practices.

Lastly, I presented my case project in two different titles on two grounds; Event Specified Temporality, and Media Specified Temporality. Event Specified Temporality examined certain ontologies of the festivals under the light of Bakhtin. In the second part, Media Specified Temporality attention is paid both to the ways of recording, publishing and storing the audio visual data. I submitted Digital Video

Archive of J-Fest as a product of my MFA project and an exemplary product of Media specified temporality, which contains all the components I summarised in the previous sections.

As an example of a new media project, Digital Video Archive of J-Fest does not have an exact conclusion although it has a finite interface that is accessible online at any time and from everywhere. The established archive hopefully will grow in the future with upcoming festivals and collaborations.

Since archives are production spaces beside the representation of the past, also, J-Fest Video Archive will be able to produce other projects in future.

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