

New Terrain for Time-based Media Conservation

**Pip Laurenson
on Safari with
Tate**

Pip.laurenson@tate.org.uk

Time-Based Media?

ARTWORKS WITH A DURATION

TO BE EXPERIENCED OVER A PERIOD OF TIME

Artist's installations which incorporate

- **35MM SLIDES**
- **VIDEO**
- **FILM**
- **AUDIO**
- **COMPUTER BASED ELEMENTS.**

“Between Cinema and a Hard Place”

Gary Hill



Rodin “The Kiss” 1901-4



Installation at Tate Modern



ELEMENTS OF TIME-BASED MEDIA WORK AS “SYSTEM”

Components that are not displayed:

The **master** tapes, files or images

The installation **instructions and documentation**

Spares, parts and servicing manuals for equipment

Display components:

The **player(s)**

The **played** (the exhibition format of the media element)

Signal processing equipment (amplifiers, graphic equalisers)

The **display device(s)** (monitors, projectors, speakers, screens etc)

Possible **control device(s)** (computer synchronisers)

The **environment** - in some cases this is very tightly specified (walls,
ceilings, acoustics, flooring, acoustic panelling)

Possible **sculptural** elements

OUTPUT OF TIME-BASED MEDIA WORK AS “SYSTEM”

- Sound
- Image
- Qualities of the space created
- Display of the sculptural elements
- Way in which the viewer encounters the work

Bill Viola "Nantes Triptych" 1992



Factors Determining Acceptable Change

- The nature of the medium
- The environment in which the work is viewed
- The culture in which the artist is working
- Artist's specifications
- Historical nature of the work

“Video signals are electrical waveforms which allow moving pictures to be conveyed from one place to another”

John Watkinson “The Art Of Digital Video”

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Janet Cardiff "The Telephone Call"

2001



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ACTIVITIES ASSOCIATED TIME-BASED MEDIA CONSERVATION

- Migration
- Documentation
- Substitution
- Emulation



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TATE



time code: 5:43 pm, tuesday

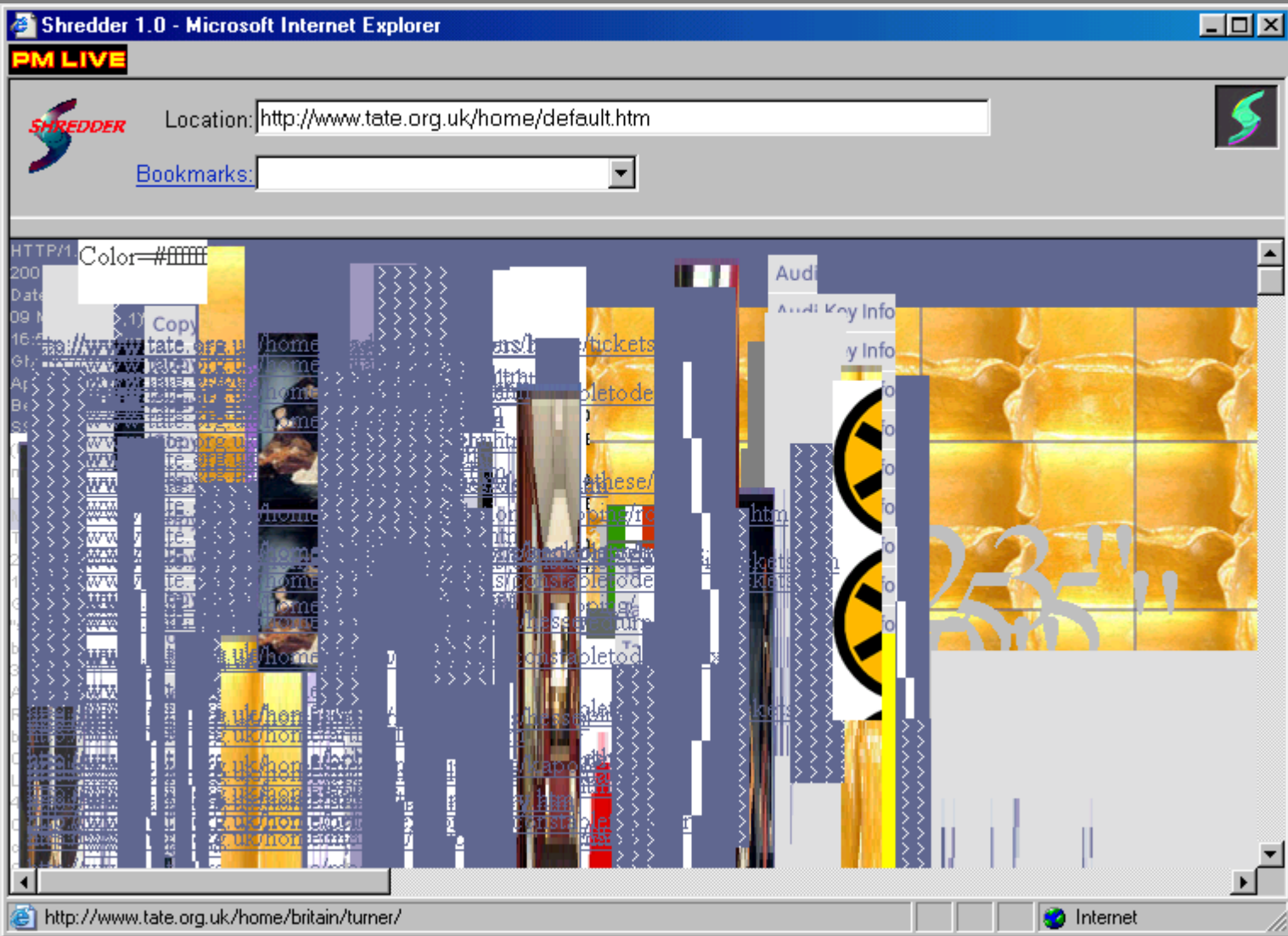


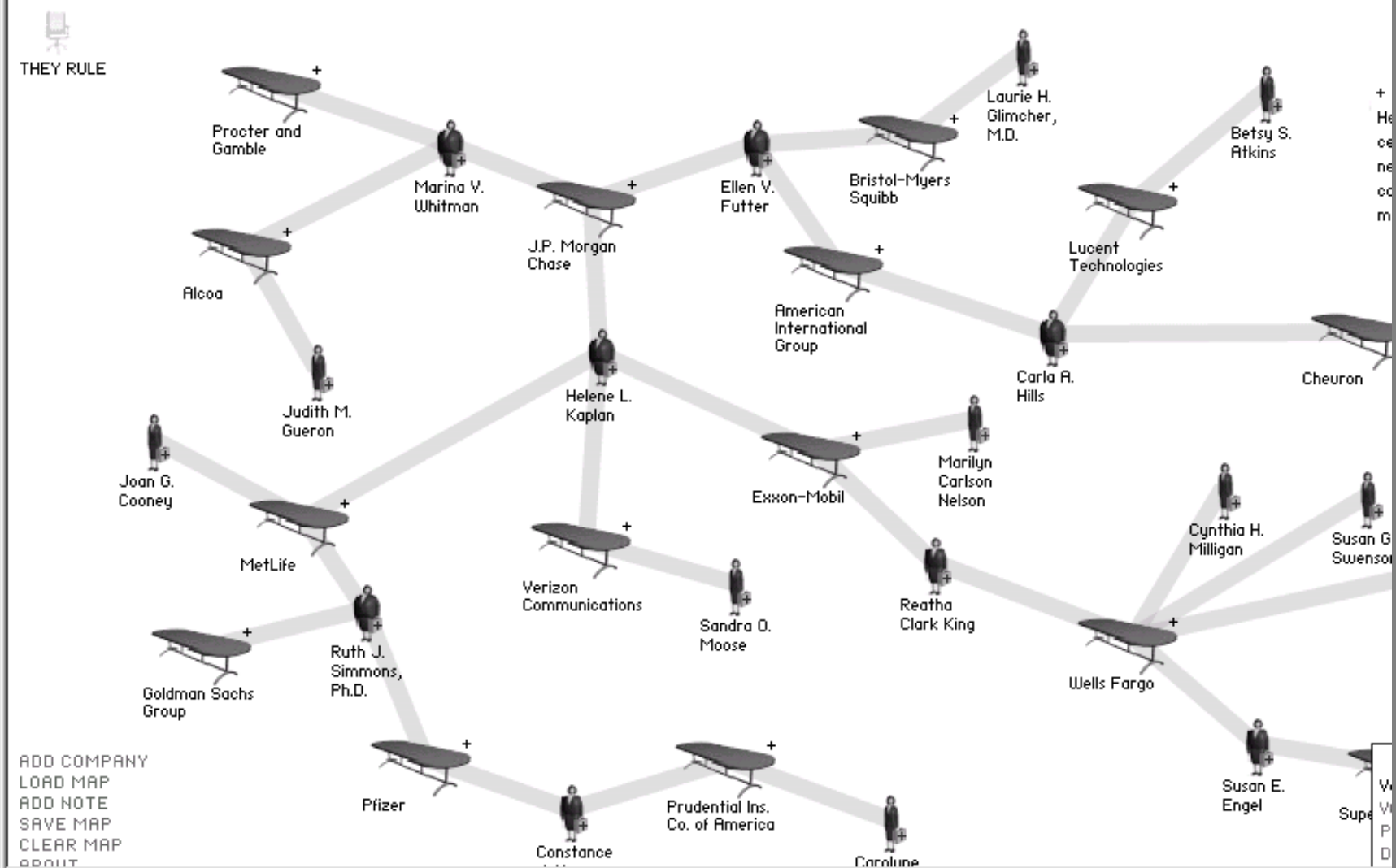
i'll be there.

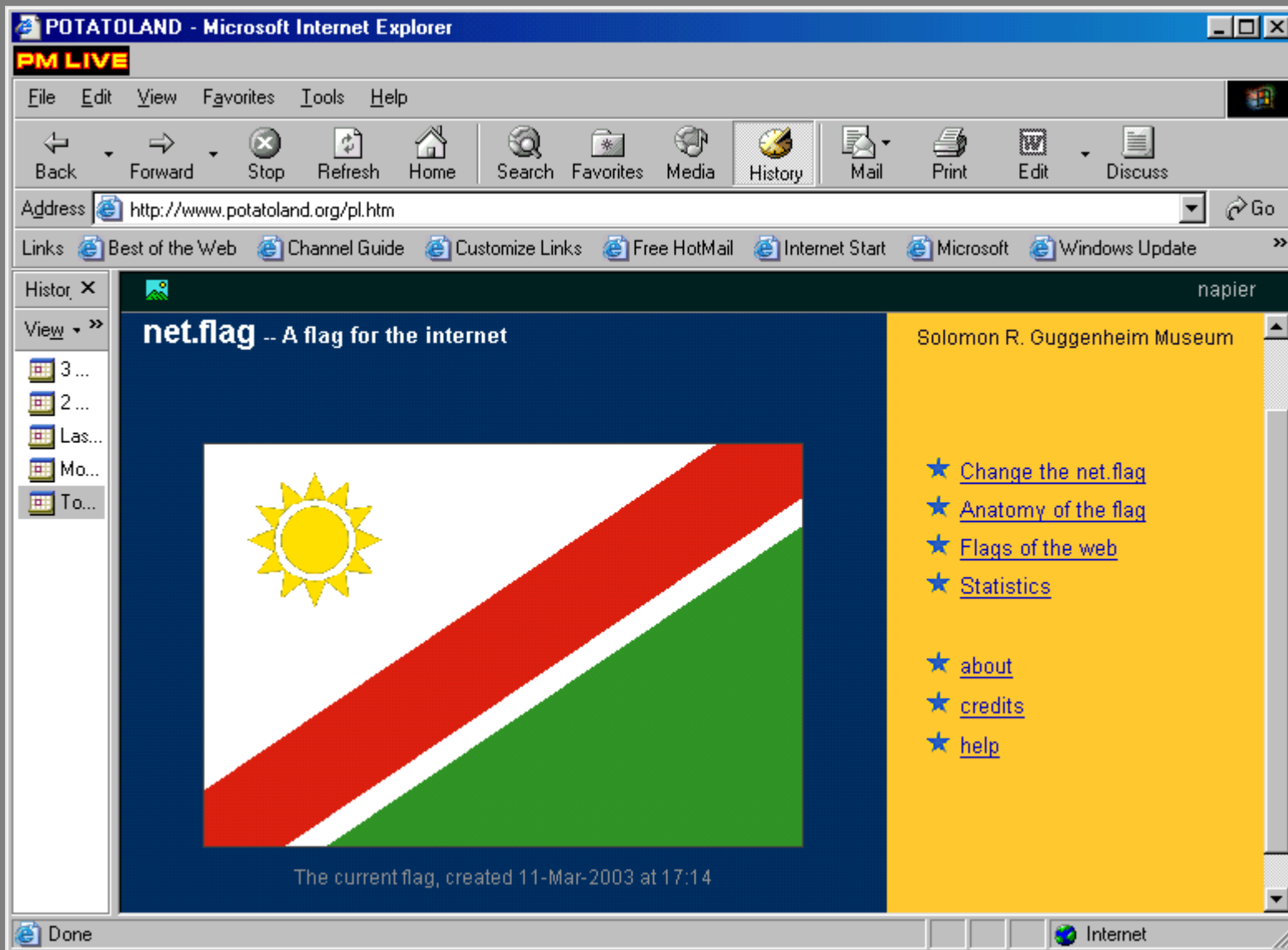
"CNN Interactive Just Got More Interactive"

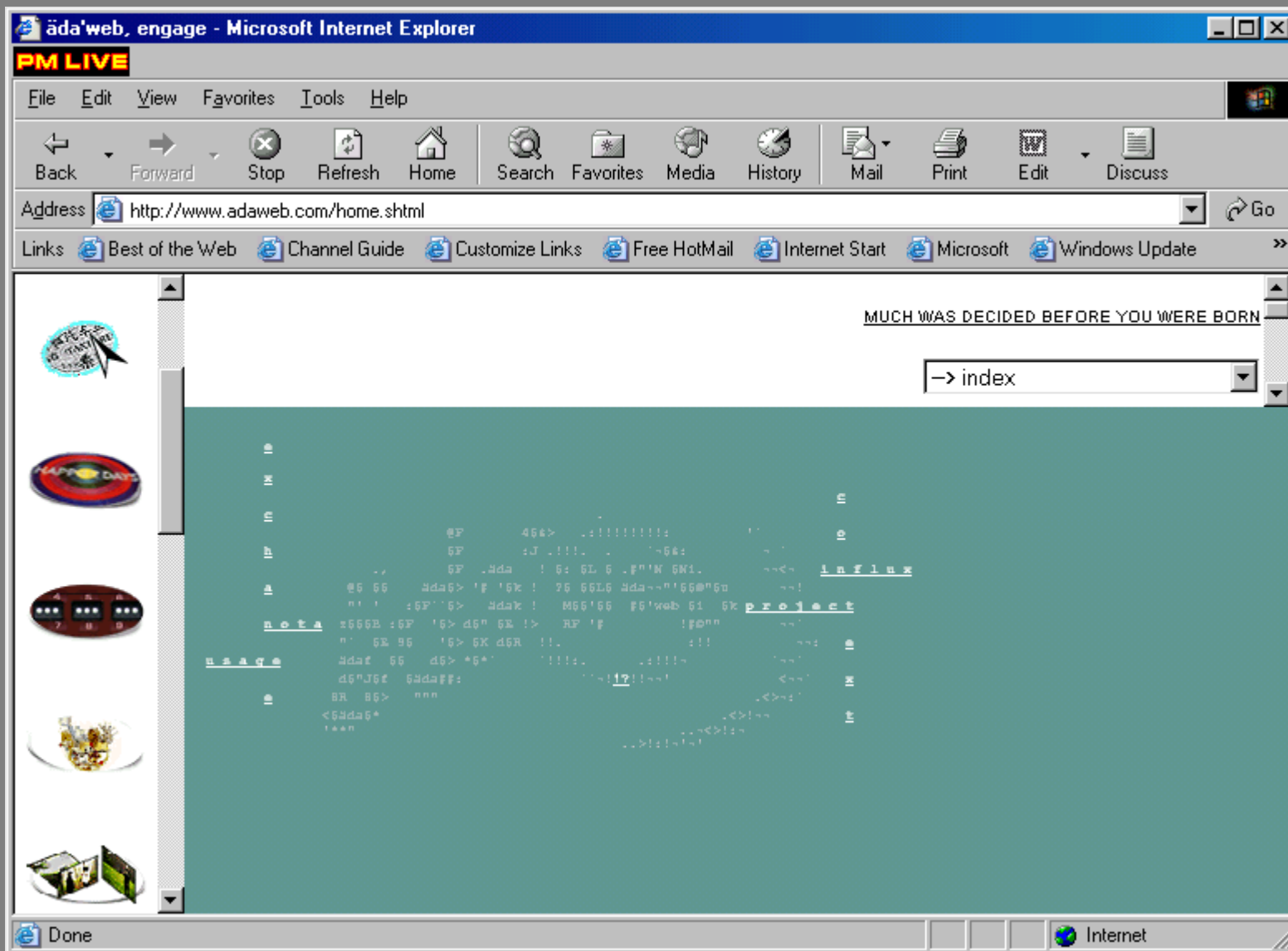
Jon Thompson & Alison Craighead, 1999













THE MINEFIELD



THE PEARL



CELEBRATION



LIST

COMPUTERS
INVENTORY



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v u e r
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e i e y d
m s
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Internet

Internet

“The greater danger to contemporary art is not the experimental materials but rather embracing too broadly the notion of transience and thereby constructing rationales for assigning to oblivion art that was conceived with the idea that it would, in fact, be preserved”

James Coddington

“The Case Against Amnesia”