



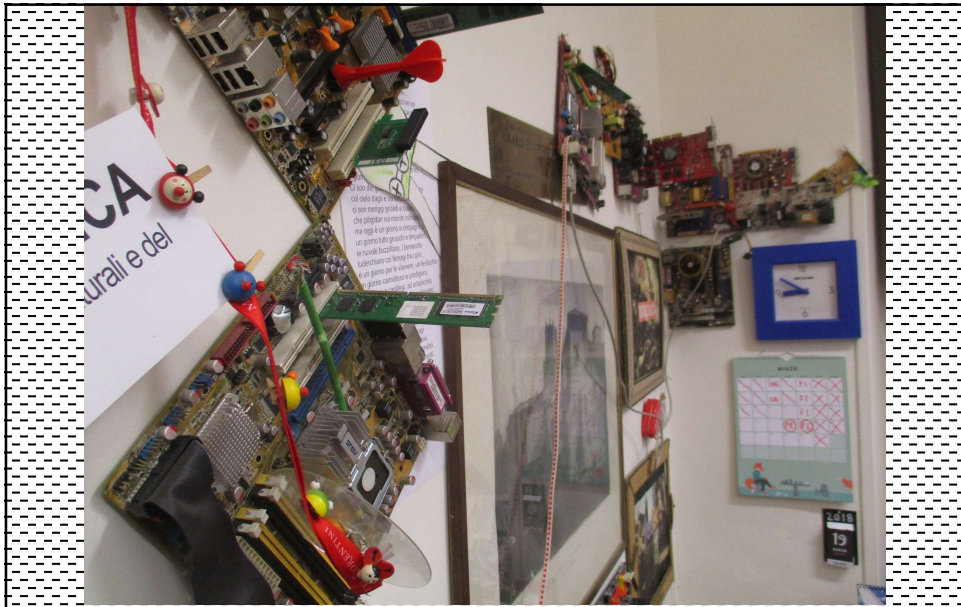
Computer based art



Computer based art ³



Computer based art ⁴



Computer based art ??



Buzzanca vs Buzzanca



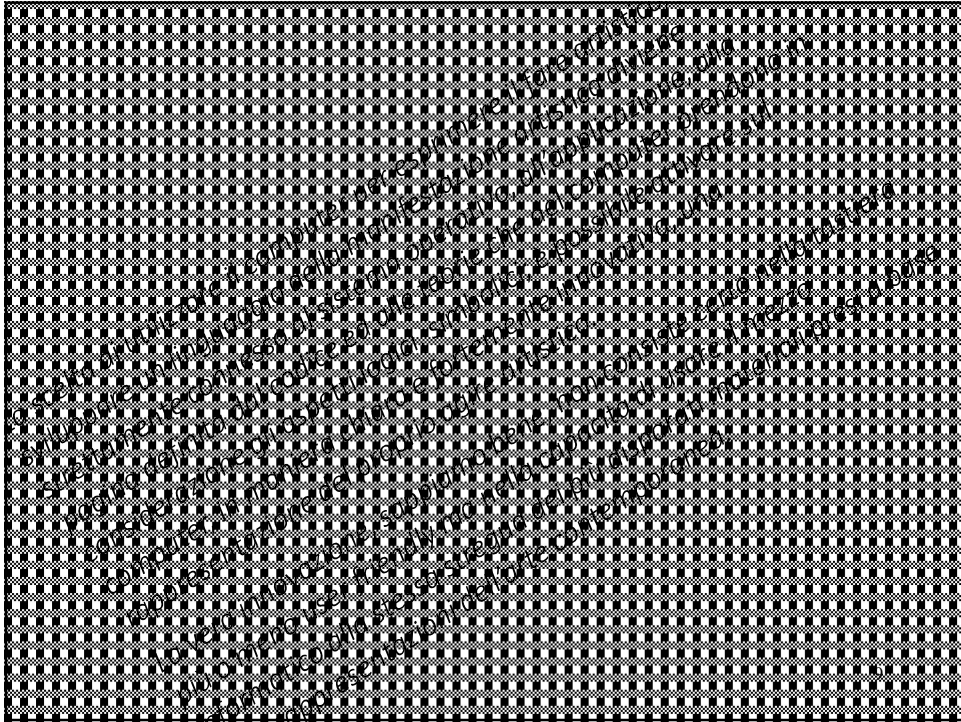
OPD RESTAURO
29 - 2017

**Computer-based art:
conservazione e
restauro**

Che pensare? Conservazione
e restauro sono possibili in
ambiti nuovi?

Che dire? Abbiamo un
esempio di riferimento e
discutiamo di quello.

Che fare? L'informatico
conservatore ed il
conservatore informatico.



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L'arte contemporanea (quale sia la data d'inizio che
le volessimo attribuire) è stata caratterizzata, lo si è
già accennato, dalla adozione di materiali di
espressione artistica i più disparati possibili.

A partire dalla seconda metà del ventesimo secolo hanno
cominciato a prendere corpo nuovi strumenti, nuovi materiali di
rappresentazione dell'azione artistica non più riservati a singoli
sperimentatori.
Abbiamo assistito ad un migrare delle arti verso strumenti di
rappresentazione estremamente critici dal punto di vista della
loro possibilità di conservazione, a tal punto da mettere
addirittura in dubbio che la stessa conservazione possa far parte
del destino dell'opera, considerata, talvolta, nei casi più estremi
e provocatori, come condannata a svanire nel momento stesso
della sua apparizione

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*La scelta di utilizzare il computer per esprimere il
fare artistico, per sviluppare un linguaggio della
manifestazione artistica diviene strettamente
connesso*

- *al sistema operativo,*
- *all'applicazione,*
- *alla pagina definita dal codice ed*
- *alle teorie che del computer prendono in
considerazione gli aspetti logici, simbolici;*

*E' possibile attivare sul computer, in maniera chiara
e fortemente innovativa, una rappresentazione del
proprio agire artistico.*

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*La vera innovazione,
sappiamo bene, non consiste
certo nella tastiera più o
meno user friendly ma nella
capacità di usare il mezzo
informatico alla stessa
stregua dei più disparati
materiali presi a base nelle
rappresentazioni dell'arte
contemporanea.*

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Leggendo l'importante contributo di Chiantore e Rava dedicato alla conservazione dell'arte contemporanea si nota che alla conservazione del digitale vengono dedicate 4 pagine per un totale 1.216 parole.

Vengono, in ogni caso, correttamente identificate le possibili modalità di intervento per garantire la conservazione di un'opera digitale:

- mantenimento dell'ambiente originario;
- emulazione;
- interpretazione;
- conversione analogica.

conservare l'arte contemporanea
 problemi, metodi, materiali
 Electa



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Una diversa soluzione sembrerebbe essere nella
capacità di emulare il software e/o la tecnologia
originaria. L'emulazione viene introdotta negli
anni sessanta da IBM, per garantire il
funzionamento di programmi sviluppati su suoi
vecchi modelli. È alla base di vari progetti di
conservazione di video-giochi storici basati su
ambienti hardware ormai rari o scomparsi, in
modo da permetterne la fruizione su computer
moderni.

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Se un'opera digitale è composta da Informazioni
elaborate da un programma per ottenere un
risultato, è comunque possibile riscrivere il
programma senza cambiare gli altri due
componenti. In questo caso viene perduto il
codice originale dell'autore, ma non la sua idea e
la forma dell'opera. L'importanza della figura
professionale necessaria per ottenere una
corretta interpretazione dell'opera è paragonabile
a quella del musicista o del direttore d'orchestra
alle prese con lo spartito.

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*La conversione analogica è ritenuta una ulteriore
possibilità di intervento. Creare una registrazione
dell'opera, dei documenti, delle immagini, del
testo di cui è costituita è l'ultima frontiera della
conservazione. Numerosi casi di net art, e termine
qui la citazione dei contenuti del contributo
analizzato, presentano componenti formali che
esulano dal contesto digitale, componenti spesso
variabili che sono necessari per definire i limiti, la
cornice di una stessa opera.*

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*Quali possono essere, allora,
le strategie per
l'archiviazione e,
principalmente, per la
conservazione delle arti
digitali e di altre pratiche
artistiche contemporanee di
natura effimera o variabile e
comunque strettamente
dipendente da un medium la
cui sopravvivenza è
abbondantemente messa in
crisi dagli stessi assunti
metodologici della tecnologia
adottata?*



Trovo in questo senso diagrammatica, esulando solo per un attimo dalle arti figurative (che includono figurazione e rappresentazione comunque iconica) la composizione musicale Helicopter String Quartet di Karlheinz Stockhausen che prevede che i quattro esecutori siano ciascuno su un differente elicottero ed eseguano sincronicamente l'esecuzione essendo tra loro collegati mediante apparecchi di registrazione e trasmissione coordinati da terra dal regista o meglio ancora dal direttore tecnologico dell'orchestra.

La composizione è stata rappresentata, ad oggi, solo tre volte (una di queste a cura dell'Auditorium di Roma nello scorso anno) a causa dell'impegno tecnologico, dei costi ma in particolare della fruibilità e documentabilità della stessa. Lo spettatore, nel caso dell'Auditorium romano vedeva ed ascoltava le esecuzioni proiettate su quattro riquadri affiancati.

Quale è l'azione artistica? Quella che si svolge su ciascuno dei quattro elicotteri. Cosa vede ed ascolta lo spettatore? Solo una trasmissione (quindi una rappresentazione monodimensionale) dell'evento stesso operata attraverso una telecamera ed un microfono posti dinanzi al musicista. L'esecuzione è affidata ad un quartetto d'archi, quindi l'emissione del suono è analogica.


Il fare artistico, in altre parole, che sia suono, che sia composizione di bytes, non postula più l'unità di luogo e di azione.

G. Buzzanca, Si restaurano i bytes ? Dal restauro virtuale al restauro del virtuale, ovvero dagli 'smanettoni' all'applicazione della critica del restauro nella conservazione del digitale, Parte seconda OPD Restauro, N°. 21 (2009), p. 188

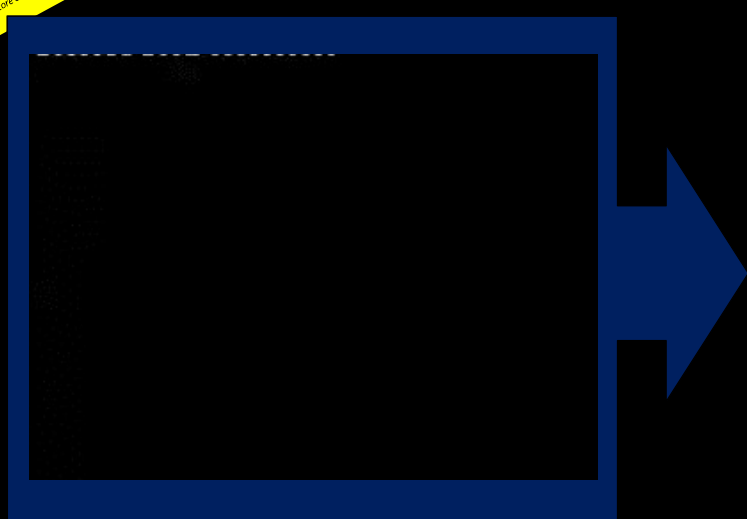
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**Il progetto Archiving the Avant Garde
Documenting and Preserving Variable Media Art:**
nato nel 2001, si pone come obiettivo la creazione
di protocolli e strategie: Il network di ricerca che
collabora al progetto è composto da istituzioni
museali e artistiche tra le quali

- Berkeley Art Museum,
- Solomon R. Guggenheim Museum,
- Pacific Film Archive (BAM/ PFA),
- Franklin Furnace Archive
- Cleveland Performance Art Festival and
Archive.

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**Il Berkeley Art Museum è stato promotore di
Conceptual and Intermedia Arts Online (CIAO), cui
partecipano**
la University of Iowa con il progetto *Alternative
Traditions in the Contemporary Arts*,
il Walker Art Center,
il Hood Museum of Art at Dartmouth College,
il Franklin Furnace,
la National Gallery of Canada ed
il Getty Research Institute.

**Il progetto è finalizzato alla costituzione di metodi
standard per la descrizione e l'accessibilità dell'arte
concettuale e multimediale.**

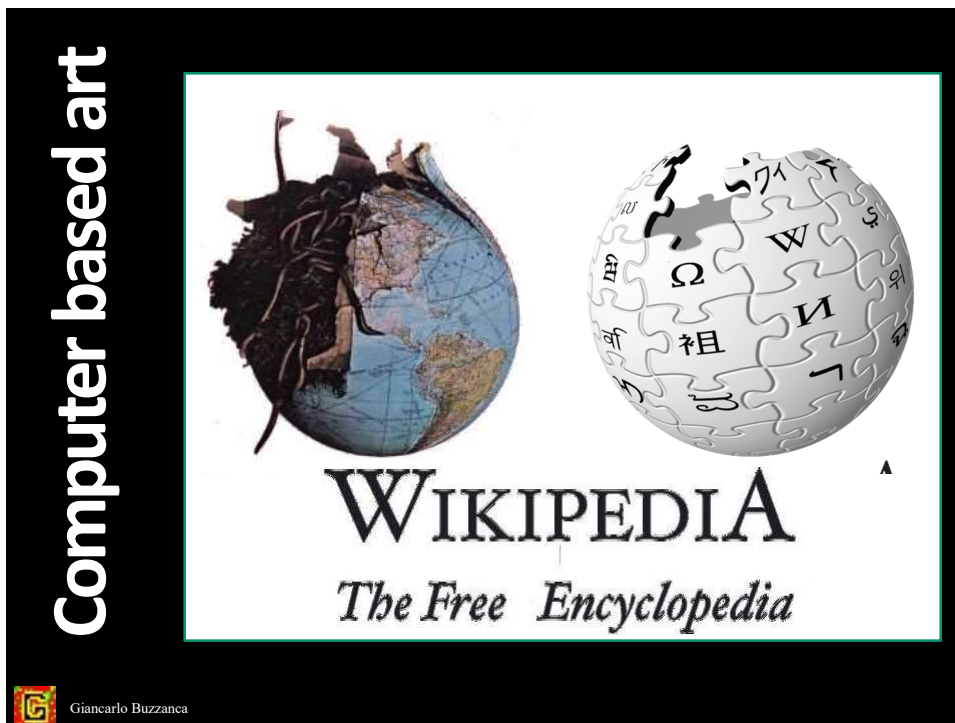
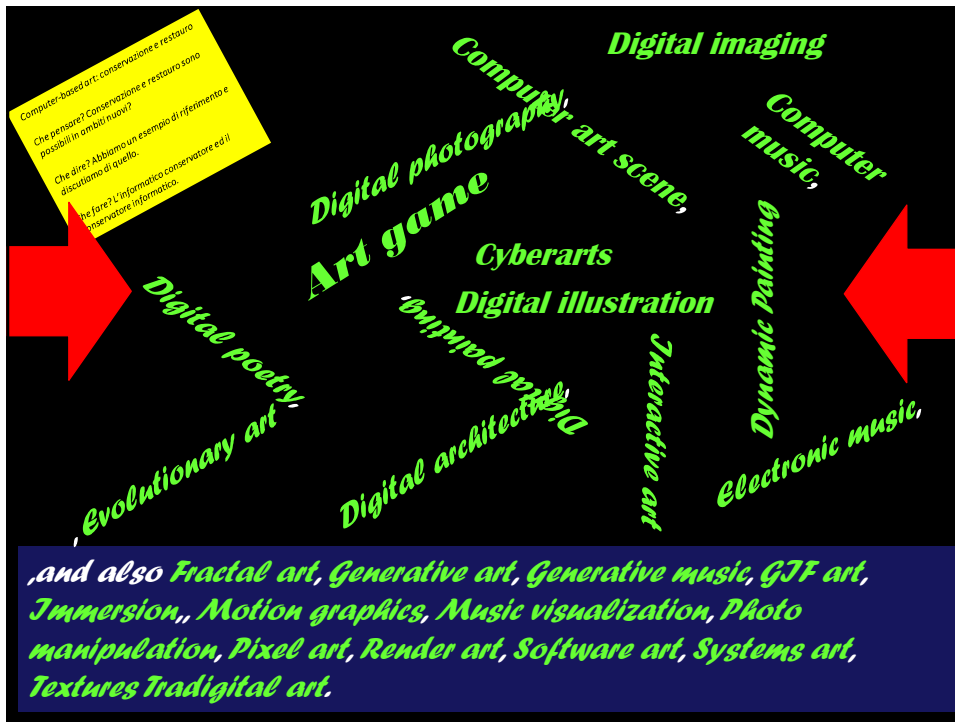
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Il Guggenheim Museum, nell'ambito del progetto Variable Media Initiative, invita gli artisti a ridefinire i propri lavori indipendentemente dai medium utilizzati, a testare le stesse opere in ambienti diversi per sperimentare nuove tecniche di migrazione.

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https://en.wikipedia.org/wiki/Digital_art

Proviamo ad utilizzare Wikipedia per un primo percorso di identificazione delle denominazioni. Una azione semplicemente catalogatrice e classificatoria. Se consultassimo, quindi, la voce **Digital Art** in Wikipedia, a proposito di voci relazionate, potremmo partire dalla *Art game* continuando poi con *Computer art scene*, *Computer music*, *Cyberarts*, *Digital illustration*, *Digital imaging*, *Digital painting*, *Digital photography*, *Digital poetry*, *Digital architecture*, *Dynamic Painting*, *Electronic music*, *Evolutionary art*, *Fractal art*, *Generative art*, *Generative music*, *GIF art*, *Immersion (virtual reality)*, *Interactive art*, *Motion graphics*, *Music visualization*, *Photo manipulation*, *Pixel art*, *Render art*, *Software art*, *Systems art*, *Textures* ed infine *Tradigital art*.



La voce "computer based art"

- Algorithm art
- Digital painting
- Digital art
- Fractal art
- Generative art
- New media art
- Software art
- Internet art
- Systems art
- Video game art / Modding
- Glitch art
- 3D_printing_art



Giancarlo Buzzanca



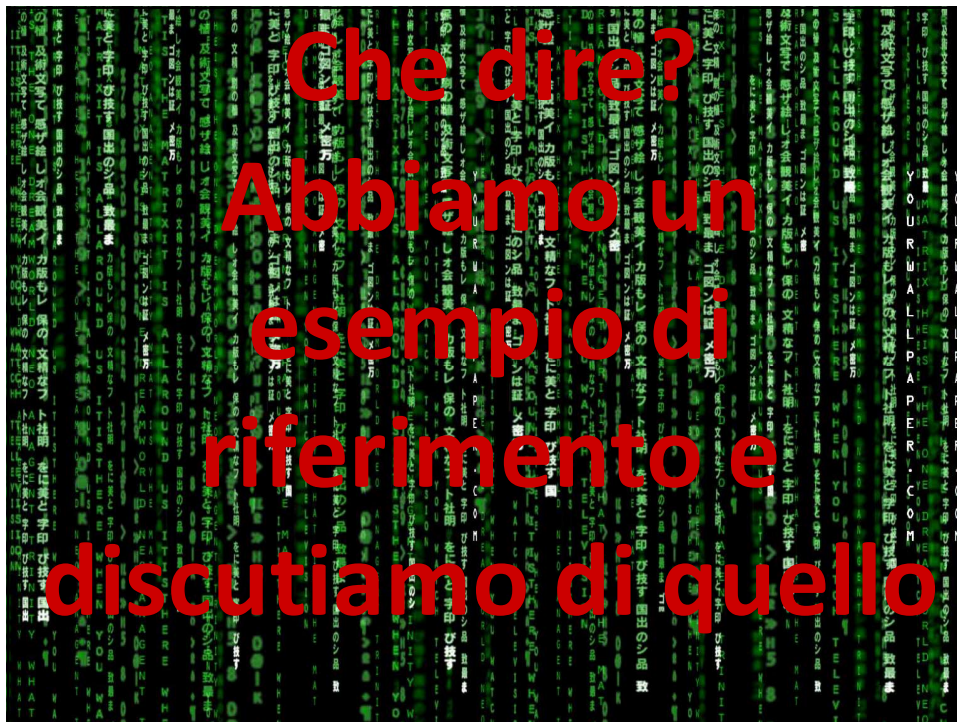
WIKIPEDIA
The Free Encyclopedia

Wikipedia italia e la
classe dei colti

WikiPedia ???
A me proprio **non** piace ??
Non sono mica un figlio dei fiori !



Giancarlo Buzzanca



- *Since most of the museum's computer-based works were acquired before we even had media conservation staff at the Guggenheim, our highest priority now is to conduct a comprehensive survey and back-up of all works, create disk images of the works that came with artist-provided hardware, and identify highrisk pieces that require immediate conservation treatment.*

C. Dover, *How the Guggenheim and NYU are conserving computer-based art*, october 26, 2016 <https://www.guggenheim.org/blogs/checklist/how-the-guggenheim-and-nyu-are-conserving-computer-based-art-part-1>




• «??»



I responsabili delle istituzioni italiane







Teena Renae Brandon;
December 12, 1972
December 31, 1993

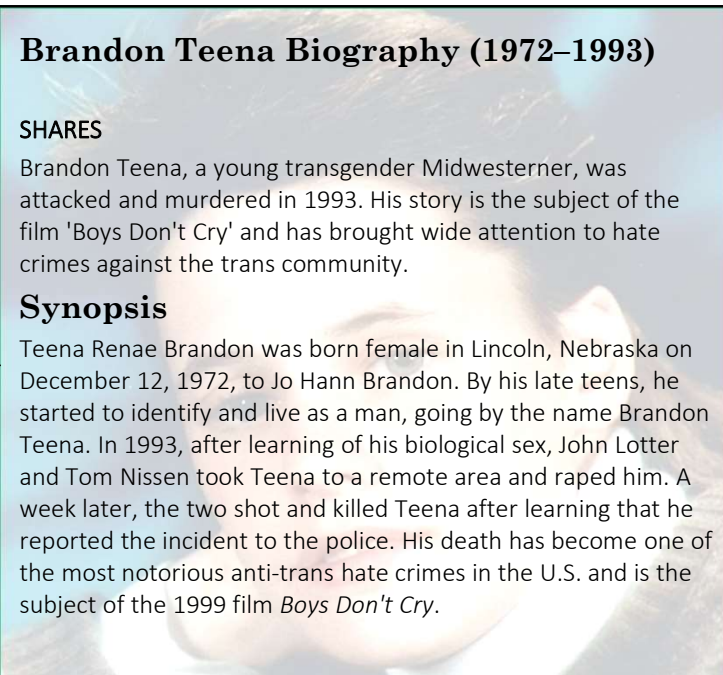



Giancarlo Buzzanca


Brandon Teena Biography (1972–1993)

SHARES
Brandon Teena, a young transgender Midwesterner, was attacked and murdered in 1993. His story is the subject of the film 'Boys Don't Cry' and has brought wide attention to hate crimes against the trans community.

Synopsis
Teena Renae Brandon was born female in Lincoln, Nebraska on December 12, 1972, to Jo Hann Brandon. By his late teens, he started to identify and live as a man, going by the name Brandon Teena. In 1993, after learning of his biological sex, John Lotter and Tom Nissen took Teena to a remote area and raped him. A week later, the two shot and killed Teena after learning that he reported the incident to the police. His death has become one of the most notorious anti-trans hate crimes in the U.S. and is the subject of the 1999 film *Boys Don't Cry*.



Brandon



Giancarlo Buzzanca

Brandon

Background and Early Life

The youngest of two children, Teena Renae Brandon was born in the heartland city of Lincoln, Nebraska, on December 12, 1972. Teena's childhood was marked by difficulty. His mother, JoAnn, was only 16 years old and recently widowed when he was born. (His father, Patrick, died in a car accident eight months before Teena was born.) JoAnn remarried for a short time but got divorced when Teena was 8 years old, and she struggled with raising two kids on a retail sales clerk's salary. In addition, both Teena and his sister were sexually molested by a male relative during childhood.

Despite these difficulties, Teena was a full of life tomboy who enjoyed sports, including basketball, football and weightlifting, and kept a boyish appearance with short hair. He and his sister attended religious private schools in Lincoln, but Teena had difficulties with the schools' strict rules. In his sophomore year, he moved away from home to live with a girlfriend, Traci Beels, and began exploring his burgeoning sexuality. But Beels was reportedly abusive, and Teena quickly landed back at his mom's house.



Giancarlo Buzzanca

Brandon

Identifying as Male

By his senior year, Teena was self-identifying as a man and dating girls, sometimes introducing himself as Billy Brinson and later as Brandon. Teena had transformed himself from a socially awkward teen into an outgoing class clown. However his mother was not supportive of this transition and she refused to accept his male identity, continuing to refer to Teena as her "daughter." Eighteen-year-old Teena lost interest in academics and attempted to join the U.S. Army, but failed to pass the written exam. Toward the end of his senior year, Teena began skipping school and receiving failing grades. He was expelled three days prior to graduation in June 1991.



Giancarlo Buzzanca

Brandon

Identifying as Male

Described as the “ideal man” who was the perfect balance of rugged cowboy and athletic jock with a Kennedy-like jawline, Teena had a handful of romances. But with a lack of support from loved ones and trepidation about his own gender and sexuality, he was also severely depressed. Following a suicide attempt, he spent a few days in the Lancaster County Crisis Center, where a psychiatrist determined that he was suffering from a gender identity crisis and personality disorder. This also truded up memories of his childhood sexual abuse.

Upon his release, Teena began attending therapy sessions but abruptly stopped. Teena never got the help he needed because he quickly began engaging in compulsive behavior, forging checks and stealing credit cards—mostly to buy gifts for his girlfriends. In 1993, faced with multiple warrants for theft and forgery, Teena left his hometown and headed to a place where nobody knew that he was biologically female.



Giancarlo Buzzanca

Brandon

Arrest and Revelation

Just before his 21st birthday, Teena arrived in Humboldt, Nebraska, where he sought a fresh start in a community where he could solely identify as a man. He quickly fell in with a new group of associates, including John Lotter and Marvin Thomas Nissen. He also began dating 19-year-old Lana Tisdel, but money was still an issue and Teena began forging checks again.

On December 19, 1993, Teena was arrested. When Tisdel showed up to pay his bail, much to her surprise, she found Brandon housed in the female section of the jail. This was Tisdel’s first awareness that Teena was transgender. Teena tried to explain to her that he was intersex (although no evidence supports this claim) and that he was interested in seeking gender reassignment surgery. Despite his attempt to identify as a man, everyone in town found out that Teena was biologically female when his arrest details were published in the local paper, along with his birth name.



Giancarlo Buzzanca

Brandon

Assault, Rape and Murder 1/2

Shortly thereafter at a Christmas Eve party, Teena was confronted by Lotter and Nissen. Lotter, who had previously dated Tisdel, was especially angered by the fact that Teena was biologically female. Lotter and Nissen forced Teena into a car, drove him to a remote area in Humboldt, physically restrained him and raped him. Afterward, they drove back to Nissen's house, threatening to kill Teena if he reported the incident. (...)

Teena arrived at the Falls City Hospital emergency room, where a rape kit was conducted, and filed a police report. Unfortunately, the victimization report turned into an interrogation when Sheriff Charles Laux blamed Teena for his assault and made inappropriate comments about his identity. (...)



Giancarlo Buzzanca

Brandon

Assault, Rape and Murder 2/2

Laux subsequently interviewed Nissen and Lotter about the assault but did not arrest them. After being questioned by the police, the two were furious that Teena had reported the incident and sought revenge. On December 31, 1993, Lotter and Nissen went to where Teena was staying.

The duo shot and killed Teena at point-blank range and then stabbed him. They also murdered the other two adults in the household, Lisa Lambert and Phillip DeVine, who at the time was dating Tisdel's sister, all in front of Lambert's 8-month-old son.

Nissen and Lotter were arrested and charged the same day. Both were found guilty of murder. Nissen received life in prison in exchange for his testimony against Lotter and Lotter received the death penalty. (In 2015, Nebraska abolished the death penalty, thus giving Lotter a life sentence.)



Giancarlo Buzzanca

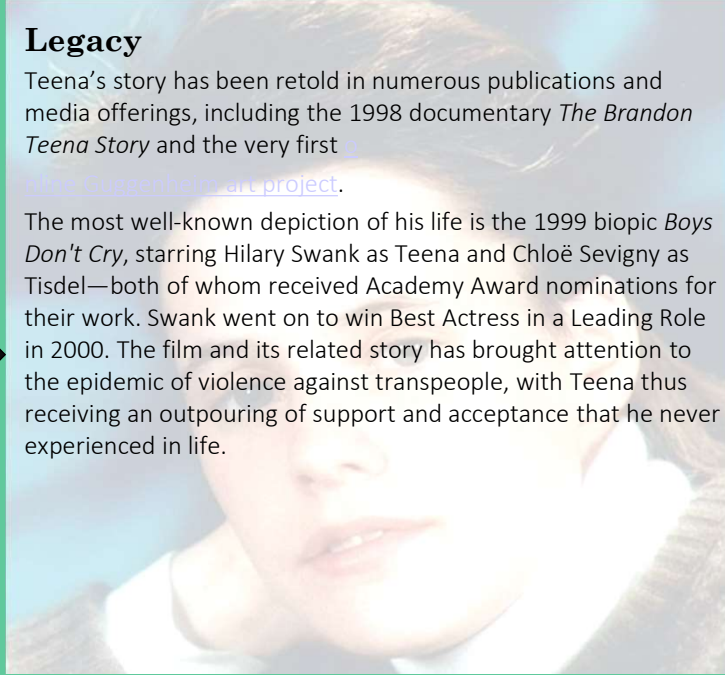
Brandon

Legacy

Teena's story has been retold in numerous publications and media offerings, including the 1998 documentary *The Brandon Teena Story* and the very first

[Glenn Guggenheim art project](#).

The most well-known depiction of his life is the 1999 biopic *Boys Don't Cry*, starring Hilary Swank as Teena and Chloë Sevigny as Tisdell—both of whom received Academy Award nominations for their work. Swank went on to win Best Actress in a Leading Role in 2000. The film and its related story has brought attention to the epidemic of violence against transpeople, with Teena thus receiving an outpouring of support and acceptance that he never experienced in life.



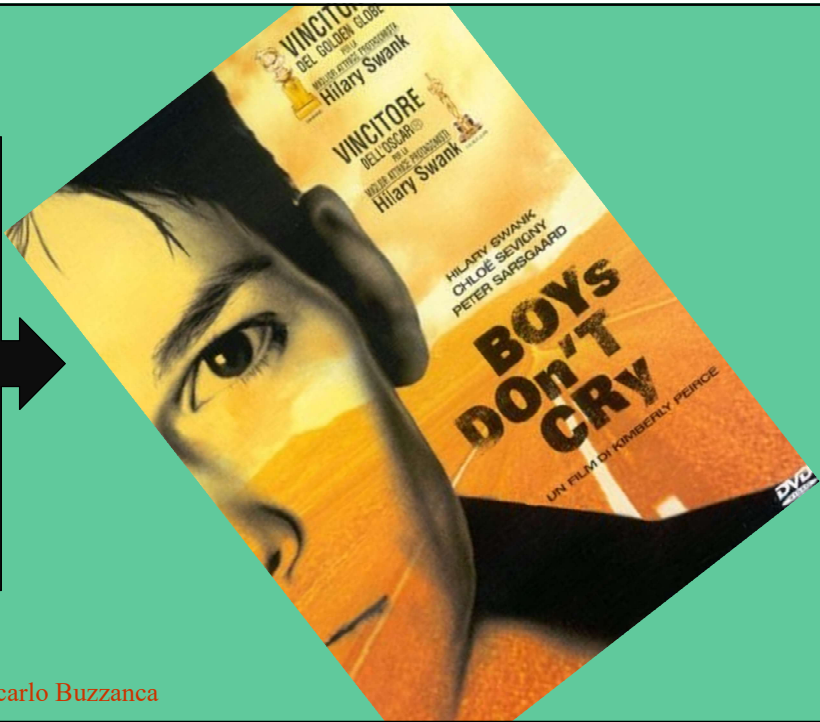
Giancarlo Buzzanca

Brandon



Giancarlo Buzzanca

Brandon



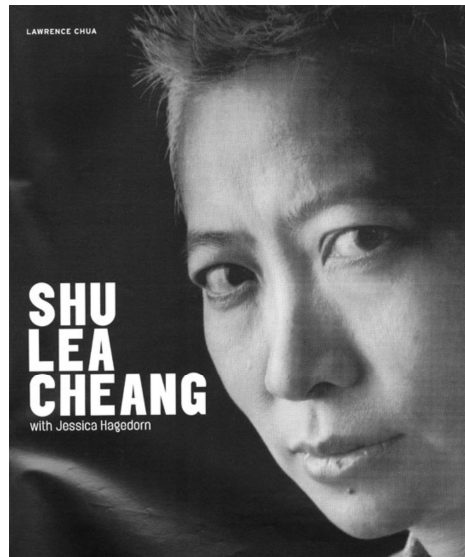
Giancarlo Buzzanca



Shu Lea Cheang

Born in Taiwan in 1954, Shu Lea Cheang has lived and worked in the United States as well as Japan, Holland, the United Kingdom, and France.

Her practice combines artistic concerns with hot-button social issues, defined by her peripatetic and information-era existence.



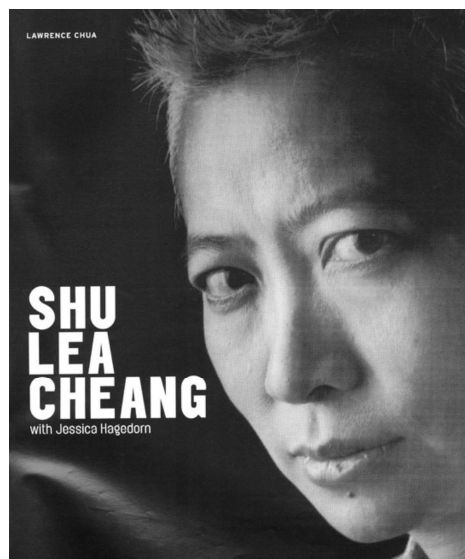
Giancarlo Buzzanca

Shu Lea Cheang

She has been a member of the alternative media collective Paper Tiger Television since 1982 and produced public-access programs for the group addressing racism in the media.

In 2001 she cofounded Kingdom of Piracy, an online work space that promotes the free sharing of digital content and ideas as an art form; this project and others are borne of her political and community-driven goals.

As an artist, she has worked in a variety of mediums—film, video, installation, web spaces—her output as varied as cyberspace itself. (...)



Giancarlo Buzzanca



(1998 – 1999)

Roadtrip interface: Jordy Jones, Susan Stryker, Cherise Fong

Mooplay interface: Francesca da Rimini, Pat Cadigan, Lawrence Chua,

System Programming: Linda Tauscher

Panoptican interface: Beth Stryker, Auriea Harvey

Theatrum Anatomicum interface: Mieke Gerritzen, Janine Huizenga, Roos Eisma, Bram Boskamp

Theatrum Anatomicum Installation: Atelier Van Lieshout

Mardi Gras artist upload: Anna Munster & Michele Barker, Fiona McGregor, Sarah Waterson



Giancarlo Buzzanca



Shu Lea Cheang / Brandon

BRANDON derives its title from Brandon/Teena Brandon of Nebraska, USA, a gender-crossing individual who was raped and murdered in 1993 after his female anatomy was revealed.

Cheang's project deploys Brandon into cyberspace through multi-layered narratives and images whose trajectory leads to issues of crime and punishment in the cross-section between real and virtual space.

Conceived as a multi-artist / multi-author / multi-institutional collaboration, BRANDON will unfold over the course of the coming year, with 4 interface developed (1996-1997) for artists' participation and public intervention:

- [bigdoll interface](#)
- [roadtrip interface](#)
- [plooplay interface](#)



Giancarlo Buzzanca



Brandon

Between 1998 and 1999, multiple artists and programmers uploaded new content and interfaces to the website, and several “simulcast” live events took place at the **Guggenheim Museum SoHo** and the De Waag Society for Old and New Media in Amsterdam. During these events, audiences engaged in discussions about gender and racial identity via *Brandon’s* online chat, a virtual court, and webcasts. By the end of the project, *Brandon* had become a complex website with five interfaces: “bigdoll”, “roadtrip”, “panopticon,” “mooplay,” and “theatrum anatomicum”. Overall, the site encompassed 82 pages and popup windows, and featured a wealth of historic and current personae, stories, court cases, and avatars surrounding LGBTQ+ discourse, as well as chat logs and other traces of *Brandon’s* live events between 1998 and 1999.



Giancarlo Buzzanca

Shu Lea Cheang

TITLE: **Brandon**

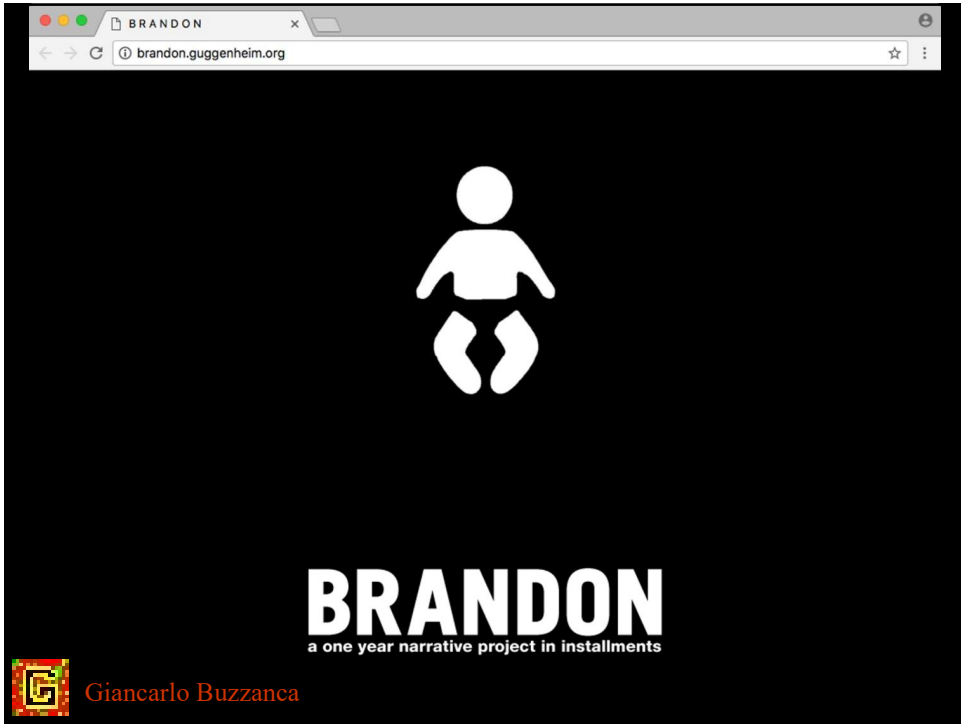
DATE: 1998–99

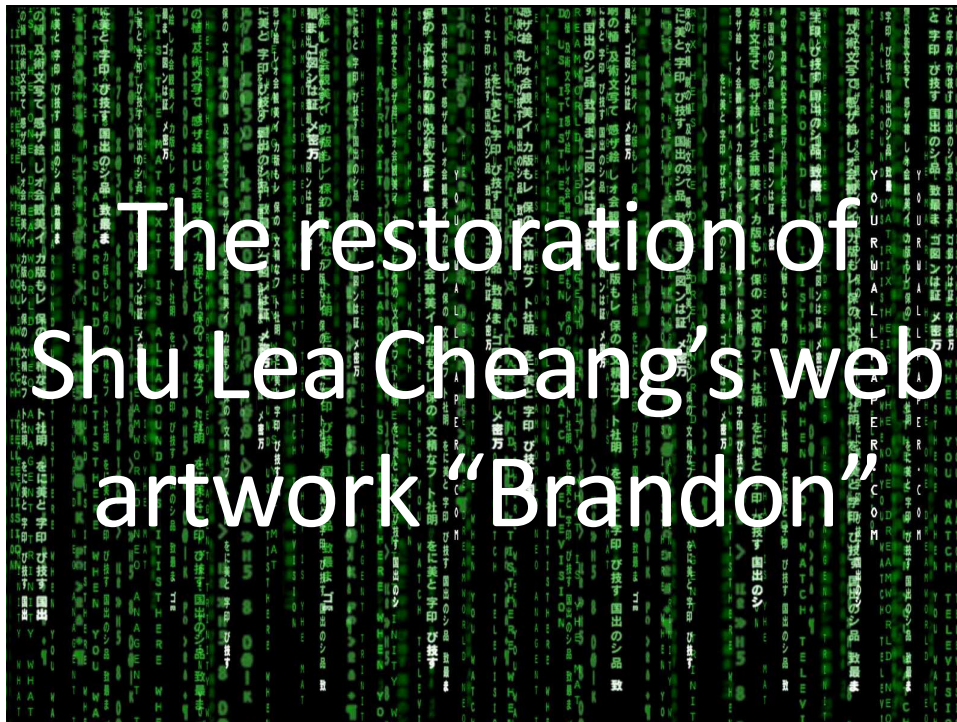
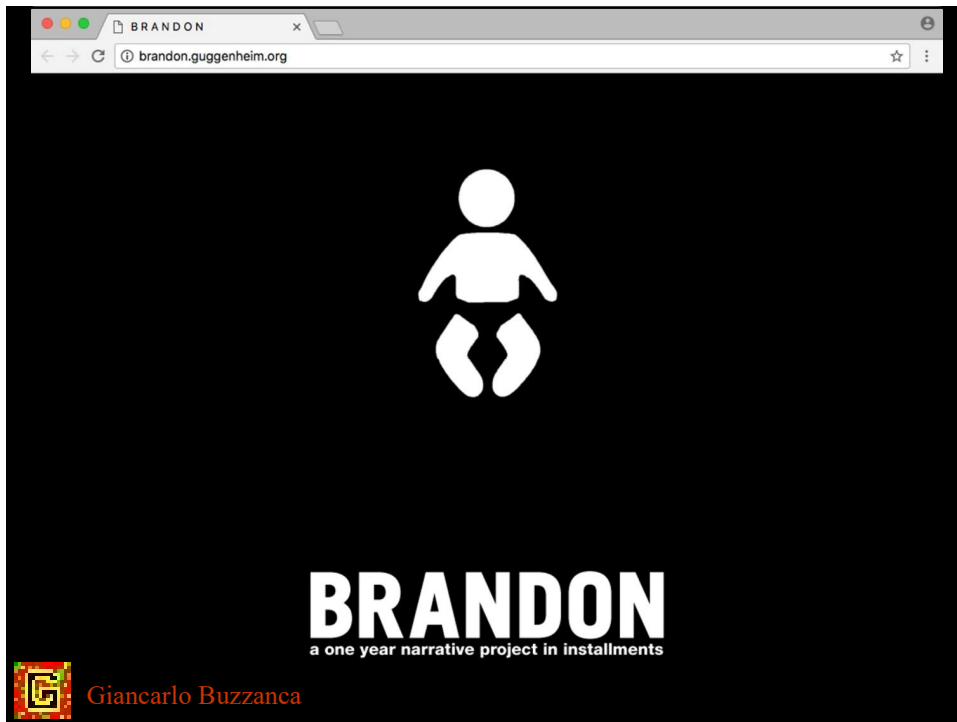
MEDIUM: Interactive networked code (html, Java, Javascript and server database)

DIMENSIONS: dimensions vary with installation

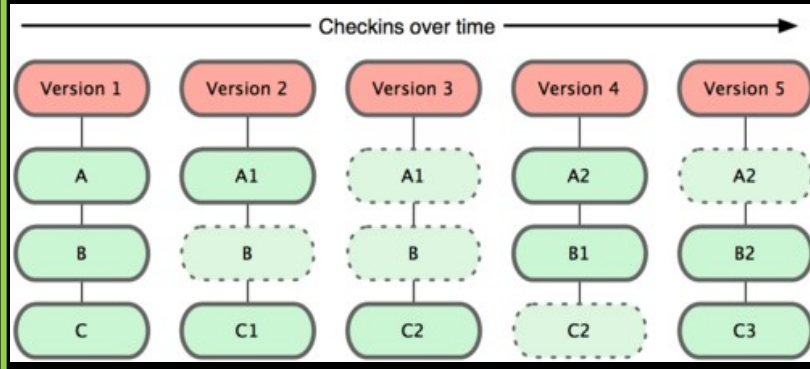


Giancarlo Buzzanca





Additionally, **Git version control software** was implemented to track every addition to the codebase. Git stamps every code change with a specific time, author, and description and allows for side-by-side comparisons of old and new code.



Giancarlo Buzzanca

Il riferimento al Git version control software risulta centrale. Git è un version control software, un sistema di controllo versione (il controllo può essere sia distribuito sia decentralizzato) che permette di tenere traccia delle modifiche e delle versioni apportate al codice sorgente del software, senza la necessità di dover utilizzare un server centrale. Con questo sistema gli sviluppatori possono collaborare individualmente e parallelamente, registrare le proprie modifiche (commit) ed in seguito condividerle con altri o unire (merge) a quelle di altri.



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La capacità di costituire un sistema dinamico di registrazione attraverso il quale è possibile una cronistoria completa ed una documentazione in linea con quanto richiesto ad un qualsiasi conservatore che operi su altri materiali, consente e permette diverse modalità di collaborazione e controllo delle operazioni eseguite.



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*La progettazione e lo sviluppo del software si debbono, nel 2005, a **Linus Benedict Torvalds** programmatore, informatico e blogger finlandese, conosciuto soprattutto per essere stato il padre del sistema operativo Linux. Interessante sottolineare che lo sviluppo della ricerca promossa dal gruppo di lavoro si è orientata verso il software libero e quindi condivisibile e collettivamente accrescibile.*



Giancarlo Buzzanca



Giancarlo Buzzanca

BRANDON University
The University of the West

Why Brandon?
Brandon University is a leading university in the West. We offer a wide range of programs and services to our students. Our faculty is made up of some of the best minds in the field. Our campus is beautiful and our location is ideal. We are committed to providing a high-quality education to all of our students.

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Giancarlo Buzzanca

BRANDON

a one year narrative project in installments

BRANDON derives its title from Brandon/Teena Brandon of Nebraska, USA, a gender-crossing individual who was raped and murdered in 1993 after his female anatomy was revealed. Cheang's project deploys Brandon into cyberspace through multi-layered narratives and images whose trajectory leads to issues of crime and punishment in the cross-section between real and virtual space. Conceived as a multi-artist / multi-author / multi-institutional collaboration, BRANDON will unfold over the course of the coming year, with 4 interface developed (1996-1997) for artists' participation and public intervention:

[bigdoll interface](#)
[roadtrip interface](#)
[moooplay interface](#)
[panopticon interface](#)

During 1998-1999, guest curators will be invited to select other artists and writers to contribute additional uploads for each of these interfaces. BRANDON is launched with a netlink between Amsterdam's Theatrum Anatomicum and The Guggenheim Museum in Soho on [June 30, 1998](#). Two netlinked forums, [Theatrum Anatomicum interface](#), are developed with DeWaaq, Society for Old and New Media, Amsterdam.

The Brandon site is shown at regularly scheduled hours on [Guggenheim Soho's videowall](#).

for information: Scott L. Gutterman, Director of Public Affairs.
sgutterman@guggenheim.org



Giancarlo

ever-processing with multi-author upload

concept/direction

Shu Lea Cheang

BRANDON is curated by Matthew Drutt
Associate Curator for Research, [Guggenheim Museum](#),
produced in association with
[Society for Old and New Media](#)
Caroline Nevejan and Suzanne Oxenaar / curators;
[Institute on the Arts and Civic Dialogue](#)
Anna Deaver Smith and Andrea Taylor / directors
[Banff Center for the Arts](#)
Sara Diamond / director of media arts

BRANDON is part of a broader program in the media arts being led by John G. Hanhardt, Senior Curator of Film and Media Arts at the Guggenheim Museum.

Funding for BRANDON has been made possible by grants from The Bohem Foundation, a Moving Image Installation and Interactive Media Fellowship from The Rockefeller Foundation, a Computer Arts Fellowship from the New York Foundation for the Arts, and in Holland, grants from The Mondriaan Foundation and the Ministry for Cultural Affairs. This project is supported, in part, with public funds from the New York City Department of Cultural Affairs Cultural Challenge Program. The project is being hosted by USWeb Los Angeles. Artist in residency provided by Woo Art International (New York) and Amsterdams Fonds voor de Kunst.



Giancarlo Buzzanca

BRANDON

2016 - 2017 restoration

Restoration Concept and Supervision:

Joanna Phillips, Senior Conservator of Time-based Media, [Solomon R. Guggenheim Museum](#) and Prof. Deena Engel, [Department of Computer Science, Courant Institute of Mathematical Sciences, New York University](#)

Source Code Analysis and Restoration Prototyping:

Emma Dickson (class of 2017) and Jillian Zhong (class of 2016), students in the Department of Computer Science, Courant Institute of Mathematical Sciences, New York University

Execution of the 2016-2017 Restoration:

Emma Dickson (class of 2017), student in the Department of Computer Science, Courant Institute of Mathematical Sciences, New York University, supported by Jonathan Farbowitz, Fellow for the Conservation of Computer-based Art, Solomon R. Guggenheim Museum

Support:

The Guggenheim's initiative to Conserve Computer-based Art (CCBA) is supported by the Carl & Marilyn Thoma Art Foundation, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, Christie's, and Josh Elkes.



Giancarlo Buzzanca collections@guggenheim.org

Inquiries:

collections@guggenheim.org

Why was BRANDON restored in 2016-2017?

BRANDON was programmed between 1997 and 1999 and used then-current web technologies such as Java applets, CGI scripts (written in Perl), JavaScript, HTML, and PHP. Almost two decades later, some of these technologies are no longer supported by contemporary browsers, and parts of BRANDON had become corrupted or inaccessible. Before the restoration, BRANDON's many Java applets that animate text and images were not displaying properly; font types, sizes and colors were not interpreted correctly; links were broken; the Mooplay interface was inoperable and the virtual court records were not accessible through the Theatrum Anatomicum interface.

Summary of the 2016-2017 restoration:

The goal of the restoration was to reinstate BRANDON's intended online experience and interactivity as a living artwork, while preserving all functional behaviors and aesthetic properties of the work as defined by the original source code. No original code was removed, only commented out so that it is no longer executed. Every addition to the code was documented through source code annotation, version control and treatment reporting. BRANDON's Java applets were replaced with JavaScript functions and animated GIFs. Deprecated HTML tags that previously specified BRANDON's styling of text and pages were replaced with CSS styling, and HTML framesets were replaced with tables and iframes. Static user data sets were extracted from a MySQL database and integrated into the code.

How to experience BRANDON best:

BRANDON makes extensive use of popup windows. To experience BRANDON as it was originally intended, users should disable popup blocking in their web browsers. BRANDON was designed to be viewed on desktop or laptop computers and was not designed for tablets, mobile phones or other touchscreen devices.



Giancarlo Buzzanca

As a basis for Brandon's restoration, CCBA research partner Professor **Deena Engel** and her computer science students **Emma Dickson** and **Jillian Zhong** analyzed *Brandon's* source code for two semesters.

The artwork's technical composition proved to be exceptionally complex: The original website contains approximately **65,000 lines of code** and over **4,500 files**, which include a hidden archive of research materials.

The web technologies used in *Brandon* include **HTML, Java applets, JavaScript**, several programming languages that run on the web server, a **MySQL database**, and various media formats.

In a manner typical for its era, *Brandon's* code had been written "**by hand**," rather than using automation as is often done today to generate and consistently style web pages.



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The research team behind Brandon's restoration, from left to right:



- **Professor Deena Engel** (Department of Computer Science, NYU);
- the Guggenheim's CCBA Fellow **Jonathan Farbowitz**;
- artist **Shu Lea Cheang** (on screen);
- NYU computer science student **Emma Dickson** (class of 2017);
- Guggenheim's CCBA initiator and Senior Conservator of Time-Based Media, **Joanna Phillips**.

Photo: Kristopher McKay



Giancarlo Buzzanca



Giancarlo Buzzanca

Joanna Phillips è Senior Conservator nell'ambito del Time-Based Media Project. Non è una informatica bensì esperta nell'arte contemporanea:

Prior to her Guggenheim appointment, Phillips specialized in the conservation of contemporary art at the Swiss Institute for Art Research in Zurich and explored the challenges of media art conservation as a researcher in the Swiss project AktiveArchive. Phillips holds an MA in paintings conservation from the Hochschule für Bildende Künste, Dresden.

Deena Engel attiva presso il Department of Computer Science, New York University così definisce i propri campi di interesse:

Conservation of digital-born and software-based art. Digital Humanities: Inter-disciplinary studies in working with digital and computational art history; working with texts, textual analysis and literary studies; cataloging of artifacts, works of art and the current innovations in this field



Giancarlo Buzzanca

(2016 – 2017):

Restoration Concept and Supervision

- Joanna Phillips (Solomon R. Guggenheim Museum),
- Prof. Deena Engel (Courant Institute of Mathematical Sciences, NYU)

Source Code Analysis and Restoration Prototyping

- Emma Dickson (class of 2017)
- Jillian Zhong (class of 2016),

students in the Department of Computer Science (Courant Institute of Mathematical Sciences, NYU)

Execution of the 2016-2017 Restoration:

- Emma Dickson (class of 2017), student in the Department of Computer Science (Courant Institute of Mathematical Sciences, NYU), supported by Jonathan Farbowitz (Fellow for the Conservation of Computer-based Art, Solomon R. Guggenheim Museum)



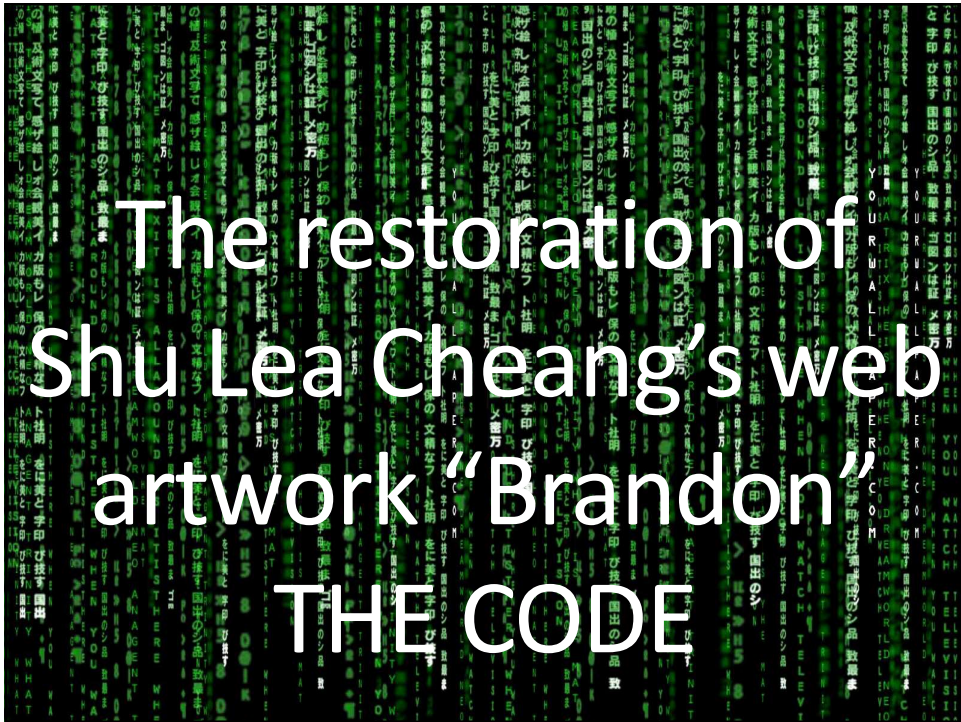
Giancarlo Buzzanca



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```
6/12/2017 11:00:00 AM http://www.morf.com/INDEX.html
1 <!DOCTYPE HTML>
2 <!-- DOCUMENTATION
3 AUTHOR: Emma Dickson
4 DATE: 2/13/17
5 PROJECT: BRANDON, Java applet/html migration
6 PURPOSE: Replacing deprecated html tags css has been added to emulate the
7 original look and feel of the piece.
8 REVISION HISTORY:
9 2/13/17: Replacing deprecated html tags css has been added to emulate the
10 original look and feel of the piece.
11 NOTE: Any comments not inside of ORIGINAL or NEW CODE START blocks were not
12 made at the time noted above.
13 NOTE: Doctype added to normalize css, tr height sizes based on original
14 relationship between table rows as measured on the Chrome browser.
15
16 <html>
17 <head>
18 <!-- NEW CODE START -->
19 <style>
20 body{
21 background-color: #000000;
22 overflow: hidden;
23 }
24 a{
25 color:black;
26 }
27 a:active{
28 color:black;
29 }
30 a:visited{
31 color:black;
32 }
33 table{
34 padding:0;
35 width:100%;
36 height:95%;
37 margin: 0px auto;
```

```

38 width:100%;
39 height:95%;
40 margin: 0px auto;
41 position: absolute;
42 }
43 }
44 </style>
45 <!-- NEW CODE END -->
46 <title>B R A N D O N</title></head>
47
48 <!-- ORIGINAL CODE <BODY BGCOLOR="#000000" LINK="black" VLINK="black" ALINK="black" >
49 <table width=100% height=95% -->
50 <!-- NEW CODE START -->
51 <body>
52 <table>
53 <!-- NEW CODE END -->
54 <tr style="height:58%">
55 <!-- ORIGINAL CODE <td align=center -->
56 <!--NEW CODE START --> <td style="text-align:center"> <!-- NEW CODE END -->
57 <a href="bigdoll"></a></td></tr>
58
59 <tr style="height:42%">
60 <!-- ORIGINAL CODE <td align=center -->
61 <!--NEW CODE START --> <td style="text-align:center"> <!-- NEW CODE END -->
62 <a href="credits"></A>
63 </td>
64 </tr>
65 </table>
66 </table>
67
68 </body>
69 </html>
70
view-source:http://brandon.guggenheim.org/Index.html 1/1
```

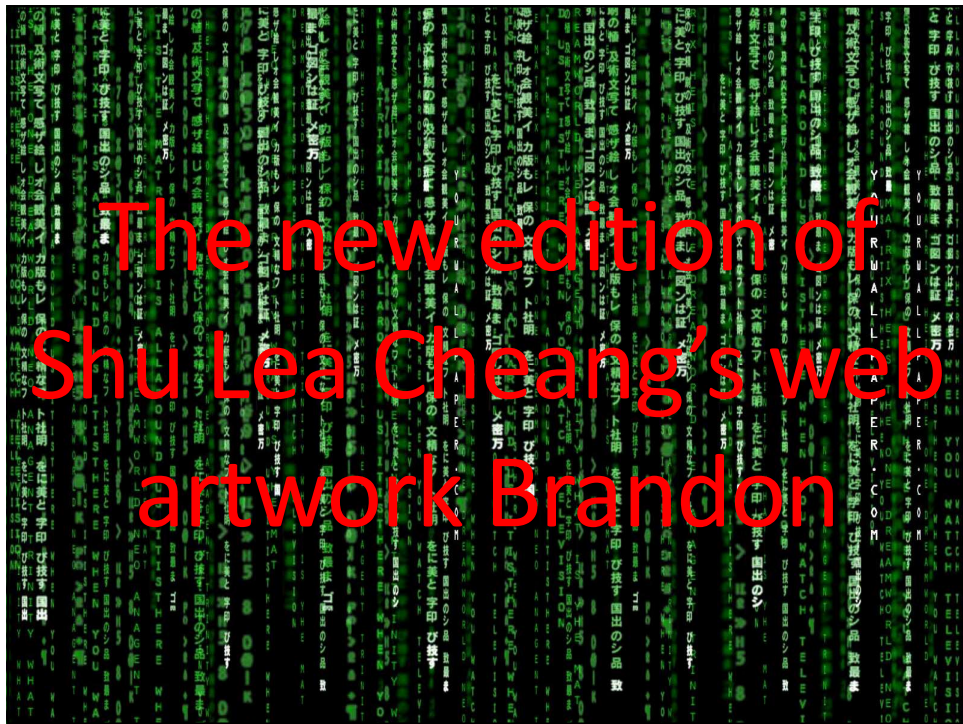
```
view-source:brandon.guggenheim.org/roadtrip/road.html
App LogoSapienza MIBACT e governo Opificio Giancarlo Privata Strumenti DG-BeAP Costruzione web

<!--DOCUMENTATION
AUTHOR: Emma Dickson
DATE: 2/12/17
PROJECT: BRANDON, Java applet/html migration
PURPOSE: Replacing deprecated html tags css has been added to emulate the
original look and feel of the piece.
REVISION HISTORY:
2/12/17: Replacing deprecated html tags css has been added to emulate the
original look and feel of the piece.
NOTE: Any comments not inside of ORIGINAL or NEW CODE START blocks were not
made at the time noted above.
4/7/17: Shu Lea Cheung requested the removal of this black window per the email to Joanna Phillips and Jonathan Farbowitz on April 6, 2017.
-->
<!-- ORIGINAL CODE
<!DOCTYPE HTML PUBLIC "-//IETF//DTD HTML 3.0//EN">
-->
<HTML>
<!-- NEW CODE START -->
<!-- Changed at artists request. 3/27/17 to eliminate second yellow
line adjacent to first-->
<style>
body{
background-repeat:repeat-y;
}
</style>
<!-- NEW CODE END -->
<HEAD>
<TITLE>BRANDON roadtrip</TITLE>
<script language="javascript">
<!-- Begin to hide script contents from old browsers.
randomMinOpen = false,
randomURL = "../images/random/current/random"
function randomize() {
// Only have one random window open at a time
if (randomMinOpen == false) {
// Generate a random number between 1 and 5 (the no. of random pages)
randomNum = Math.ceil(Math.random() * 5);
newURL = randomURL + randomNum + ".html"
/*ORIGINAL CODE
randomMinWindow.open(newURL, "Random"
-->
```

```
view-sour...
App LogoSapienza MIBACT e governo Opificio Giancarlo Privata Altri Preferiti

<!--DOCUMENTATIONAUTHOR: Emma DicksonDATE: 3/30/17PROJECT: BRANDON, Java applet migrationPURPOSE: Replacing Frame
tags with iframe, and Frameset tags with tables css has been added to emulate the original look and feel of
the piece.REVISION HISTORY: 3/30/17: Transition from frame and frameset tags to iframe and tables with css
additions.--><HTML><HEAD><!-- NEW CODE START --><style> body{ background-color: black; color: yellow;
font-size: 14pt; font-family: Palatino, "Palatino Linotype", "Palatino LT STD", "Book Antiqua", Georgia, serif;
} a{ color: yellow; } a:visited{ color: #000000; } a:active{ color: #000000; }</style><script>*/ Resize
function, exists solely to ensure browser renders window correct height */ //Safari opens up with an inappropriate
height, this adjusts that var isSafari = /(?!(chrome|android).)*safari/i.test(navigator.userAgent); if
(isSafari == true){ window.resizeTo(600, 122) }</script><!-- NEW CODE END --
--><TITLE>fiona</TITLE></HEAD><body><!-- ORIGINAL CODE <BODY BGCOLOR=black TEXT=yellow LINK=yellow VLINK=#000000"
ALINK=#000000" --><!-- ORIGINAL CODE <font face='palatino'><font size=4 --><pre> i picked him up the
summer before, cruising across the states in my blue hired ford. he was the hitcher, i was the driver, a chick with
a dick from sydney, pushing thirty-two, thought i was pretty cool. i had holiday money, a free heart,
springsteen's nebraska playing on the car stereo,i had it all. i gunned it down the highway across the border and
there i saw him, thumb stuck out. i stopped to stretch my legs and smoke a cigarette before the horizon.
washed out blue skyand the crops bleaching for harvest, i knew i was far from home but still it moved in my blood.i
was hungry for reminders, anything'd do, god knows this far into hicksville i had quercold turkey. i needed some
affirmation, craved my reflection. hey, i'm human. brandon got in, shy, diffident. the talk turned to girls
and he told me his dreams of findingthe right one. he was a romantic. he wanted marriage, i just wanted sex. but
brandon wasn't interested in my stories of sydney filth, i sensed his discomfort. you got beaches there,haven't you?
i've seen pictures - beautiful surf beaches. and no matter how hard i tried, i couldn't stop wanting to reach
over and put my handbetween his legs; i knew what was there and i wanted a piece of it. i imagined us getting out
the next truck stop, going into the toilets, me already hard, brandon kneeling to unbutton myjeans, take me in his
mouth. i dropped him off and drove on. cute but so cautious, i forgot him almost immediately. later,
i read about it, see photographs, i see the film. i learn how they undressed him toher and bashed her and raped her,
taking their turn. he deserved it because he was a she,impastor, pervert, how after brandon reported them they
denied it, following him later toa farmhouse hideaway, shooting him dead along with two others, leaving a baby
crying beside hermother's corpse. brandon returns, we are all haunted. the indistinctness of his voice,
embodying his pauseswords chosen by others. saying all i ever wanted was to be a boy. i just wanted to be normal,
finda woman and love her, live my life. you took my dignity you took my life, now you're doing it all over again,
sacrificing me for your cause. i don't know shit about politics and sex ain't that important.i just wanted to be a
man, fall in love with a girl the way a man does. i wasn't trying to start a revolution. i didn't ask to be
sacrificed, his voice rising now.is this all my life was worth, to be used as a character in a tragedy of someone
else's making?if this is my punishment, what was my crime? if i'm such a hero, where's my reward? and his gazeis
burning me branding me forever, i'm screaming in agony as i cut my cock off and watch the bloodleaving my body. my
life flowing to oblivion, the mutilation, the sacrifice, blood loss unceasing. i can't stop it, can't stand, i just
can't stop it.Fiona McGregor for <a href="../roadtrip/road.html"> BRANDON roadtrips/</a></pre></BODY></HTML>
```

```
1 <!-- DOCUMENTATION
2 AUTHOR: Emma Dickson
3 DATE: 2/13/17
4 PROJECT: BRANDON, Java applet migration
5 PURPOSE: Fix resize in safari
6 REVISION HISTORY:
7 2/13/17: Fix resize in safari
8 -->
9
10 <html>
11 <head>
12
13 <!-- NEW CODE START -->
14 <script>
15 /* Resize function, exists solely to ensure browser renders window correct height */
16 //Safari opens up with an innappropriate height, this adjusts that
17 var isSafari = /%((?!chrome|android.)*)safari/i.test(navigator.userAgent);
18 if (isSafari == true){
19     window.resizeTo(576, 502)
20 }
21 </script>
22
23 <!-- NEW CODE END -->
24
25 <title>BARBIN</title>
26
27 <frameset rows="145,275,60" border=1 bordercolor=red>
28
29 <frameset cols="289,287">
30 <frame src="frame1/f1-1.html" marginwidth=0 marginheight=0 scrolling=no resize=no>
31 <frame src="frame2/f2-1.html" marginwidth=0 marginheight=0 scrolling=no resize=no>
32 </frameset>
33
34 <frameset cols="110,322,144">
35 <frameset rows="130,145">
36 <frame src="frame3/f3-1.html" marginwidth=0 marginheight=0 scrolling=no resize=no>
37 <frame src="frame4/f4-1.html" marginwidth=0 marginheight=0 scrolling=no resize=no>
38 </frameset>
39
40 <frame src="frame5/f5-1.html" marginwidth=0 marginheight=0 scrolling=no resize=no>
41 <frameset rows="140,135">
42 <frame src="frame6/f6-1.html" marginwidth=0 marginheight=0 scrolling=no resize=no>
43 <frame src="frame7/f7-1.html" marginwidth=0 marginheight=0 scrolling=no resize=no>
44 </frameset>
45
46 </frameset>
47 <frame src="frame8/f8-1.html" marginwidth=0 marginheight=0 scrolling=no resize=no>
48 </frameset>
49
```





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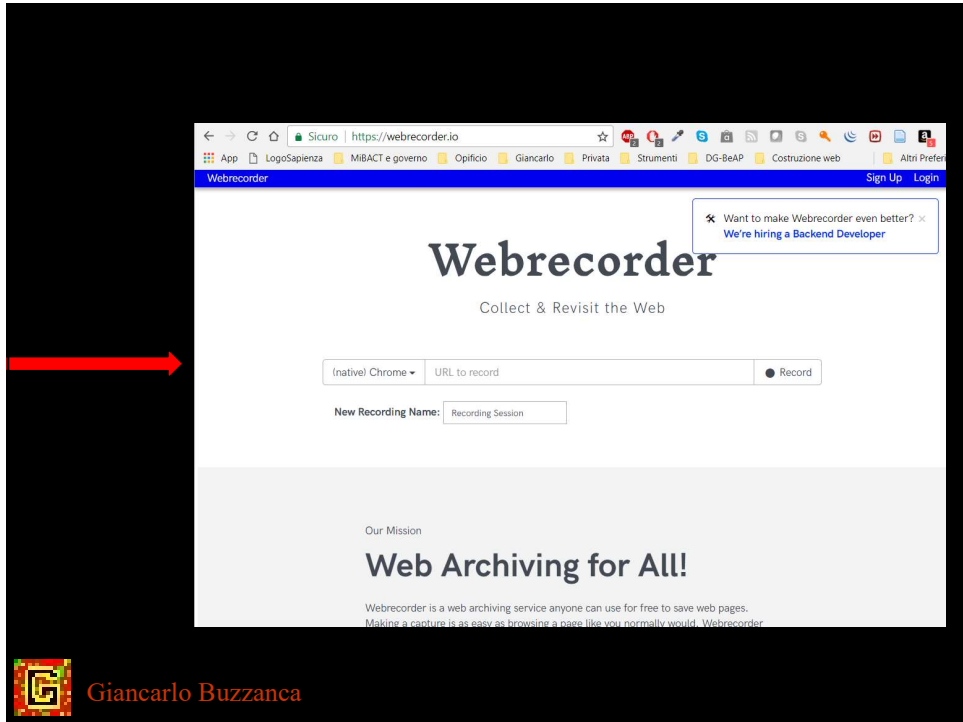
Several steps were taken to **preserve the pre-restoration version** of *Brandon*, including

- saving copies of the file directory,
- taking a digital snapshot of the web server,
- creating a web archive using **Webrecorder**.


The server snapshot provides evidence of the environment that *Brandon* ran in as well as the site's software dependencies, while the web archive provides an interactive record of the site's functionality *before* restoration.

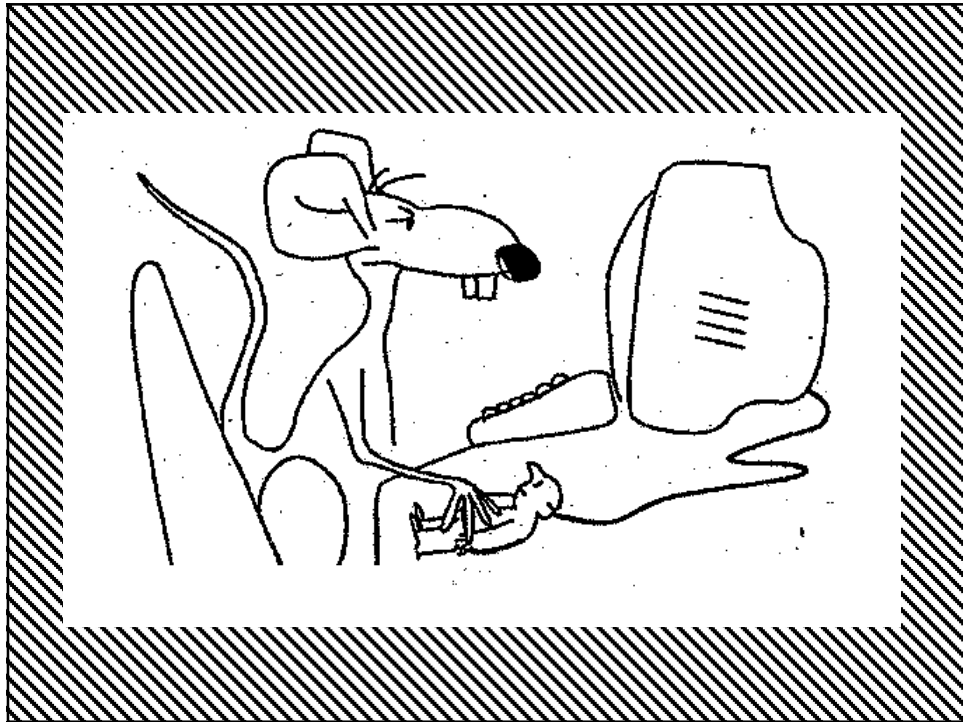


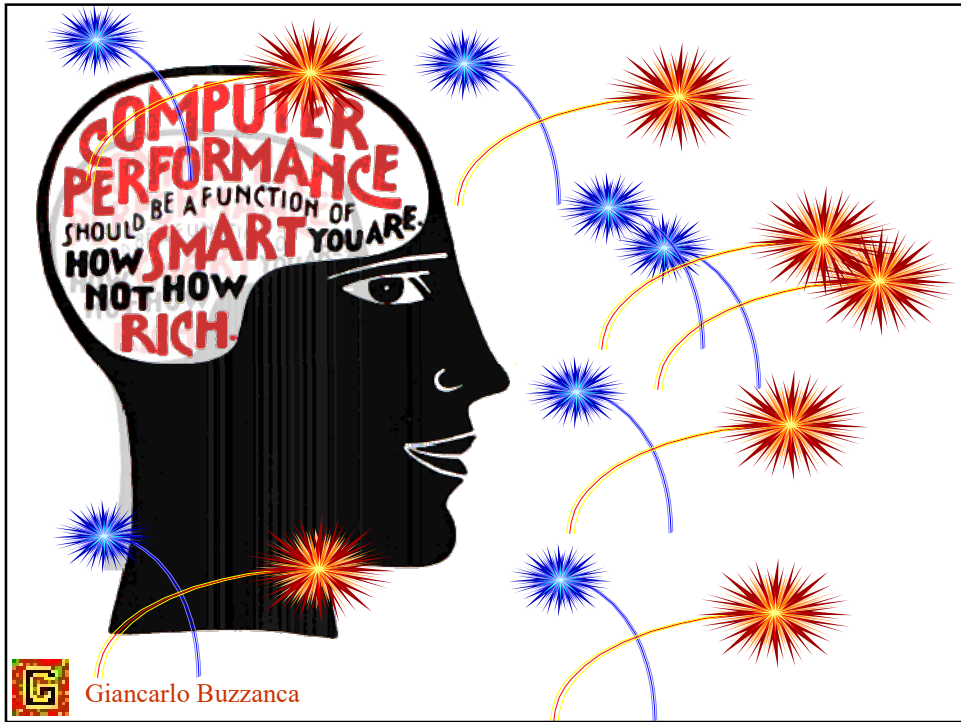
Giancarlo Buzzanca



The screenshot shows the Webrecorder website in a browser window. The browser's address bar displays "Sicuro | https://webrecorder.io". The website header includes the "Webrecorder" logo and navigation links for "Sign Up" and "Login". A notification bubble in the top right corner reads "Want to make Webrecorder even better? We're hiring a Backend Developer". The main content area features the heading "Webrecorder" and the tagline "Collect & Revisit the Web". Below this is a recording interface with a dropdown menu set to "(native) Chrome", a text input field labeled "URL to record", and a "Record" button. A "New Recording Name" field contains the text "Recording Session". At the bottom, the "Our Mission" section is titled "Web Archiving for All!" and includes a brief description of the service.

 Giancarlo Buzzanca





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OPD - Informatica applicata

MINI, C.A. 467 CIV
PLAINTIFFS TRI
EXHIBIT