

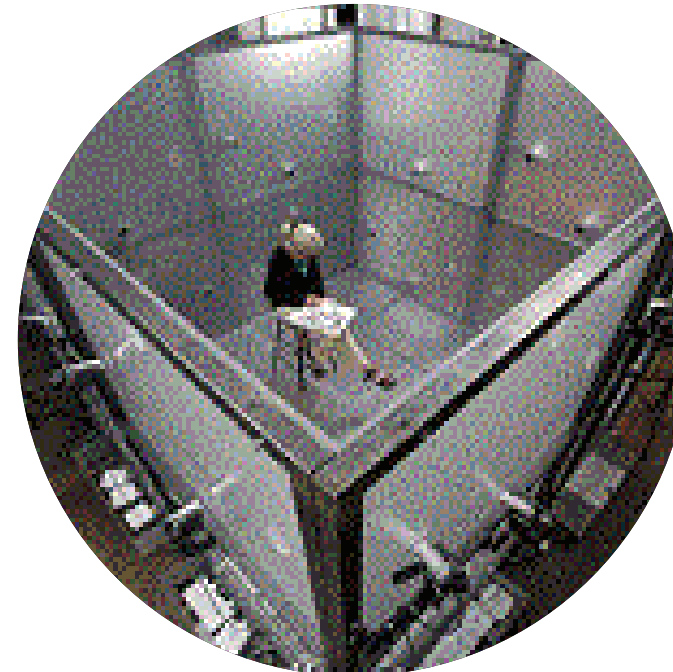
# THE SMITHSONIAN INTERVIEW PROJECT: QUESTIONS ON TECHNICAL STANDARDS IN THE CARE OF TIME-BASED AND DIGITAL ART

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's TBMA 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](http://SI.EDU/TBMA)**

## INTERVIEWS WITH:

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

## 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**

## 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.



*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

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**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 Art and 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.