

A major international conference focused on the intersection
of media art and technological change over time

Tate Modern, 18 – 20 November 2015

MEDIA IN TRANSITION



The Getty Conservation Institute



The Getty Research Institute



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This additional sponsorship has helped to ensure that this conference represents a rich range of voices from the field.

INTRODUCTION

Tate, the Getty Conservation Institute (GCI) and the Getty Research Institute (GRI) are delighted to welcome you to Tate Modern for this landmark event that brings together those major institutions and individual thinkers at the forefront of responding to the needs of an important group of contemporary artworks.

Following the format of the highly successful 2008 conference 'Object in Transition' this event will, through papers, discussions, demonstrations and dialogues, explore how the field is adapting and responding to forms of artistic practice which are dependent on media technologies. Many of the works discussed have their roots in the 1960s and 1970s and some have been part of museum collections for a number of decades. The conference serves to showcase modes of collaboration between artists, conservators, art historians, technical experts and curators which are often activated by the desire to display these works again in new historical contexts and new spaces. It is an ambition of the conference to reflect some of the important ideas that have surfaced within contemporary art conservation in recent years.

For example, an idea has emerged that is changing practice namely, the proposition that artworks are not static but evolve over time. Thanks to the support of The New Art Trust and Pamela and Richard Kramlich, in preparation for the conference many of the speakers had the extraordinary opportunity to meet for two days in order to surface and identify cross currents and connections between the specific case studies and the larger themes of the conference. Fundamental to the experience of working with time-based media art is the need to respond to a changing technological environment as well as other cultural and social transformations. These shifts demand decisions to be made about the relationship of the work to its natal medium at different moments in its life. As we see in many of the case studies presented at this conference, previous forms often leave traces that are discernible in the present manifestations of these works.

The artist is central to the contemporary art museum and its conservation practice and given the close nature of collaboration demonstrated through many of these projects, the conference will ask, what is the stake of the artist in the future of their works? Not

all media artworks enter museum collections. The conference will therefore also look at different models for preserving histories outside the museum and consider, what is the impact on a work of art or body of works of being, or not being, distributed or collected?

In conjunction with the conference, 'Show & Tell' sessions will be presented in spaces within Tate Modern outside of the auditorium. These are a unique opportunity to participate in smaller group discussions centred on demonstrations which will reveal the impact of a specific technological change on the experience of time-based media works of art.

We hope that the next two and a half days will provoke spirited dialogue and that the conference will inspire some fresh thinking and new approaches. We also believe that the ideas explored will resonate for a broader group of contemporary artworks and for the practices associated with our different disciplines.

We wish you a fruitful and enjoyable conference.

PROGRAMME

WEDNESDAY, NOVEMBER 18, 2015

- 14.00–18.05 Show & Tell sessions (please see page 21 for details)
- 18.30 Welcome **Nicholas Serota**, Director, Tate
- 18.35 Welcome **Jeanne Marie Teutonico**, Deputy Director, Getty Conservation Institute
- 18.40 Introduction **Pip Laurensen**, Head of Collection Care Research, Tate
- 18.45 *Media in Transition: Artists **Susan Hiller**, **Runa Islam** and **Hito Steyerl** will present key note addressess. They will be joined for the discussion by **Andrea Lissoni**, Curator of International Art, Tate.*
- 20.00 *Drinks Reception*

THURSDAY, NOVEMBER 19, 2015

- 9.00–9.30 *Registration and coffee*
- 9.30 Welcome from the morning session chair: **Tom Learner**, Head of the Getty Conservation Institute's (GCI) Science Department
- 9.35 *Predictive Engineering* by Julia Scher: A Case Study from the Artist Initiative, San Francisco Museum of Modern Art. With presentations from **Robin Clark** (Director, Artist Initiative, San Francisco Museum of Modern Art), **Rudolf Frieling** (Curator of Media Arts, San Francisco Museum of Modern Art), **Martina Haidvogel** (Associate Media Conservator, San Francisco Museum of Modern Art), and **Julia Scher** (Artist).
- 10.35–11.15 *Tea and Coffee Break*
- 11.15 *Restaging Real-time: Considering the Reconstruction and Reinterpretation of the "Office of Information about the Vietnam War at Three Levels: The Visual Image, Text, Audio" (1968)* by David Lamelas With presentations from **Stuart Comer** (Chief Curator, Department of

Media and Performance Art, The Museum of Modern Art, New York), **David Lamelas** (Artist), and **Kate Lewis** (Media Conservator at The Museum of Modern Art, New York).

12.15 ARC session led by **Tom Learner**
ARC is an acronym for **Audience Response and Conversation**. These sessions are designed to act as a point of connection between the sessions and also a moment to reflect on the progression of events and the development of themes and ideas.

12.45–14.15 *Lunch*

Afternoon moderator: **Jill Sterrett** Director of Collections at the San Francisco Museum of Modern Art

14.15 *Through Another Frame: The Myth of Reproduction in Contemporary Photographic Conservation*. A presentation by **Monica Marchesi** (Conservator, Stedelijk Museum Amsterdam).

14:45–15.25 *Tea and Coffee Break*

15.40 *Fracture and Facsimile: Bruce Nauman's Spinning Spheres*
With presentations from **Francesca Esmay** (Conservator, Panza Collection, Solomon R. Guggenheim Museum), and **Jeffrey Weiss** (Senior Curator, Solomon R. Guggenheim Museum).

16.10 Presentation by **Barry Smith** (Director, Centre for the Senses, Institute of Philosophy, University of London)

16.30 Reflections on day one led by **Jill Sterrett & Barry Smith**

17.30 *Programme End*

FRIDAY, NOVEMBER 20, 2015

09.00–09.30 *Tea & Coffee*

9.30 Welcome from the morning session chair: **Matthew Gale**, Head of Displays and Curator (Modern Art) at Tate Modern

9.35 *No Medium No Message? A Tale of Techno-cultural Dependency*
A presentation by **Christine Frohnert** (Conservator of Contemporary Art, bek&frohnert).

10.05 *Nam June Paik & Fluxus: Object, Archive, and Performance in Paik's Multimedia*. With presentations from **Hanna Hölling** (Andrew W. Mellon Visiting Professor, Bard Graduate Centre, New York and Max Planck Institute for the History of Knowledge, Berlin), **Michael Mansfield** (Curator of Film and Media Arts, Smithsonian American Art Museum), and **Sook-Kyung Lee** (Research Curator, Tate Research Centre: Asia-Pacific, Tate).

11.05–11.45 *Tea and Coffee Break*

11.45 *Global Networks, Local Models: Building, Preserving, and Circulating Media Archives*. With presentations from **Glenn Phillips** (Curator and Head of Modern & Contemporary Collections, Getty Research Institute), **Solange Farkas** (Director, Associação Cultural Videobrasil), **Lori Zippay** (Executive Director, Electronic Arts Intermix), and **Jane DeBevoise** (Chair, Board of Directors, Asia Art Archive, Hong Kong & New York).

12.45 ARC session led by **Matthew Gale**

13.15–14.15 *Lunch*

Afternoon moderator: **Glenn Phillips**

14.15 **Kira Perov** (Executive Director, Bill Viola Studio) in conversation with **Matthew Gale** and **Pip Laurenson**.

15.00 *Migrating Meaning: Contextual Claims and the Work Itself*.
Case studies from Tate's History and Collection: Joseph Beuys, Gustav Metzger. With presentations from **Jonah Westerman** (Research Associate, Tate), and **Andrew Wilson** (Curator Modern & Contemporary Art & Archives, Tate).

16.00–16.30 *Tea and Coffee break*

16.30–17.30 *The Capstone Session* moderated by **Matthew Battles**, Associate Director of metaLAB (at) Harvard and a fellow at the Berkman Center for Internet and Society.

CONTRIBUTORS

Matthew Battles is Associate Director of metaLAB (at) Harvard at the Berkman Center for Internet and Society, where he develops design interventions, media provocations, and technology projects in collaboration with a team of architects, web designers, artists, and scholars. Many of these projects involve collecting institutions—libraries, art museums, botanical gardens—and their ever-changing impacts on communities, knowledge, and the imagination. Matthew has written about the cultural dimensions of time, memory, and technology for such venues as *The American Scholar*, *The Atlantic*, *The Boston Globe*, *Harper's Magazine*, and *The New York Times*. His book *Library: an Unquiet History* (Norton) is available in eight languages worldwide and has been in print since 2003. In addition, he wrote the official history of Harvard's Widener Library, and is coauthor, with Jeffrey Schnapp, of *The Library Beyond the Book* (Harvard 2014). His newest volume, a material and cultural history of writing entitled *Palimpsest*, appeared in July under the Norton imprint.

Robin Clark is Director of the Artist Initiative at the San Francisco Museum of Modern Art (SFMOMA), where she leads a series of interdisciplinary collection research projects funded by the Mellon Foundation. She is an art historian and curator whose scholarship focuses on intersections of contemporary art and architecture, and the study of modern and contemporary materials.

She was assistant curator for Eva Hesse (SFMOMA, 2002) and curator of the *Currents* exhibition series (Saint Louis Art Museum, 2002–07) where she showed new work by Neo Rauch, Julie Mehretu, Sarah Oppenheimer and Rivane Neuenschwander, among others. Her larger thematic exhibitions include *Automatic Cities: The Architectural Imaginary in Contemporary Art* (MCA San Diego, 2009) and *Phenomenal: California Light, Space, Surface*, part of the Getty's Pacific Standard Time initiative (2011). Clark holds degrees in art history from Smith College (BA), Boston University (MA) and CUNY Graduate Center (PhD).

Stuart Comer is Chief Curator of the Department of Media and Performance Art at the Museum of Modern Art, New York. He oversees the department's collection and acquisitions, as well as its programme of special exhibitions, installations, performances and events. His exhibitions at MoMA to date include *Cut to Swipe* (2014), *Transmissions: Art in Eastern Europe and Latin America, 1960–1980* (2015; co-curated with Roxana Marcoci and Christian Rattemeyer), and the forthcoming retrospective *Bruce Conner: It's All True* (2016; co-curated with Laura Hoptman at MoMA and Gary Garrels and Rudolf Frieling at SFMOMA). He has organised performances at MoMA with Simone Forti and Charlemagne Palestine, Pauline Oliveros, Steffani Jemison and Juliana Huxtable. He was co-curator of the 2014 Whitney Biennial at the Whitney Museum of Art, and he previously served as the first Curator of Film at Tate Modern, London from 2004–2014, where he oversaw film and

video work for the Tate Collection and Displays and was co-curator for the opening programme of The Tanks at Tate Modern. At Tate he curated an extensive range of film series and retrospectives featuring hundreds of established and emerging artists. He is editor of *Film and Video Art* (2009) and has contributed to several publications and numerous periodicals including *Artforum*, *Frieze*, *Afterall* and *Mousse*.

Marko Daniel is Convenor of Public Programmes at Tate Modern and Tate Britain. In 2014, he was curator of the *8th Shenzhen Sculpture Biennale: We have never participated*. He was co-curator of *Joan Miró: The Ladder of Escape* (Tate Modern, 2011; Fundació Joan Miró, Barcelona; and National Gallery of Art, Washington, D.C.). He was curator of a solo show by Taiwanese artist Chen Chieh-Jen at Chinese Arts Centre, Manchester (2010) and Vice-Chair of the London Consortium, a unique collaboration between the Architectural Association, the Institute of Contemporary Arts, the Science Museum, Birkbeck College and Tate that offered interdisciplinary research programmes in the humanities. Marko Daniel is a member of the Academic Committee of OCAT Shenzhen. He completed his PhD on *Art and propaganda: The battle for cultural property in the Spanish Civil War* at the University of Essex in 1999.

Jane DeBevoise is Chair of the Board of Directors of Asia Art Archive in Hong Kong and New York. Prior to moving to Hong Kong in 2002, she was Deputy Director of the Guggenheim Museum,

responsible for museum operations and exhibitions globally. She joined the Guggenheim in 1996 as Project Director of *China: 5000 Years*, a large-scale exhibition of traditional and modern Chinese art that was presented in 1998 at the Guggenheim museums in New York and Bilbao. Jane DeBevoise has an MA from the University of California, Berkeley and a PhD from the University of Hong Kong, both in art history. Her recent book, *Between State and Market: Chinese Contemporary Art in the Post-Mao Era*, was published in 2014. She has been a Trustee of the Asian Cultural Council, New York since 2009.

Francesca Esmay joined the staff of the Guggenheim in 2010 as part of the Panza Collection Initiative, a multi-year, Mellon Foundation funded research project intended to address the long-term preservation of artworks from the collection of minimalist, post-minimalist and conceptual art that the museum acquired from Italian collector Giuseppe Panza di Biumo. Esmay came to the Guggenheim from Dia Art Foundation where she served from 2006 to 2010 as the organisation's first conservator and initiated a comprehensive conservation and collections care programme. From 2001 to 2006, she worked in a similar capacity as the first conservator at the Chinati Foundation in Marfa, Texas overseeing conservation and collections care for the museum's permanent collection and temporary exhibitions. With broad experience in the examination and treatment of a wide variety of modern and contemporary artworks, Francesca Esmay has pursued

museum conservation research projects ranging from determining ways to measure the colour and intensity of Dan Flavin's fluorescent lights to establishing methods to document *Robert Smithson's Spiral Jetty* 1970 using aerial balloon photography.

Solange Farkas is the curator and director of Associação Cultural Videobrasil. She is the creator and chief curator of the International Contemporary Art Festival *Sesc_Videobrasil*, which has risen to prominence as the leading event for art production from the geopolitical South of the world. She has also brought international art heavyweights to Brazil such as Bill Viola, Gary Hill, Marina Abramović, Olafur Eliasson and Peter Greenaway. Apart from exhibitions held during *Sesc_Videobrasil's* editions, she also curated shows by the likes of Sophie Calle (*Take Care of Yourself*, 2009) and Joseph Beuys (*We Are the Revolution*, 2010). In 2012, she curated the *Geopoetics* exhibition by Isaac Julien at Sesc Pompeia, São Paulo. She also served as guest curator for the *10th Sharjah Biennial* (United Arab Emirates, 2011), the *16th Cerveira Biennial* (Portugal, 2011), the *5th Videozone: International Video Art Biennial* (Israel, 2010), *FUSO – Mostra Anual de Videoarte* (Portugal, 2011 and 2013) and the *6th Jakarta International Video Festival* (Indonesia, 2013). In 2014, she was a member of the consulting board for the Netherlands' EYE Prize. Her 25-year curating career includes highlights such as the *Pan-African Exhibition of Contemporary Art* (Salvador, 2005); *La Mirada Discreta: Marcel Odenbach*

& *Robert Cahen* (Buenos Aires, 2006); *Roteiro Amarrado* (CCBB Rio de Janeiro, 2010) and *Suspensão e Fluidez* (ARCO, Madrid, 2007), both featuring the works of Brazilian artist Eder Santos; and the *Contemporary African Art Show* (2000), in partnership with Klive Kellner, featuring artists such as William Kentridge, Zwelethu Mthethwa, Sue Williamson, Oladele Ajiboye Bamgboye and Kendell Geers. As director and chief curator of the Bahia Museum of Modern Art, from 2007 to 2010, she held exhibitions by artists like Bob Wolfenson, Carlito Carvalhosa, Chelpe Ferro, Claudia Andujar, Daniel Senise, Mario Cravo Neto, Tatiana Blass and Thomaz Farkas. Recent events include *Global Art Forum* (Doha, Qatar, 2014), *Georgia State University* (Atlanta, EUA, 2014), *RioContentMarket* (Rio de Janeiro, Brazil, 2014) and *Tilting Axis* (Saint George, Barbados, 2015).

Rudolf Frieling received an MA from the Free University of Berlin and a PhD from the University Hildesheim, Germany and was appointed Curator of Media Arts at SFMOMA in 2006. He curated major survey shows such as *In Collaboration: Early Works from the Media Arts Collection* (2008), *The Art of Participation: 1950 to Now* (2008/2009) on the history of contemporary participatory practice and *Stage Presence: Theatricality in Art and Media* (2012) on the crossover between visual and performing arts. Prior to his tenure at SFMOMA, Frieling worked at ZKM Center for Art and Media in Karlsruhe, Germany as a curator and researcher since 1994. He was project director and co-editor of a book and multimedia series on the history of

media art, *Media Art Action* (1997), *Media Art Interaction* (2000) and the online archive *Media Art Net* (2004/2005) as well as the restoration/publication project *40yearsvideoart.de* (2006). Frieling is an Adjunct Professor at the California College of Arts and the San Francisco Art Institute. He lives and works in San Francisco.

Christine Frohnert completed her training as painting/sculpture conservator in 1993, joined the Museum Ludwig, Cologne, Germany, and was Chief Conservator from 2000–05. She holds a graduate degree in the Conservation of Modern Materials and Media, University of Arts, Berne, Switzerland (2003). From 2002–5, she was the deputy head of the modern art section of the German Conservators' Association, VDR. She worked with Cranmer Art Group in NYC from 2005–12. In 2008, she was elected to Chair the Electronic Media Group, AIC and initiated the conference series *TechFocus*, to specifically provide education based on each electronic media category (*TechFocus I: Caring for Video Art*, Guggenheim Museum, New York, 2010; *TechFocus II: Caring for Film and Slide Art*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2012). She serves on the board of the New York Regional Association for Conservation (NYRAC) and is Vice President of Independent Media Arts Preservation (IMAP). From 2009–10 she was Adjunct Professor at the Conservation Center, Institute of Fine Arts, New York University, teaching the course *Modern Materials and Media in Contemporary Art*. In 2012, she was

named the inaugural Judith Praska Distinguished Visiting Professor in Conservation at NYU, Institute of Fine Arts, Conservation Center teaching the seminar course *Art with a Plug: The Conservation of Artworks containing Motion, Sound, Light, Moving Images and Interactivity*. Since 2012, Christine is partner of Bek & Frohnert LLC, Conservation of Contemporary Art, New York.

Matthew Gale is Head of Displays and Curator (Modern Art) at Tate Modern. An art historian, he studied at Edinburgh University and College of Art and has a PhD from the Courtauld Institute of Art. His specialism lies in classic modernism, and his publications include, *Dada and Surrealism* (1997), *Francis Bacon: Working on Paper* (1999) and *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives* (with Chris Stephens, 1999). As well as heading the team in charge of displaying the collection at Tate Modern, he was the Tate curator on *Futurism* (2009) and *Arshile Gorky* (2010). He has curated a number of major exhibitions including *Giorgio Morandi* (with Donna De Salvo, 2001); *Constantin Brancusi: The Essence of Things* (with Carmen Gimenez, 2004); *Beyond Painting: Burri, Fontana, Manzoni* (2005); *Dalí & Film* (2007); *Francis Bacon* (at Tate Britain with Chris Stephens, 2008), *Joan Miró: The Ladder of Escape* (with Marko Daniel, 2011). His most recent project was *Paul Klee: Making Visible* (2013–14) at Tate Modern.

Martina Haidvogel is the Associate Media Conservator at SFMOMA, where

she has piloted documentation and preservation initiatives for the Media Arts collection since 2011. She has lectured and published internationally on media conservation and its implications for museum collections, as well as conservation strategies for audio artworks by Dieter Roth, the subject of her Master's thesis. She studied conservation and restoration at the Academy of Fine Arts Vienna, and the Bern University of the Arts majoring in conservation for modern and contemporary art. Before joining SFMOMA, she worked in a film lab for the Austrian Film Museum, and for Agathe Jarczyk's Atelier für Videokonservierung in Bern.

Susan Hiller has a multimedia practice extending over 40 years, and is one of the most influential artists of her generation. Since first making innovative use of audio and visual technology in the 1970s, her ground-breaking installations, multi-screen videos and audio works have achieved international recognition. All her works investigate specific cultural artefacts from our society, which she uses as basic materials. Her powerful and resonant films include *The J Street Project* 2002–05, a chillingly extensive search for every street sign in Germany bearing the word *Juden* (Jew) and *The Last Silent Movie* 2007, which poignantly documents disappearance and absence through recorded voices speaking dying or extinct languages. Others, including *Belshazzar's Feast* 1983–4, *Wild Talents* 1997, and *Resounding (Infrared)* 2014, like many of Hiller's works in other formats, explore collective, unconscious and

paranormal experiences. Susan Hiller was born in 1940 in the USA and has lived mainly in London since the mid-1960s.

Hanna Hölling works on the intersections of conservation, art history and theory, and material culture studies. Over the past two years, as Andrew W. Mellon Visiting Professor in the curricular initiative Cultures of Conservation at the Bard Graduate Center in New York, she has taught graduate seminars on conservation, art history and museology. Her primary research and teaching interests lie in ethics, aesthetics and philosophy in and of conservation, contemporary and post-war art, technology-based media, and the concepts of time, change, identity and archive. In conservation, she specifically focuses on the notions of authenticity, intentionality and conservations' epistemic dimensions. Hölling obtained her PhD from the University of Amsterdam's Institute of Art History and Cultural Studies in 2013 with a thesis concerning the questions of identity, time and change in film, video and media created by Nam June Paik. In its revised form, this book is in preparation for publication at the University of California Press. Her recent publication *Revisions—Zen for Film* (2015) accompanies an eponymous exhibition at the Bard Graduate Center Focus Gallery in New York (until 10 January 2016). Since October 2015, Hölling is visiting scholar at the Max Planck Institute for the History of Science in Berlin.

Runa Islam is an internationally accomplished artist who has worked

primarily with film and installation for over 20 years. She is known for the critical, diverse methods she adopts in the conception and presentation of work that continually disrupts, alters and enhances the form she employs. Solo exhibitions include *Anatomical Study* (KIOSK, Ghent, 2014), *Dogs Devouring Horses/The Move* (Arter, Istanbul, 2012), *Projects 95: Runa Islam* (MoMA, New York, 2011), *Runa Islam* (Site Santa Fe, Santa Fe, New Mexico, 2011), *Runa Islam* (Musée d'art Contemporain de Montréal, 2010; Museum of Contemporary Art, Sydney, 2010), *The Restless Subject* (Kunsthaus Zurich and Museum Folkwang, Essen, 2008), *Empty The Pond To Get The Fish* (mumok, Vienna, 2008; UCLA Hammer Museum, Los Angeles, 2005; Dunkers Kulturhus, Helsingborg, 2005; Camden Arts Centre, London, 2005; Centre d'Art Santa Monica, Barcelona, 2005; MIT List Visual Arts Centre, Cambridge, Massachusetts, 2003; White Cube, London, 2001). She has participated in many group exhibitions, including the *Sharjah Biennial 11* (2013); the *6th Asia Pacific Triennale* (Queensland Art Museum, Brisbane, 2009); *The Cinema Effect* (Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2008); the *Turner Prize*, Tate Britain, 2008); *Brave New Worlds* (Walker Art Center, Minneapolis, 2007); the *51st International Venice Biennale* (2005); *More than This! Negotiating Realities, Göterborg International Biennale for Contemporary Art* (2005); and the *8th International Istanbul Biennial* (2003). Runa Islam was born in 1970 in Dhaka, Bangladesh. She lives and works in London.

David Lamelas was born in Buenos Aires, Argentina in 1946. He lives and works in Los Angeles, Buenos Aires and Paris. Since participating in the *35th International Venice Biennale* in 1968, David Lamelas was featured in many exhibitions by international institutions in Europe, America and Oceania. His first large retrospectives were held in Europe at Witte de With in Rotterdam (1997) and at Kunstverein München (1997). His work was the subject of solo exhibitions at the Kunsthalle Basel (2014); Frac Lorraine, Metz (2014); Kunsternes Hus, Oslo (2013); Centro José Guerrero, Granada (2009); the Museum für Gegenwartskunst, Basel (2008); MALBA, Buenos Aires (2006); and the Secession, Vienna (2006). David Lamelas was part of numerous collective exhibitions, including at MoMA, New York (2014 and 2015), LACMA, Los Angeles (2014) and at the Museo Nacional Centro de Arte Reina Sofía, Madrid (2005), among others.

Pip Laurenson is Head of Collection Care Research at Tate. She has over 20 years of experience in the conservation of contemporary art. Beginning her career in Sculpture Conservation, she went on to establish and lead Tate's Time-based Media Conservation section from 1996 until 2010. In her current role she develops, leads and supports research related to the conservation and management of Tate's collections and has secured awards for research from a range of funders including private foundations, the European Union and the UK's Arts and Humanities Research Council. Laurenson is committed to collaborative research that serves

and responds to art of our time and is currently supervising doctoral students with Leiden University and King's College London. She received her PhD from University College London, is an accredited member of the Institute for Conservation, a trustee of the UK's National Science and Heritage Forum, and is a member of the Steering Committee of the International Network for the Conservation of Contemporary Art.

Tom Learner is Head of the Getty Conservation Institute's (GCI) Science department, where he oversees all the institute's scientific research, developing and implementing projects that advance conservation practice in the visual arts. He was a GCI senior scientist from 2007 to 2013, overseeing the Modern and Contemporary Art Research initiative, during which time he developed an international research agenda related to the conservation of modern paints, plastics and contemporary outdoor sculpture. He sits on the advisory committee for INCCA (International Network for the Conservation of Contemporary Art) and on the IIC Council (International Institute for Conservation), and was coordinator for the Modern Materials and Contemporary Art working group of ICOM-CC from 2008–14. Prior to his arrival at the GCI, Learner served as a senior conservation scientist at Tate, where he developed Tate's analytical and research strategies for modern materials and led the Modern Paints project in collaboration with the GCI and National Gallery of Art in Washington, D.C. He was a GCI Conservation Guest Scholar in residence in 2001. Learner is

both a chemist and a conservator, with a PhD in chemistry from Birkbeck College, University of London, and a diploma in the conservation of easel paintings from the Courtauld Institute of Art.

Sook-Kyung Lee is Research Curator of Tate Research Centre: Asia-Pacific, where she leads Tate's research in modern and contemporary art of the region. She is also curator of Tate's Asia Pacific Acquisitions Committee, an international art collection initiative. Lee was previously Exhibitions and Displays Curator at Tate Liverpool (2007–12) and curated a number of exhibitions and displays including *Doug Aitken—The Source* (2012–13), *Thresholds* (2012–13) and *Nam June Paik* (2010–11). She has also curated *Nam June Paik*, a collection display at Tate Modern (2014–15), and served as the commissioner and curator of the Korean Pavilion for the *56th International Venice Biennale* (2015). Lee has organised and participated in several symposia and conferences internationally, such as *Dislocations: Remapping Art Histories* (Tate Modern, 2015) and *Trauma & Utopia: Interactions in Post-war and Contemporary Art in Asia* (Mori Art Museum, Tokyo, 2014). She has also written and lectured widely on modern and contemporary Asian art, focusing on East Asian avant-garde art practice and its aesthetics. Her publications include *MOON Kyungwon & JEON Joonho* (exhibition catalogue, Korean Pavilion, Venice Biennale, 2015), 'The Difficulties of Proper Names', in Hossein Amirsadeghi (ed.), *Korean Art: The Power of Now* (2013) and *Nam June Paik* (exhibition catalogue with Susanne Rennert, 2010).

Kate Lewis is a Media Conservator at the Museum of Modern Art in New York. Prior to joining MoMA, from 2005 she was a Time-based Media Conservator at Tate. She currently serves as Program Chair for the Electronic Media Group of the American Institute for Conservation of Historic and Artistic Works, is on the editorial board for *Studies in Conservation*, and part of the collaborative project *Matters in Media Art*.

Andrea Lissoni is Senior Curator of International Art (Film) at Tate. He is responsible for exhibitions, acquisitions and displays of film and moving image works at Tate Modern. His role includes formulating a programme strategy for film, and for moving images and sound in the museum more generally. Together with Catherine Wood, he is currently implementing the programme for film and live art in the Tanks at Tate Modern from 2016 onward. Andrea Lissoni has a background in art history and obtained a PhD from the University of Udine/ Université Paris 1. He was Professor of the History of Contemporary Art at the Academy of Fine Arts of Brera, Milan (2001–13) and taught at Università Bocconi, Milan in 2007–13. He co-founded and co-directed *Netmage*, the international festival of electronic art in Bologna (2000–11). From 2011 to 2015 he worked as a curator at HangarBicocca, Milan. He has been involved in international juries and awards for established film festivals including Festival Internacional de Cine UNAM in Mexico City; Copenhagen International Documentary Festival

(CPH:DOX); Festival International de Cinéma de Marseille; Torino Film Festival; and Festival Internazionale del Film di Roma. He has taken part in roundtables and discussions about the relationship between film and art. He sits on the Board of Film London and is an Advisory Board Member of the EYE Prize. Lissoni's research concerns the expansion of performance and moving image (experimental cinema, artist's film and video) within the field of contemporary art. His PhD focused on the discovery of *VariaVision* (1965), an early installation by the filmmaker Edgar Reitz conceived at the Ulm School of Design, which he used as a case study to propose a different perspective on the history of neo-avant-garde cinematic experiments, as well as a model to re-examine the conventional roots and the definition of expanded cinema. Lissoni's current research topics include liveness, cinematic aspects in time-based artworks and the perception of time in space. He explores these through transdisciplinary approaches to research and exhibition-making, and is attentive to artistic contexts across dominant cultures and subcultures (in particular music), and to the various forms of analysing and questioning cinematic apparatus. In 2012, Lissoni co-founded *Vdrome*, an online screening programme for artists and filmmakers, which he co-curates since then. Recent curated solo exhibitions at HangarBicocca in Milan include *Susan Hiller* (Fondazione Antonio Ratti, Como, 2011); *Céleste Boursier Mougnot* (HangarBicocca, 2011), *Angela Ricci Lucchi & Yervant Gianikian* (2012), *Wilfredo Prieto* (2012), *Carsten Nicolai* (2012),

Tomàs Saraceno (2012), *Apichatpong Weerasethakul* (2013), *Mike Kelley* (2013), *Ragnar Kjartansson* (2013), *Micol Assael* (2014) and *Joan Jonas* (travelling to Malmö Konsthalle, 2014–15).

Michael Mansfield is a curator and scholar of the moving image in contemporary art. He studied photography and art history at the University of Houston and holds an MA in digital and electronic media from the Maryland Institute where he was a Fellow with the Mount Royal School of Art. In 2007, he was appointed as an associate in the director's office at the National Museum of Photography in the Czech Republic and helped develop an exhibition on the films of dissident writer Bohumil Hrabal. Michael joined the Smithsonian Institution in 2008, organised the museum's Media Art Working Group, and is a founding member of the Smithsonian Institution's Time-Based Art Conservation Initiative. In 2009, he established and designed the museum's first permanent gallery space devoted to moving image installations, and has curated an ongoing series of exhibitions titled *New Directions in the Art of the Moving Image*. Appointed Curator of Film and Media Art in 2011, he oversees the Smithsonian's permanent collection, acquisitions and exhibition initiatives, and has expanded the collection to represent works by Robert Watts, Bill Viola, Eve Sussman, Raphael Montañez Ortiz, Camille Utterback, Buky Schwartz and Takeshi Murata. Mansfield is the steward for numerous research collections including the Nam June Paik Archive and, together with John

G. Hanhardt, co-curated the exhibition *Nam June Paik: Global Visionary*. Most recently, Michael Mansfield curated *Watch This! Revelations in Media Art*, a major exhibition on the history of art and electronic media.

Monica Marchesi received her Diploma in paper conservation from the Istituto per l'Arte e il Restauro, Florence in 1993. She studied art history at the Leiden University and the University of Florence, completing her Master's in 2000. Since 2006, Marchesi has worked as a conservator at the Stedelijk Museum in Amsterdam where she is responsible for the conservation and preservation of the paper and photographic collection. Since 2002, she has been actively interested in the conservation and preservation issues of photographic works of art. Since 2012, Marchesi has worked as a researcher on the four-year research project *Photographs and Preservation. How to save photographic works for the future?* Her PhD research, *Reproduction as a Conservation Strategy for Photographic Artworks* deals with the substitution of damaged photographic artworks by pristine, new prints and focuses on the ethical consequences of this replacement.

Kira Perov is executive director of Bill Viola Studio. She has worked closely with Bill Viola – her husband and partner – since the late 1970s, managing, creatively advising on and assisting with the production of his videotapes and installations, as well as documenting the process in photographs. Perov is responsible for the large paper,

photograph and videotape archive, which contains notebooks, drawings and work books from all the projects. She also curates and co-ordinates exhibitions of Viola's work worldwide, and oversees the publication of all of his exhibition catalogues. Her books include, as editor and co-editor, *Bill Viola: visioni interiori* (with Jérôme Neutres, Palazzo delle Esposizioni, Rome, 2008), *Bill Viola* (Grand Palais, Paris, 2014) and *Bill Viola* (with John G. Hanhardt, Thames & Hudson, London, 2015).

Glenn Phillips is Curator and Head of Modern & Contemporary Collections at the Getty Research Institute in Los Angeles. His exhibition *California Video* (2008) won the International Association of Art Critics award for best exhibition of digital media, video, or film. His other video projects include *Marking Time; Evidence of Movement; Reckless Behavior; Pioneers of Brazilian Video Art 1973–1983; Surveying the Border: Three Decades of Video Art about the United States and Mexico; and Radical Communication: Japanese Video Art 1968–88*. He was a member of the core organisational team for *Pacific Standard Time: Art in L.A. 1945–1980*, a series of more than 60 concurrent exhibitions that were held across Southern California in 2011 and 2012. His curatorial projects for Pacific Standard Time included co-directing the *Pacific Standard Time Performance and Public Art Festival*, and co-curating the three-part exhibition *It Happened at Pomona: Art at the Edge of Los Angeles 1969–73*, which won the Association of Art Museum Curators award for Best University Exhibition of 2011. He is

currently working on *The Kingdom of Obsessions*, an exhibition about the Swiss curator Harald Szeemann, and he is in the midst of a five-year research project that aims to chart the emergence and development of video across multiple regions of Latin America.

Rachel Rivenc has been with the GCI since 2006. She studies the diverse materials and techniques used by contemporary artists, especially paints and plastics, and their conservation. She is currently leading two projects: *Outdoor Sculpture*, researching the challenging conservation issues associated with this type of object, especially outdoor painted sculpture; and *Art in L.A.*, studying the materials and processes used by Los Angeles-based artists from the 1950s onward. Rachel is co-ordinator for the Modern Materials and Contemporary Art working group of ICOM-CC, and holds a Master's degree in painting conservation from the Sorbonne. She received her PhD from the Université de Versailles Saint-Quentin-en-Yvelines. Current GCI projects: *Modern and Contemporary Art Research, Art in L.A., Outdoor Sculpture and Preservation of Plastics*.

Julia Scher is a media artist whose work explores issues of control, subjectivity and seduction while often confronting the dangers and ideologies of monitoring systems. In the mid-1990s she pioneered the field of Surveillance Studies, offering early courses on this topic at the Massachusetts College of Art and Massachusetts Institute of Technology. Since 2006 she has been Professor of Multimedia and Performance/Surveillance

Architecture at the Academy of Media Arts in Cologne, Germany. She has exhibited at venues including the Nikolaj Contemporary Art Center in Copenhagen; the Venice Biennale; Walker Art Center, Minneapolis; San Francisco Museum of Modern Art; ZKM Center for Art and Media, Karlsruhe, Germany; the Institute of Contemporary Arts, London; and MoMA PS1, New York. The monograph, *Tell Me When You're Ready: Works from 1990–1995* (2002) documents a number of Scher's key projects.

Barry C. Smith is a professor of philosophy and Director of the Institute of Philosophy at the University of London's School of Advanced Study. He is also Founding Director of the Centre for the Study of the Senses, which pioneers collaborative research links between philosophers, psychologists and neuroscientists. Since 2013, he has been the AHRC Leadership Fellow for the Science in Culture Theme. Smith has held visiting professorships at the University of California at Berkeley and the École Normale Supérieure in Paris. He is a philosopher of language and mind who now works mainly on the multisensory nature of perceptual experience, focusing on taste, smell and flavour. He has published theoretical and experimental papers, writing in *Nature*, *Food Quality and Preference*, and *Flavour*. In 2007, he edited *Questions of Taste: the philosophy of wine* (2007); *The Oxford Handbook of Philosophy of Language* (with Ernest Lepore, 2008); and *Knowing Our Own Minds* (with Crispin Wright and Cynthia Macdonald, 1998). Barry C. Smith is a frequent broadcaster who, in 2010,

wrote and presented a four-part series for the BBC World Service called *The Mysteries of the Brain*. He is also the wine columnist for *Prospect Magazine*.

Jill Sterrett is Director of Collections at the San Francisco Museum of Modern Art, where she has worked since 1990. She has also worked at the Fine Arts Museums of San Francisco, Library of Congress, Philadelphia Museum of Art and National Library of Australia. Trained as a conservator, Sterrett is interested in how collecting and preserving contemporary art calls into question fundamental assumptions underlying traditions of fine art stewardship and she is committed to the vital collaborations between artists, curators, technical experts, registrars and conservators that underpin contemporary art conservation practice. Jill has published and taught on the subject of museums, conservation and contemporary art, including as a Fulbright Scholar in Portugal.

Hito Steyerl was born in 1966, and lives and works in Berlin. Her prolific filmmaking and writing occupies a highly discursive position between the fields of art, philosophy and politics, constituting a deep exploration of late capitalism's social, cultural and financial imaginaries. Her films and lectures have increasingly addressed the presentational context of art, while her writing has circulated widely through publication in both academic and art journals, often online. Steyerl has had solo exhibitions at Artists Space, New York (2015); Institute of Modern Art, Brisbane (2015); Van Abbemuseum, Eindhoven (2014);

ICA, London (2014); Künstlerhaus Stuttgart, Germany (2014); Museum of Contemporary Art Chicago (2013); Art Institute of Chicago (2012); E-flux, New York (2012); Chisenhale Gallery, London (2010); Neuer Berliner Kunstverein (2009); and Moderna Museet, Stockholm (2008). Group exhibitions include the German Pavilion, 56th International Venice Biennale (2015); the Hannover Kunstverein (2015); CAC Vilnius, Lithuania (2015); *Cut to Swipe*, MoMA, New York (2014); The Darknet, Kunst Halle Sankt Gallen (2014); Bienal de la Imagen en Movimiento, Goethe Institut, Buenos Aires (2014); *The Way of the Shovel: Art as Archeology*, MCA Chicago (2013); Nine Artists, Walker Art Center, Minneapolis (2013); Stedelijk Museum, Amsterdam (2013); Bergen Triennial (2013); 55th International Venice Biennale (2013); Taipei Biennial (2010); Gwangju Biennial (2010); documenta 12, Kassel (2007) and Manifesta 5, San Sebastian (2004). Hito Steyerl's work is currently the subject of a survey show at Museo Nacional Centro de Arte Reina Sofia in Madrid (until 21 March 2016).

Tina Weidner is a Time-based Media Conservator at Tate, where she joined the team in spring 2005. Initially she was appointed as Case Study Researcher for the EU Culture2000 funded project *Preservation and Presentation of Installation Art* (2004–07) and has also participated in the EU funded project *PRACTICs of Contemporary Art: The Future* (2009–11). In June 2011, Tina was seconded to Tate's Research department for 18 months to explore the future of slide-based artworks and 35mm slide

technology. Prior to this, Tina worked at the ZKM Center for Art and Media in Karlsruhe, Germany (2004–05) as Assistant Conservator for the research project *40yearsvideoart.de* where she dealt with video archiving strategies and digital restoration. Tina received a Conservation MA in Germany from the Technical University of Munich's Institute for Restoration, Art Technology and Conservation Science in 2004. Her final thesis explored video installations and their changeability using as case studies Nam June Paik's *One Candle* 1988 and Bill Viola's *The Stopping Mind* 1991 at the Museum of Modern Art, Frankfurt/Main.

Jeffrey Weiss is a senior curator at the Guggenheim Museum, New York. Since 2010, he has been co-running a Mellon Foundation study project devoted to the museum's Panza Collection of Minimal and Post-Minimal art. From 2000 to 2007, Weiss was Curator and Head of Modern and Contemporary Art at the National Gallery of Art in Washington, D.C., where he organised major exhibitions of the work of Mark Rothko, Pablo Picasso and Jasper Johns. In 2007–08, Weiss served as Director of the Dia Art Foundation, but left to return to academic and curatorial work. Since that time he has also been Adjunct Professor of Fine Art at the Institute of Fine Arts, New York, a position he currently retains. Widely published in the fields of modern and post-war art, Weiss's writings are regularly featured in *Artforum*. His book, *Robert Morris: Object Sculpture, 1960–1965* (co-authored with Clare Davies) was published in 2014. Most recently, he organised the exhibition *On*

Kawara-Silence, which was on view at the Guggenheim Museum in early 2015.

Jonah Westerman is the Arts & Humanities Research Council (AHRC) Postdoctoral Research Associate at Tate, where he is working on a two-year research project on the place of performance in histories of modern and contemporary art, especially in relation to museum practice. The project is developing new ways of approaching the study and display of performance-based and performative artworks by rethinking questions about documentation and participation. Westerman holds a PhD in Art History from The Graduate Center, City University of New York (CUNY). His writing has appeared in journals and edited collections. He is currently co-editing a volume of interviews and essays focusing on institutional histories of performance. He has taught courses on modern and contemporary art at Brooklyn College, CUNY and the Museum of Modern Art, New York.

Andrew Wilson is Curator of Modern & Contemporary British Art and Archives at Tate. He has written on aspects of the 1960s avant-garde for many years, concentrating especially on the countercultural context of the *Destruction In Art Symposium* and its legacies. He first met Gustav Metzger as a student in 1983 and has maintained a longstanding association with his work. Recent and forthcoming publications on Metzger include contributions to the catalogues for his survey exhibitions at the Centre for Contemporary Art Torun (*Act or Perish*, touring to Kunsthall Oslo

and *Stiftelsen Kunsternes Hus*, Oslo, 2015–16), and the Jumex Museum in Mexico (*We must become idealists or die*, 2015). The 50th anniversary reprint of *Auto-Destructive Art: Metzger at AA* with a short preface by Wilson was published in September 2015. The BP Spotlight at Tate Britain, *Gustav Metzger: towards auto-destructive art 1950–1962* continues until spring 2016. Wilson is currently preparing a survey exhibition for Tate Britain called *Conceptual Art in Britain: 1964–1979* (12 April – 29 August 2016).

Lori Zippay is Executive Director of Electronic Arts Intermix (EAI), a New York-based non-profit organisation that fosters the creation, exhibition, distribution and preservation of moving image art. She has been active in video art exhibition, distribution and preservation for over 30 years, and has curated, lectured and written extensively on media art. She has organised numerous video programmes and exhibitions, including the survey *Circa 1971: Early Video & Film from the EAI Archive at Dia: Beacon* in 2012. She curates and has developed EAI's collection of 3,700 new and historical media artworks, founded its video preservation programme, and inaugurated and co-authored its extensive online publications and digital resources. She has developed numerous curatorial, preservation and educational projects with emerging and established artists.

SHOW & TELL DEMONSTRATIONS

18 NOVEMBER 14.00–18.00

In advance of the auditorium presentations, Tate's Time-based Media Conservation team will facilitate a number of practical Show & Tell small group sessions.

The aim is to provoke debate and focus our attention on the material detail of these technologies in order to lay the foundation for a rich discussion during the conference. There is great value in taking a moment to reflect upon our practice within time-based media conservation and we are delighted to have this opportunity to share this moment of reflection with those attending *Media in Transition*.

Within the field of time-based media conservation there are a variety of approaches to older technologies and what they connote. This is highly dependent on the specifics of the artwork and the practice of the artist. For some artists a particular technology may have become their artistic medium, for other artists the work may be more conceptual and might be well served by updating the technology or there may be a strong desire to take advantage of developments in technology to produce perhaps larger, brighter and sharper images. Not only are changing technologies impacting our decisions but also wider cultural and social changes and changes in our expectations and perceptions are also shaping the way in which time-based media works are presented. Decisions to change technology often have unexpected consequences for example technologies such as 35 mm slide may have a very different effect on the viewer, perhaps causing them to slow down or maybe by inducing a different type of attention than is suggested by the use of current digital technologies.

The Show & Tell sessions consider how certain time-based media works of art were shown in the past, how they are currently being displayed and how they might be shown in the future. These sessions will also provide an opportunity to consider the values that inform our decision making.

The time-based media team are looking forward to having an opportunity to reflect together on our practice drawing on the collective expertise of the attendees at *Media in Transition*.

L6 EAST ROOM

Show & Tell 1

Projection Technologies: We will be comparing the visual qualities of two works in Tate's collection through Cathode Ray Tube (CRT), Liquid Crystal Display (LCD), Digital Light Processing (DLP) and Liquid Crystal on Silicon (D-ILA) projection technologies. Tate's Time-based media Conservation Team will deliver this session.

Show & Tell 2

Aleksandra Mir's *First Woman on the Moon* (1999) was acquired in 2006 and was prepared for its first display in 2013. In this case study, we will consider the technical examination of the work, the collaboration between the conservator, video engineer and artist, and compare the results before and after its digital restoration. Tate's Time-based media Conservation Team will deliver this session.

Show & Tell 3

Peter Oleksik, Assistant Media Conservator at the Museum of Modern Art in New York, will consider the multiple lives of distributed artworks with a special focus on Richard Serra. For many of these works there is no clear master and it is not unusual for different versions, in a variety of film and video formats and modes of display, to co-exist.

L1 SEMINAR ROOM

Show & Tell 4

Jeffrey Weiss (Senior Curator) & **Francesca Esmay** (Conservator, Panza Collection) from the Solomon R. Guggenheim Museum will present a Show & Tell linked to their auditorium presentation **Facture and Facsimile: Bruce Nauman's *Spinning Spheres***. In this Show & Tell they will show both the 16mm film and the video version accompanied by the sound track of a 16mm film projector.

Show & Tell 5

Slide technology has presented time-based media conservation with the first example of an artistic medium that has become obsolete and where the networks of production necessary for the continued display of these works in their original medium have collapsed. Following the announcement of the end of the support for slide technology by the major manufacturers, Tina Weidner was confronted by a steep learning curve that was guided by her reaching out to a community, many of which had developed a lifetime's expertise, to collaborate with the museum. Supported by an initial research project funded by the Esmée Fairbairn Foundation, Tina Weidner carried out tests with a variety of laboratories, explored different production methods and available slide stocks. Her insights will be demonstrated with particular reference to Hilary Lloyd's *Car Wash* (2005), Lothar Baumgarten's '*I Prefer it There Better than in Westphalia*' - *ELDORADO 1968 - 1976 (Candide, Voltaire)* (1968–76) and Marc Camille Chaimowicz' *Partial Eclipse...*' (1980–2006). This session will be delivered by **Tina Weidner**, Time-based media conservator Tate. Tina Weidner would specifically like to acknowledge the commitment, expertise and support of Rod Tidnam (Tate Photography) and Jochen Trabandt (Activity Studios) over the course of her research and work with 35mm slides.

Additional Drop In Sessions:

During the lunch breaks on the 19 & 20 November there will be two additional drop in sessions. One related to Gustav Metzger's *Liquid Crystal Environment* in the L1 Seminar Room and a limited display of different projection and playback technologies in the East Room.

The Show and Tell demonstrations would not have been possible without the hard work and support from the Time-based media conservation team at Tate, with special thanks to:

Tina Weidner, Time-based media conservator

Jack McConchie, Time-based media conservator

Alistair Ashe, Time-based media conservation technician (freelance)

ALSO ON SHOW

AT TATE AND ELSEWHERE IN LONDON

We would also like to take this opportunity to encourage you to visit the following displays which are of direct relevance to presentations within the conference.

Nam June Paik, Level 4, Tate Modern curated by Sook-Kyung Lee
@Tate

BP Spotlight: Gustav Metzger: towards auto-destructive art 1950–1962,
curated by Andrew Wilson, Tate Britain, Millbank SW1P 4RG
@Tate

Bill Viola *Moving Stillness (MT. Rainer)*, 1979
Blain Southern until the 21 November 2015, 4 Hanover Square W1S 1BP
@BlainSouthern

Bill Viola *Martyrs (Earth, Air, Fire, Water)* 2014, St. Pauls Cathedral
(Access via the Millennium Bridge, the other side of the river to Tate Modern
@StPaulsLondon

Susan Hiller Lisson Gallery until 9 January 2016
27 & 52 Bell Street NW1 5BU
@Lisson_Gallery

Media in Transition Conference Steering Committee

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