Preserving Immersive Media

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On April 8, 2021, we held an conference entitled *Preserving Immersive Media* with new media artist *Jeffrey Shaw*, Tate and ZKM's Time-based Media Conservation Department teams and the computer scientist as part of the Technological Arts Preservation Project, which is co-organized by the Sakıp Sabancı Museum and Sabancı University.

During this conference, we focused on Shaw's pioneering augmented reality installation entitled *Virtual Sculptures* (1981) together with *Agnes Hegedüs*'s VR artworks entitled *Memory Theater VR* (1997) and delineated the technical and non-technical central points which would ensure that the artworks remain exhibitable in the future.

In my talk, I would like to depart from this conference and delve into the non-technical difficulties of preserving this type of new media artworks. Later on, I would like to explore the following questions: Can the "impact" of an artwork be conserved, considering it has been technically conserved "just as it was"? How can we conserve the historicity of VR artworks? What should we take into account during documentation?

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He is an information professional. He received the B.A. in Information Management from Hacettepe University in 2011. He works currently as the Manager of digitalSSM Archive and Research Space at Sabancı University Sakıp Sabancı Museum. His current areas of interest focus is on digital preservation, born-digital archives and born-digital art. He is team member of the interdisciplinary research project entitled Technological Arts Preservation which is co-organized by the Sakıp Sabancı Museum and Sabancı University and one of the editors of this project's published ebook.