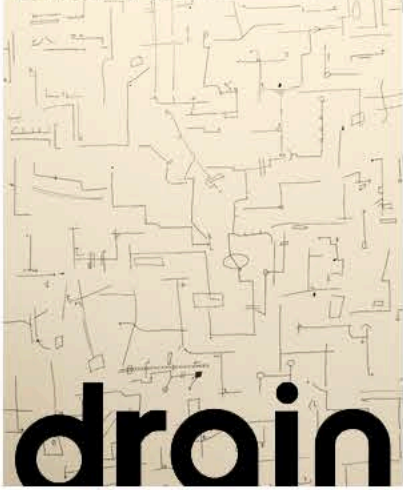


DIAGRAM



Introduction

Essays

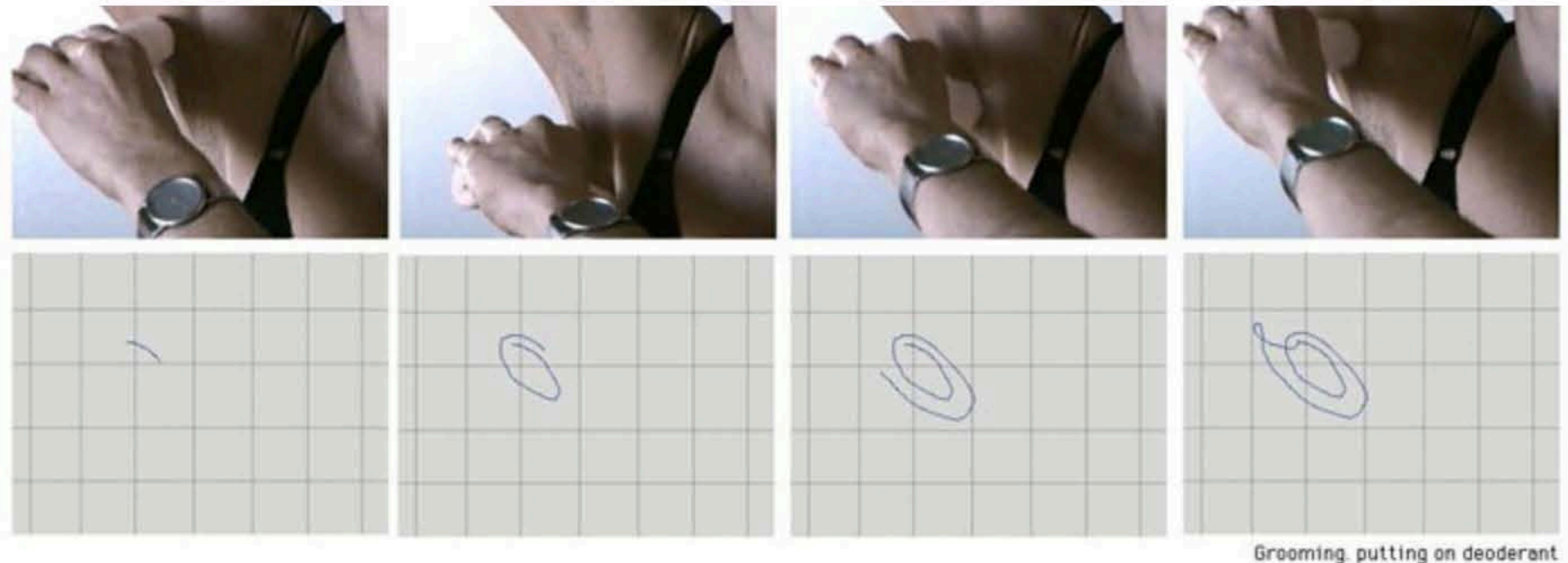
Thought Experiments

Reviews

Art Projects

Organized Time: Temporal Representations and the Possibilities of the Database

Ryan Stec



Grooming. putting on deoderant

Natalie Bookchin, *Databank of the Everyday*, 1996. Image courtesy of the artist.

Beginning in the 1980s, as digital technologies began to overtake twentieth-century electronics, a new generation of artists explored code, data and algorithms with increasing depth and diversity.[22] David Rokeby's *The Giver of Names* (1991–), for instance, is an interactive work for interpreting objects presented to it, centered on a learning and evolving database built by the author. As well as engaging with the database form as an avenue to explore the poetic dimensions of perception and interpretation, Rokeby built the central piece through a patchwork of research on other language databases.[23] In 1994, Antoni Muntadas' *The File Room* began simultaneously as an installation at the Randolph Street Gallery in Chicago and as a site accessible over the internet (where it continues to exist at <http://www.thefileroom.org>). The project centered on the construction of a database cataloguing artistic censorship from the around the world, creating a tension between the sinister possibilities and collaborative potential of the database. Natalie Bookchin's *Databank of the Everyday* (1996) structured an overwhelming volume of the banal details of daily routines of the body into a CD-ROM form. By engaging database technology, Bookchin's work experiments with its potential to represent the body and its cyclical temporal dimension. Another significant CD-ROM project came from Chris Marker: his *Immemory* (1998) is a self-reflective exploration of memory through the non-linear form inherent to the database. In the realm of art engaged with technology, the database figured strongly as a both an artistic concept and a critical term around this period.