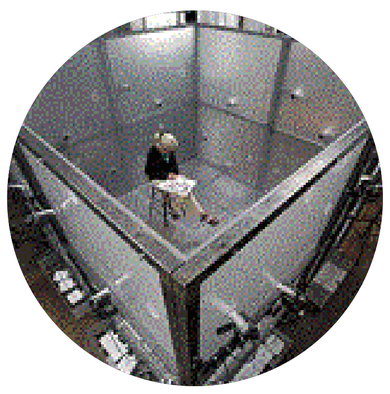
THE SMITHSONIAN INTERVIEW PROJECT: QUESTIONS ON TECHNICAL STANDARDS IN THE CARE OF TIME-BASED AND DIGITAL ART

Smithsonian Time-Based & Digital Art Working Group

Time-Based Media and Digital Art includes art works with technology-based components that present specific challenges for conservation, documentation, installation, and acquisition.

THE QUESTION

What are the prospects for effective stewardship of time-based media artworks over time? In 2013, interviewers from the Smithsonian'sTBMA Working Group and the Office of Policy and Analysis posed this question to over two dozen experts in the creation, curation, installation, conservation, and preservation of time-based media art.



READ THESE INTERVIEWS

ONLINE: SI.EDU/TBMA

INTERVIEWS WITH:

Agathe Jarczyk
Arnold Rots
Ben Fino-Radin
Beryl Graham
Caitlin Jones
Christiane Paul
Christine Frohnert
Cory Arcangel
Gaby Wijers
Glenn Wharton
James Snyder
Jana Grazley
Jason Salavon
Jeff Rothenberg
Joanna Phillips
Jon Ippolito
Kara van Malssen
Kate Lewis
Koven Smith
Lincoln Schatz
Mark Hellar
Mark Tribe
Mona Jimenez
Paul Messier
Pip Laurenson
Richard Rhinehart
Sarah Cook
Scott Owens
&
Steven Dye

TBMA GROUP

The **Smithsonian's Time-Based Media and Digital Art Working Group** includes staff from across the Smithsonian Institution and was formed in 2010 to develop pan-institutional protocols, with input from and relevance for peer institutions and practitioners, for the acquisition, installation, and long-term care of time-based and digital art.

RESULTS: TEN INSIGHTS

1/**Preservation Is Possible**

2/**Meet Each Work on Its Own Terms**

3/**Formal Standards Are Not the Answer**

4/**Promote Interdisciplinary Collaboration**

5/**Cross-Train Experts**

6/**Develop Institutional Knowledge**

7/**Build on Foundations from Other Fields**

8/**Embrace New Documentation Practices**

9/**When Possible, Work with the Artist**

10/**Embrace Uncertainty and Take Action**

We are trying to come up with preservation systems—portfolios of practices—to do the ***most good for the most objects****…and then be intelligent and flexible enough to know when those guidelines are irrelevant and need to be reworked. -PAUL MESSIER*

Smithsonian Institution

PROJECT FUNDED BY: The Independent Research and Development Seed Grant Fund 2013-2014.
PHOTO CREDITS: (top/artworks) The Cube from Lincoln Schatz, ***Portrait of the 21st Century*** (2008). Collection of the National Portrait Gallery; Doug Aitken, ***SONG 1*** (2012). Collection of the Hirshhorn Museum and Sculpture Garden ; Robert Watts, David Behrman, Bob Diamond, ***Cloud Music*** (1974-1979). Collection of the Smithsonian American Art Museum **(middle/buildings)** Cooper Hewitt Smithsonian Design Museum; Freer and Sackler Galleries; Hirshhorn Museum and Sculpture Garden; exterior rendering of National Museum of African American History and Culture by Freelon Adjaye Bond/SmithGroup; National Museum of African Art; Donald W. Reynolds Center for American Art and Portraiture; Smithsonian Castle photo by Ken Rahaim. **(bottom/historic)** Smithsonian Institution Building, "The Castle," c. 1867. Photo courtesy of Smithsonian Institution Archives. **FONT:** Cooper Hewitt by Chester Jenkins. **POSTER:** Crystal Sanchez.