Documentation is Preservation:

New Media Documentation at The Metropolitan Museum of Art, MRP

by

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BFA Ontario College of Art and Design University 2014

A MRP

presented to Ryerson University

in partial fulfillments of the requirements for the degree of

Master of Arts

in the Program of

Film and Photography Preservation and Collections Management

Toronto, Ontario, Canada, 2018

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Abstract

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Master of Arts, 2018
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In 2001, The Met's time-based media collection was first introduced with the exhibition

Closed Circuit: Video and New Media at the Metropolitan, held from February 23 to April

29, 2007. This thesis focuses on applying and analyzing the validity of a series of new

protocols being introduced in 2018 to The Metropolitan Museum of Art's time-based me-

dia collection. Generated by the Met's Time-Based Media Working Group, these best

practices including new and innovative documents and best practices for preserving not

only the artworks themselves, but the knowledge and procedures required to install and

display these works. Using the exhibition *Closed Circuit* as a case study, this thesis de-

scribes and analyzes these new protocols to illustrate the value and importance of insti-

tutional and inter-departmental collaboration for compiling a multi-voice record for each

work of art.

Acknowledgements

Firstly, I would like to express my sincere gratitude to my advisor Karla McManus for the continuous support of my MRP, for her patience, motivation, encouragement and immense knowledge. Besides my advisor, I would like to thank Robert Burley my second reader and the faculty of the FPPCM program.

My sincere thanks also goes to Meredith Reiss, Collections Manager at the Metropolitan Museum of Art and my graduate internship supervisor, for her continuous support and assistance. I also extend my gratitude to Alex Nichols, the Sherman Fairchild Fellow in the Conservation of time-based media at The Met in the Department of Photograph Conservation who was a huge help and mentor. Curators Doug Eklund and Mia Fineman, and to the entire staff of the Department of Photographs and the Department of Photograph Conservation at The Met for their constant inspiration, knowledge, and the wonderful work they do. At this time, I would also like to thank Professor Marta Braun, Dr. Thierry Gervais, Ryerson University, and the Roloff Beny Foundation for getting me to New York and providing me such an incredible opportunity.

Lastly, I would like to thank my family and friends who supported me throughout this process, with a special thanks to Sorcha Dunne, Hazel Dunne, Gary Walsh and Erin Levitsky. I dedicated this MRP to the memory of my mother, Lynda Young, who always believed in my ability to be successful in the academic arena.

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Introduction

The Department of Photographs at the Metropolitan Museum of Art (The Met) in New

York, began collecting time-based media (TBM) artwork in 2001. The Museum's collec-

tion contains approximately 75,000 photographic works spanning the entire history of

the medium, including 500 photographically illustrated books and albums, making it one

of the most important institutional collections in the world.[1] Since The Met does not have

a video department, the decision to expand the collection to include video and time-

based media began with the Department of Photographs desire to grow their contempo-

rary lens-based collection and to reflect changes in the artistic practices of contempo-

rary photographers and artists towards the use of moving images. The museum-wide

TBM collection, including The Department of Modern and Contemporary, is comprised

of over 275 time-based media artworks and continues to grow each year.

The Met's time-based collection was first introduced with the exhibition *Closed*

Circuit: Video and New Media at the Metropolitan, held from February 23 to April 29,

2007. It was the museum's first exhibition to exclusively display video and new media

art. The exhibition included eight time-based media artworks by American and interna-

tional artists including: Darren Almond (British, born 1971), Lutz Bacher (American) ,

Jim Campbell (American, born 1956), Omer Fast (American, born Israel, 1972) , Ann

Hamilton (American, born 1956), David Hammons (American, born 1943), Maria

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1The Metropolitan Museum of Art, i.e. The Met Museum, accessed May 05, 2018, https://www.met-museum.org/about-the-met/curatorial-departments/photographs.

Marshall (British, born India, 1966), and Wolfgang Staehle (German and American, born Germany, 1950). [2]

My practical thesis project, "Documentation is Preservation: New Media Documentation at The Metropolitan Museum of Art, MRP," involved applying The Met's new time-based media protocol to the exhibition *Closed Circuit*. This thesis focuses on applying and analyzing the validity of a series of new protocols being introduced in 2018 to The Metropolitan Museum of Art's time-based media collection. Generated by the Met's Time-Based Media Working Group (TBMWG), these best practices including new and innovative documents and protocols for preserving not only the artworks themselves, but the knowledge and procedures required to install and display these works.[3] Using the exhibition *Closed Circuit* as a case study, this thesis describes and analyzes these new protocols from a conservation perspective to illustrate the value and importance of institutional and inter-departmental collaboration for compiling a multi-voice record for each work of art.

Time-based media artworks pose many practical and technical challenges for museums collecting, preserving, and exhibiting these works. Common issues include file instability, inherent change, and failure or obsolescence of artist-selected equipment and technologies. Focusing on Ann Hamilton's *abc*, one of the major works included in *Closed Circuit*, this thesis will test the application of the Met's new documentation

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2 The Metropolitan Museum of Art, i.e. The Met Museum, accessed May 05, 2018, https://www.met-museum.org/art/libraries-and-research-centers/study-room-for-photographs.

3 Closed Circuit: Video and New Media at the Metropolitan." The Metropolitan Museum of Art. Accessed May 22, 2018. https://www.metmuseum.org/press/exhibitions/2007/closed-circuit-video-and-new-media-at-the-metropolitan.

protocols and, more specifically, their Iteration Report and Identity Report documents. In so doing, this thesis aims to facilitate the adoption of these new documents and address challenges posed by time-based media, with a view to the value of documentation as a complementary tool for the practice of preservation in the museum.

While in residency at The Met from January to July 2018, I completed an Exhibition Documentation Report for *Closed Circuit* and, focusing on one single work from the exhibition, Ann Hamilton's *abc.,* I also completed an Iteration Report and an Identity Report for The Met's records (see Appendix: 9.2, 9.3). The standardized template documents were created by Alex Nichols, the Sherman Fairchild Fellow in the conservation of time-based media at The Met in the Department of Photograph Conservation for 2017- 2019. The documents Nichols created are modified version of the Guggenheim's downloadable PDFs of their new media documents, which Nichols tailored to meet The Met's needs. A comparative analysis of the Guggenheims downloadable PDF Iteration Report (See Fig. 1) and the modified Iteration Report for The Met (See Fig.2) developed by Nichols was to clarify who the decision-makers behind the changes. Instead of using the column, "Decision-making,"[4] Nichols asks questions to prompt specific answers, such as "Who selected this projector?" and "Why was this particular projector selected?". Nichol's approach is helpful for highlighting where the equipment came from and who approved it. In the artist files it is common to see correspondence between the curator, exhibition designer, and the artist to collaborate on choosing the equipment to display the artwork in the space. Also, a rearrangement of order of sections was useful

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4 The Guggenheim, "Iteration Report." Accessed May 22, 2018. https://www.guggenheim.org/wp-content/uploads/2015/11/guggenheim-conservation-iteration-report-2012.pdf

for The Met's best practices and design layout was altered to align with The Met templates.

Equipment, as installed	Descriptions (incl. amount, make, model etc.)	Decision-making (if n/a: SRGM component or tracking no.)	Decided by/ Approved by

Figure 1. *Iteration Report, The Guggenheim, Conservation Department*, 2012. https://www.guggenheim.org/wp-content/uploads/2015/11/guggenheim-conservation-iteration-report-2012.pdf [5]

Equipment and Props Utilized in the Iteration	
Provide images of each component utilized in the exhibition. Please provide the file name for each image as a source.	
Display Equipment *(include any minimum requirements or preferred dimensions)*	
Projector(s): Who selected this projector? Why was this particular projector selected?	TMS Component Number, if applicable:
Monitor(s): Who selected this monitor? Why was this particular monitor selected?	TMS Component Number, if applicable:

Figure 2. *Iteration Report, The Metropolitan Museum of Art, Conservation Department*, 2018.

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[5] The Guggenheim, "Iteration Report." Accessed May 22, 2018. https://www.guggenheim.org/wp-content/uploads/2015/11/guggenheim-conservation-iteration-report-2012.pdf

Alongside my analysis of the templates modified by Nichols, I have created a supporting document to promote the use of the procedures adopted at The Met with attention to the way these documents can be an active tool during exhibition planning, particularly when documenting an exhibition some ten years after it was originally displayed. To support the internal and external institutional usage of the new time-based media documentation at the Met, I also created a summary of these guidelines for internal use by collections managers, conservators, curators, interns, registrars, technicians, media installers, counsel's office, partner borrowing institutions, and other museum staff. The document, "Time-based Media Documentation Guidelines," is a tool for The Met to use with instructions and includes a glossary developed that I hope will encourage multiple departments to actively contribute to the relevant sections of the guidelines from a collections management perspective. These guidelines can be used as a resource to determine which sections require input from specific staff and as a tool for understanding what is being asked. The goal for the new time-based media guidelines is to serve as a valuable resource to increase the utility and shareability of the new time-based media documentation. The guidelines define the different documentation reports, instructions on where to find the information necessary to complete the reports, a museum staff list tailored to those working with time-based media, as well as internal and external resources. These guidelines will also help to ease the adoption of a new proposed practice that will soon be tested by the registrar's office at The Met, wherein iteration reports will be incorporated into outgoing loans to partnering institutions. The goal is

for these guidelines to facilitate the standardization of terms and clarify what is being

asked in the iteration report.

This research project involved correspondence with the artists, galleries, confer-

ences/workshops, and experts working in the time-based media community in New

York. It also included primary research involving the artworks, records, and staff at The

Met, with the assistance of the Photographs Department, collections managers, cura-

tors, conservators, technicians, TBMWG, and the time-based media assessment team.[6]

I framed my research around completing the three documents as primary research

tools, assessing the documentation, and developing a guide to contribute to the new

protocols and documentation at The Met.

1. Methodology

The definition of time-based media art that I will adopt for the purposes of this study is

the one set out by The Time-Based Media Working Group at The Metropolitan Museum

of Art:[7] "Time-based media art encompasses works that include film, video, audio, or

digital technologies that unfold to viewers over a period of time."[8] Selecting terminology

to describe time-based media art can be difficult because a common critical vocabulary

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[6] The time-based media assessment team A project team formed by the Time-Based Media Working Group report their findings into an assessment of The Met's time-based media holdings and the Museum's collections management practices, in effort to design a conservation program for its collection. The assessment is led by Glenn Wharton, Clinical Professor of Museum Studies, NYU; Lia Kramer, Graduate Student, Conservation Center, Institute of Fine Arts, NYU; and Lorena Ramirez-Lopez, Time-Based Media Consultant, Small Data Industries.

[7] Authenticity, Change and Loss in the Conservation of Time-Based Media Installations." Tate. Accessed May 22, 2018. http://www.tate.org.uk/research/publications/tate-papers/06/authenticity-change-and-loss-conservation-of-time-based-media-installations.

[8] The Metropolitan Museum of Art, i.e. The Met Museum. Accessed April 15, 2018. https://www.met-museum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group.

and consistent archival labeling practice have yet to be standardized, making it a challenge to search for time-based media art in other institutional art collections or even in library databases. The Met's documentation reports use photo conservation terminology with input from museum stakeholders such as curators, collections managers, registrars, and counsel's office to address how these documents can be understood by other staff in the museum. The recent proposal to send the iteration report — a document recording the way a work is exhibited each time it is displayed —with outgoing time-based media loans requires that the accompanying documentation be understood by other institutions and staff with varying degrees of training in time-based media.

The development of new guidelines will facilitate the use of the documents with a glossary to reference the terminology used at The Met. For example, the range of names used to describe the artworks themselves is wide: "variable media art," "new media art," "time-based media art," "digital art," "computer-based art," "new media"—the list of imprecise and overlapping terms goes on and on.[9] It is important to provide a glossary of terms for the filling out of the documents to establish a set of standardized vocabulary to be used on the documentation.

An internal internal cataloging guidelines for time-based media artworksworks that were established by the TBMWG and are intended to set standards for museum-wide cataloging of these works in TMS (The Museum System. These guidelines are for catalogue entry

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9"The Smithsonian Interview Project: Questions on Technical Standards in the Care of Time-Based and Digital Art Ten Insights from Artists and Experts in the Field." https://www.si.edu/content/tbma/documents/SI_TBMA_10_Insights.pdf. July 2014.

however using controlled terms will increase the fluidity of the information in the documents to database entry.

Reference is often made to musical notation when discussing the documentation of time-based media by leading scholars in time-based media such as Richard Rinehart and Pip Laurenson. Richard Rinehart from the Berkeley Art Museum/Pacific Archive, for instance, adopts the analogy of preserving musical works in order to distinguish between two approaches to archiving variable media works:

> "one approach, treats a work of variable media like a musical recording, locking in time some masterful performance. [A second] approach treats the work more as a musical score, the same piece open to future iterations. The work does not self-record self-document, or exist in a stable medium, preservation is an interpretive act. Both recordings and scores are valuable resources for the future: recordings keep the radical performative intentionality intact for future exhibitions, and scores keep the patina of history and provenance intact for future research."[10]

In this second approach there is no longer an original artifact; there is no longer one preservation method. Instead, a layered preservation strategy is required, one that admits fragments and traces, emulation software, re-creation, reassemblage and a range of expertise.[11] Maintaining the analogy to musical notation and recorded performance, Rinehart explains that the conceptual model could be expressed using various formats,

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10 "Permanence Through Change: The Variable Media Approach." 2003. Accessed. May 20, 2018http://www.variablemedia.net/pdf/Permanence.pdf.

11 Ibid

since "it defines the integrity of the score while allowing for variability in its expression."[12] For example, Maria Marshall's *When I Grow Up I Want To Be A Cooker* (1998) is a single-channel digital video, transferred from 35mm film, in colour, silent and is 19 seconds in duration. The iteration in Closed Circuit was a full wall projection (see Fig.1), three years later it was displayed on a LCD monitor at The Met, with permission from the artist, in the exhibition *After Photoshop* (September 25, 2012–May 27, 2013)(see Fig.2). Applying Rinehart's critical analogy to *When I Grow Up I Want To Be A Cooker*, the two different iterations of the artwork are both like musical scores. Pip Laurenson is a pioneering conservator of time-based media art at Tate, she recognized that new-media artwork often have an identity that can be maintained even when some equipment needs to be changed or replaced.[13] Laurenson references Stephen Davies theoretical model in music philosophy which proposes that in the tradition of Western music "a performance of a given work is authentic if it faithfully instances the work, which is done by following the composer's work-determinative instructions as these are publicly recorded in its score."[14]

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[12] Rinehart, Richard. "A System of Formal Notation for Scoring Works of Digital and Variable Media Art." 2013. Accessed June 5, 2018. http://archive.bampfa.berkeley.edu/about/formalnotation.pdf.

[13] Amy Brost, *Digital Media in Art: Meaning, Materiality, Digital Forensics Workflows, and Conservation*, 2016, Http://ljournal.ru/wp-content/uploads/2016/08/d-2016-154.pdf. Accessed June 5, 2018

[14] Laurenson, Pip. Authenticity, Change and Loss in the Conservation of Time-Based Media Installations. 2006. Tate Papers. http://www.tate.org.uk/download/file/fid/7401. Accessed June 5, 2018.

Figure 3. *Closed Circuit: Video and New Media at the Metropolitan*, 2001. Maria Marshall's *When I Grow Up I Want To Be A Cooker* (1998), installation view (South LAW Gallery) from The Metropolitan Museum of Art, 2001.
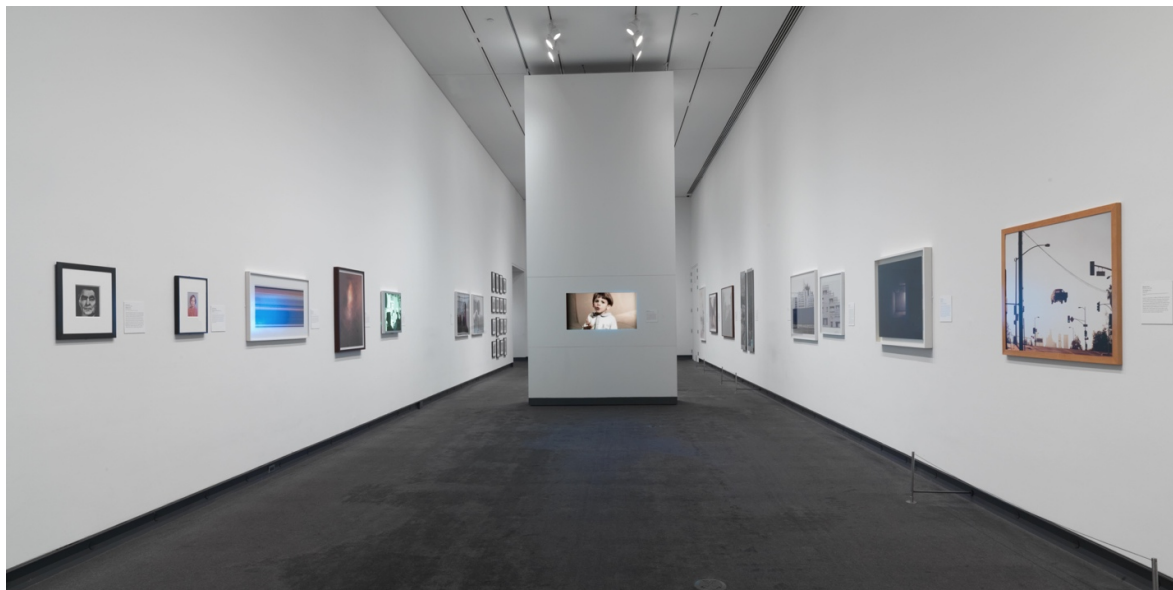
Figure 4. *After Photoshop: Manipulated Photography in the Digital Age at the Metropolitan*, 2013. Maria Marshall's *When I Grow Up I Want To Be A Cooker* (1998), installation view (South LAW Gallery) from The Metropolitan Museum of Art, 2001.

Laurenson suggests that those elements of an artwork that cannot be changed without compromising the integrity of the work as art should be called the "work-determinative" properties.[15] She also recommends the adoption of a score/performance model for time-based media art conservation, the "work-determinative" properties of an artwork are like a musical score. This theory is to replace the notion of conserving a singular, material art object with preserving the identity of an artwork, allowing for some acceptable change over time where ethically feasible.[16] To preserve the new-media the "work determined properties" need to be understood through various media elements, playback equipment, artist instructions and the installation of the artwork. To achieve this, information is gathered using an iteration report and identity report capturing the details of the different installations, the artist's outlook toward the various elements of the work may only become clear after a number of artist-approved installations in different settings.[17] It may be that an artwork is ultimately not media dependent, making it possible for conservators to substitute new technology for old in order to perpetuate the artwork. However, some works have aging media or equipment and in the cases where the

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[15] Laurenson, Pip. Authenticity, Change and Loss in the Conservation of Time-Based Media Installations. 2006. Tate Papers. http://www.tate.org.uk/download/file/fid/7401. Accessed June 5, 2018.

[16] Amy Brost, *Digital Media in Art: Meaning, Materiality, Digital Forensics Workflows, and Conservation,* 2016, http://resources.conservation-us.org/anagpic-student-papers/wp-content/uploads/sites/11/2016/01/2015ANAGPIC_Brost_paper.pdf. Accessed June 5, 2018.

[17] Phillips, Johanna. 2012. Shifting Equipment Significance in Time-Based Media Art. In The Electronic Media Review, Volume One, ed. J. Warda, et al. Washington DC: Electronic Media Group, American Institute for Conservation of Historic and Artistic Works. 139-54.

work-determinative properties are media-dependent, museums need to maintain obsolete equipment to exhibit the artwork.

Within the field of digital archival and conservation studies, there are many tools available to collections managers and preservationists that are adaptable to the needs of time-based media collectors. Many of these tools are open source materials designed to assist institutions in addressing the inherent problems with preserving and collecting new media art. One valuable example is The Guggenheim's conservation and time-based media web page, which provides both the public and professional user a downloadable PDF of an Iteration Report, PDFs describing their preservation model for various types of video, and transcripts of interviews with Joanna Phillips, a leading conservator in time-based media.[18] By providing these tools, The Guggenheim, a major institutional collector, reduces the likelihood of smaller institutions and private collectors depending on one private company to develop the necessary tools. Open source tools allow institutions and users to benefit free from any updates made available, while also giving them the freedom to add to their tools according to their needs. As a result, open source tools are very flexible and adaptable to the individual issues of any institution, no matter the size. To address the lack of standardization in time-based media preservation, pioneering conservators are working collaboratively across institutions to expand

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18 "Time-Based Media," Guggenheim, August 30, 2017, https://www.guggenheim.org/conservation/time-based-media. Accessed June 05, 2018.

their expertise and on-the-job experience, and to further develop tools that are accessible to everyone. For example, at The Artist Archives Symposium held on April 20th, 2018 at New York University Library, Johanna Phillips discussed the practices at The Guggenheim in a lecture, *Museum mechanisms of capturing artist- embodied Knowledge to support the collection of variable contemporary art*. This symposium provided a platform to promote the collaboration of sharing tools and research. The lectures are available for the public on the *Artist Archives Initiative's* website.

Time-based media artwork presents complicated technical and ethical challenges for conservators, collections managers, and curators. Time-based media requires experts to install, assess and maintain the digital files for the artwork; each piece is different and requires a variety of resources. Change is inherent in time-based media. The artwork is subject to instability, mainly due to artist-selected equipment and technologies breaking down and becoming obsolete. Many time-based media artworks are not composed of a unique original, and often only exist when they are installed or collected. The artworks file is considered the artifact and the physical container, such as an external hard drive is not the artifact. The loaning of time-based media is a challenge and institutions are struggling with how to export the work. Since the work is contained in commercial electronic equipment it is not shipped the same way that a photograph would be, and at present is typically shipped as commercial electronic equipment. The inevitable changes to time-based artwork are acceptable when the meaning and goal of the

works lie in their behaviors and the effects they produce rather than in their material components.

For some scholars such as Joanna Phillips, the conservator at The Guggenheim, a time-based media artwork is activated only when it is installed, and every iteration can be considered a different representation of the artwork.[19] To preserve the unstable identity of time-based media artworks, conservators, collections managers must account for the amount of change that may happen during each iteration.[20] The key to preserving time-based media artwork is in understanding what the artist intends, how it was made, and how it will be displayed in the present and in the future

2. Time-Based Media Preservation and Collaboration

Collaboration is essential with time-based media because its installation and exhibition require such diverse forms of expertise from internal museum staff, researchers, conservators, artists and external time-based media experts. The best way to assess the preservation needs and to evolve care of these artworks is by understanding the way other institutions are tackling the challenges of maintaining, housing and displaying these collections. For example, Matters in Media Art, established in 2005, is an information resource on the care of media art. This collaborative project between the New Art Trust (NAT) and its partner museums — the Museum of Modern Art (MoMA), the San Francisco Museum of Modern Art (SFMOMA) and the Tate Modern — has been

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19 "Time-Based Media," Guggenheim, August 30, 2017, https://www.guggenheim.org/conservation/time-based-media. Accessed June 05, 2018.

20 Ibid.

designed to help those who collect and preserve new media artworks (e.g. video, film, audio, and software-based installations). Members of Matters in Media Art work together to compare how each institution is handling their collection of time-based media art and come to agreement on the best practices for all institutions.[21] The sharing of information across institutions goes beyond supporting the partnering museums. Matters in Media Art have a website that is also a resource for collectors, artists and institutions of all sizes that have time-based media, including practical tools and case studies.

Collaboration within institutions and between institutional departments is also crucial for the effective management and preservation of the time-based media documents. The protocols and relevant forms adopted at The Met exemplify the importance of this collaboration. The Met's time-based media protocols rely on three documents: the Identity Report records the core idea of the artwork, the Iteration Report provides a summary of a specific installation of the artwork, and the Exhibition Documentation Report preserves an overview of the exhibition as a whole. Each of these three documents requires input from the curator, registrar, collections manager, exhibition designer, conservator, and when possible the artist. The collaboration of expertise from various backgrounds is used at *The Artist Archives Initiative* at New York University (NYU), a research group which is comprised of interdisciplinary departments working collaboratively. Founded at NYU to promote research and disseminate knowledge about the display and care of contemporary art, the group is led by both Deena Engel, Technological Research Director and Clinical Professor Director, Program in Digital Humanities and Social Science,

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21 Matters in Media Art. Accessed June 20, 2018. http://mattersinmediaart.org/about.html.

Department of Computer Science New York University and by Glenn Wharton, Academic Research Director, Clinical Professor, Museum Studies, New York and a highly credited Time Based Media Conservator. The initiative responds to a growing need for art world professionals and academic researchers to work with artists in building information resources to aid future exhibition and re-activation of their work.[22] Engel and Wharton use resources from the fields of Humanities and Art Conservation to rebuild an archive and advocate for artist interviews to build more documentation. The initiative hosts a symposium with experts, artist and institutional leaders to discuss their project and hosts many of their projects online.

Another valuable resource for information to support the recommendation for artist interviews is Voices in Contemporary Art (VoCA). VoCA is a non-profit organization based in New York City that generates critical dialogue and interdisciplinary programming to address the production, presentation, and preservation of contemporary art. The organization's mission statement clearly intersects with the concerns motivating the new time-based media protocols being pioneered by The Met:

> Increasingly over the twentieth century, artists experimented with an unprecedented range of new materials and technologies – often with untested longevity and built-in obsolescence leading to physical instability. The conceptual concerns that underpin much of contemporary art make its conservation more than an effort to arrest physical change. The artist's voice is primary in developing

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[22]"Artist Archives Initiative." A Fire in My Belly - David Wojnarowicz Knowledge Base. Accessed June 5, 2018. https://cs.nyu.edu/ArtistArchives/Initiative/.

preservation strategies and their participation is essential for future conservation and presentation of their work.[23]

VoCA's network is composed of artists, conservators, curators, collectors, educators, and students who recognize the need for public forums on new forms of collaboration and documentation. It is an organization that is advancing a vital model for the steward-ship of contemporary art. The importance of collecting both paper and oral histories of the artwork assists with the goal to preserve and to continue to display the artwork in the future.

3. Time-Based Media and Vocabulary

In 2014 Beryl Graham Professor of New Media Art at the School of Arts, Design, and Media, University of Sunderland, and co-editor of *CRUMB* reported,

> I spent some time looking at international sites online, and found that few use the same basic terminology for new media. … Even in the Tate's database, it's very difficult to find new media works. Is it "performance"? Is it "time-based"? Beyond that, if you are trying to find works that are interactive or participatory, you find that those words really do not come up. It's a very random set of terms right now.[24]

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23 VoCA, Voices in Contemporary Art," Voices in Contemporary Art, , accessed June 05, 2018, http://www.voca.network/mission/.
24 The Smithsonian, "The Smithsonian Interview Project: Questions on Technical Standards in the Care of Time-Based and Digital Art Ten Insights from Artists and Experts in the Field," Https://www.si.edu/content/tbma/documents/SI_TBMA_10_Insights.pdf, July 2014, , accessed April 03, 2018

New York contemporary art conservator Christine Frohnert simply calls it "art with a plug".[25] Time-based media is often accepted under the umbrella of contemporary art, according to Andrea Lissoni, the Senior Curator of International Art (Film) at the Tate. In *Things Change: Conservation and Display of Time-based Media Art,* a short documentary that addresses the challenges of preserving time-based media art in the context of a museum, Lissoni states that, "any form of contemporary art, that can engage with the idea of time can be considered time-based media."[26] The premise of defining time-based media is the unfolding of time, a broad definition allows for the inclusion of different forms of new-media art.

The formation of a working group is a common tool for institutions to grapple with the care of time-based media. The Met's Time-Based Media Working Group (TBMWG) at The Met was formed in 2001 as an internal resource group for conservators, curators, and technical professionals dealing with the acquisition and exhibition of time-based media. In 2001, an internal group made up of Met staff began meeting to discuss the challenges of acquiring and caring for works of time-based media.[27] In 2010, the group became an official Met working group. TBMWG currently has over fifty members across sixteen departments within the museum, including curatorial departments, conservation and scientific research departments, the museum archives, the counsel's office, the

25 Ibid.

26 Tate. accessed April 04, 2018, https://www.tate.org.uk/context-comment/video/things-change-conservation-and-display-time-based-media-art.

27 "Time-Based Media Working Group," Accessed June 05, 2018, https://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group.

development office, the digital department, and the office of the registrar. The Met's

TBMWG lectures are open to the public to join and the TBMWG recently recorded a lec-

ture and made it available to the public online, entitled *Developing a Time-Based Media

Strategy at The Met.* In this lecture, a project team chosen by the Time-Based Media

Working Group synthesized their initial findings into an assessment of The Met's time-

based media holdings and the Museum's collections management practices, in an effort

to design a conservation program for its collection.[28] Through this outreach, The Met is

sharing the challenges they are facing with the care of time-based media and opening a

dialogue for future collaborations to resolve some of the issues that arose from this as-

sessment. The lecture aimed to raise awareness about the need of a full-time time-

based media conservator and a lab with resources to preserve artwork in institutions

that collect time-based media.

At The Met, The Department of Photographs' motivation to acquire video and

time-based media artwork is driven by the mission to contribute to collecting contempo-

rary art related to expanded lens-based media. As Doug Eklund explains, "When we

started…one of the cardinal ideas overseeing the entire thing [was that] we couldn't

compete with MoMA. Really collecting videos where we could make an extension from

photography, with no narratives, walk up to it and walk away and you wouldn't lose your

place." [29] At the 1999 Carnegie International in Pittsburgh, the Department of Photo-

graphs' curator-in-charge, Malcolm Daniel, noticed the video work *abc* (1994/99) by

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28 "Time-Based Media Working Group," , accessed June 05, 2018, https://www.metmuseum.org/about-
the-met/conservation-and-scientific-research/time-based-media-working-group.
29 Interview with Doug Eklund. 06/18/2018

American artist Ann Hamilton (born 1956). The video was imbedded into the wall and showed a fingerprint slowly erasing inked letters of the alphabet on a pane of glass and then writing the letters in reverse. In a written press release for *Closed Circuit*, the inclusion of the video work *abc* is justified this way: "Small in scale and unobtrusive in presentation, Ann Hamilton's *abc* seemed to us almost like a still photograph come to life."[30] Daniel added: "The works we have acquired thus far constitute a natural outgrowth from our traditional interest in the still image."[31] In a recent interview with Eklund, he spoke about how the collecting of time-based artwork has shifted and how the requirements for acquisition have improved.[32] For example, the practice of acquiring the artwork with dedicated equipment is no longer a common practice unless the artwork is dependent on a particular technology. Instead, the collector or institution considers the future of the artwork and the requirement of a technology that could restrict the lifespan and future exhibition of the artwork.

When acquiring time-based media artwork, artists and curatorial staff must consider the different characteristics of the artwork or components of the artwork that are critical for display or preservation of the artwork. The first step is to look at the video file, playing the file and extracting metadata using the free software like MediaInfo -.[33] Media does evolve overtime and will become obsolete. A policy for migration strategy and

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30 Closed Circuit: Video and New Media at the Metropolitan." The Metropolitan Museum of Art. Accessed May 22, 2018. https://www.metmuseum.org/press/exhibitions/2007/closed-circuit-video-and-new-media-at-the-metropolitan.

31 Ibid.

32 Interview with Doug Eklund. 06/18/2018

33 "Media Info,"accessed June 5, 2018, https://mediaarea.net/en/MediaInfo.

procedure is defined for tapes at The Met; but what are the new migration policies for digital files going to look like? The change of files need to be addressed for sustainability purposes to ensure that they will be able to be playable. Above all, conservators must make sure the properties linked to the artist's intent or property are not changed during the process. For example, *When Grow Up I Want To Be A Cooker* was shot on 35mm film, acquired in 2006 on a laser disc and in fulfillment of The Met's acquisition policy two duplication masters on DigiBeta tape were acquired in 2013. The work was later migrated to a digital video file by the artist in 2012, a copy of which was provided to The Met. The shift of format does not affect the integrity of the artwork if it is transferred accurately. For artworks like *When Grow Up I Want To Be A Cooker* the file format is flexible as long as the identity of the artwork is maintained.

Living artists are often involved in the planning and installation of their work at the museum and this is often reflected in the documentation at acquisition. The general information and technical summary sections of the time-based media documents are best filled out with an artist questionnaire and, when possible, with an artist interview. There are also many other experts involved in the description, collection, installation, and exhibition of the work. Phillips highlights some of the "decision-makers as curators, exhibition designers, media technicians, conservators, and external contractors. In tracking these individuals' reasoning behind their aesthetic, conceptual, practical, or economic decisions, Iteration Reports help generate a deeper understanding of the behaviors of

an artwork under different circumstances."[34] The goal is for the Identity Report to hold enough artist-approved information that, in the situation that the artist is no longer available, the report can be used as a primary resource for future installations.

The methodology behind the Identity Report is that of an active, "living" document. It will continue to be updated each time the artwork is exhibited, tracking the maintenance of format and exhibition history. This challenges the idea of the archive as a final resting place for documents to die. The Identity Report grows each time the artwork is shown. The value in having a "living document" is the updating and maintenance of the artwork, some of the information will not be fillable but will be in the future. For example, the iteration report asks for the field "Date Last Updated" to be changed every time someone contributes to the document. I think it would be beneficial not to replace the date but to maintain a log for who added information to the report. Traditionally a museum archive is a repository for documents, a place for them to lay to rest and not to be available to alter.

4. The Case of *Closed Circuit: Video and New Media at the Metropolitan (2007)*

Imagine it's 2007, and you are in New York City at The Metropolitan Museum of Art. You walk into the dimly lit Lila Acheson Wallace (LAW) Wing, into the North and South

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34 "Time-Based Media." Guggenheim. August 30, 2017. Accessed April 04, 2018. https://www.guggenheim.org/conservation/time-based-media.

Mezzanine Gallery. You wander from space to space, nook to nook, and you find yourself holding your breath in silent anticipation of what is around each corner. Curated by Doug Eklund, *Closed Circuit* was The Met's first time-based media exhibition. It was a large show, spread across two gallery spaces, each gallery divided by walls into smaller spaces to display the artworks. Your first encounter in The South Mezzanine (LAW Gallery) is a small, 15" monitor imbedded into the wall; it is a "mesmerizing, elemental work by Ann Hamilton that, in its small scale seemed almost like a still photograph come to life."[35]

Figure 5. *Closed Circuit: Video and New Media at the Metropolitan*, 2001. Ann Hamilton, *abc* (1994/1999) installation view (entrance wall South LAW Gallery) from The Metropolitan Museum of Art, 2001.

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35 The Metropolitan Museum of Art, The Met Museum, accessed June 10, 2018, https://www.met-museum.org/press/exhibitions/2007/closed-circuit-video-and-new-media-at-the-metropolitan.

The layout of the show evokes a cinematic interior with many dark grey and black painted walls and doorways creating many intimate spaces within which to view the moving images. The exhibition used a variety of electronics: from different sized monitors, to a LED sculpture, and three projections illuminating the gallery. Around the corner from the entrance is the second work, displayed on a 37" View Sonic N3260w LCD monitor, mounted against the dark grey wall, showing a beautiful Hudson River Valley landscape of the kind that inspired American painters such as Thomas Cole and Frederic Church. Eastpoint (September 15, 2004) by Wolfgang Staehle, represents a single day from a month-long video transmission, consisting of more than eight thousand still images synced to real time.[36] A viewer of this work at noon on any given day sees an image of noon on September 15, 2004.[37] The images change almost imperceptibly, but reveal unlimited variations on a single scene. There are images in this video that will not been seen by the public due to the gallery's operational hours. The images shown provide a sense of how the remainder of video will look like. This piece was chosen because it is not a durational piece that requires a viewer follow along with narrative.

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36 The Metropolitan Museum of Art, The Met Museum, accessed June 10, 2018, https://www.met-museum.org/press/exhibitions/2007/closed-circuit-video-and-new-media-at-the-metropolitan.

37 Ibid.

Figure 6 *Closed Circuit: Video and New Media at the Metropolitan*, 2001.Wolfgang, Staehle, *Eastpoint* (2004-2006) installation view (South LAW Gallery) from The Metropolitan Museum of Art, 2001.

Across the room, on a monitor mounted and hung from the ceiling on a NEC 42" PlasmaSync 42XMA monitor, is *Schwebabahn* (1995) by Darren Almond. This 12 min., Super-8 film takes you on a mesmerizing ride via suspended rail, featuring one of the oldest, most unusual, and still notably efficient public transportation systems in the world: the suspended monorail system in Wuppertal, Germany, built between 1898 and 1901. *Schwebabahn* was shot and shown upside-down and in reverse, producing a hallucinatory vision of the past melding into the future.

Figure 7. *Closed Circuit: Video and New Media at the Metropolitan*, 2001. *Schweba-bahn* (1995) by Darren Almond *and When I Grow Up I Want To Become A Cooker* (1998) by Maria Marshall, installation view (South LAW Gallery) from The Metropolitan Museum of Art, 2001.

Continuing through the gallery and around the corner there is a large projection of Maria Marshall's *When I Grow Up I Want To Become A Cooker* (1998). This 8 by 20 foot projection confronts you with an image of a young boy looking directly at the viewer, while calmly puffing away and blowing smoke from a cigarette. The image eventually fills with smoke — referencing the marketing of toxins to children with the use of cartoons by cigarette companies.[38] The seductive qualities of a showing a child smoking has been a topic of controversy for this exhibition. The last room in the North Mezzanine Gallery is dark; a black box set up as an immersive space for two projections using NEC

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38 The Metropolitan Museum of Art, The Met Museum, accessed June 10, 2018, https://www.met-museum.org/press/exhibitions/2007/closed-circuit-video-and-new-media-at-the-metropolitan.

WT610 projectors, of a two-channel video entitled *Spielberg's List* (2003) by Omar Fast.

A bench is placed in front of the two projections to provide a place to sit and listen to the

audio and read the subtitles. This work tells a recognizable story of Polish locals who

appeared as extras in Steven Spielberg's Holocaust film *Schindler's List.* Fast's video

deconstructs the narrative by sharing by interviews by the actor to tell the story.

Figure 8. *Closed Circuit: Video and New Media at the Metropolitan*, 2001. *Spielberg's List* (2003) by Omer, installation view (South LAW Gallery) from The Metropolitan Museum of Art, 2001.

The last artwork in this room is displayed on a Sharp 20" LC-20S5U LCD monitor

from the early 2000's mounted to the wall, resembling a surveillance monitor in a store.

Closed Circuit (1997–2000), by the American artist Lutz Bacher, creates a composite

portrait and affecting narrative out of thousands of individual video frames recording the

late art dealer Pat Hearn at work in her office. The project began as a real time project monitoring Hern in her office before she passed away, but became a memento mori of the legacy of an influential contemporary art dealer in the New York scene.

Across the hall and into the North Mezzanine (LAW Gallery), David Hammons's *Phat Free* (1995/1999), a short colour digital video, is projected wall-sized with a Canon Realis SX60, and a bench centered in the space. The projection begins with a video of a man kicking a metal bucket through the streets of a city at night. At the beginning of the video, the screen is blank and punctuated by a series of loud, metallic sounds. The sound of an intermittent rhythm being played on tin can be heard throughout the room. As the street scene plays, the street lights cast a strong orange glow in the gallery, while the low resolution aesthetic makes it difficult to determine many details in the scene besides the outline of a man, seen from behind, kicking a bucket along a street.[39]

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39 The Metropolitan Museum of Art, The Met Museum, accessed June 10, 2018, https://www.met-museum.org/press/exhibitions/2007/closed-circuit-video-and-new-media-at-the-metropolitan.

Figure 9. *Closed Circuit: Video and New Media at the Metropolitan*, 2001. *Phat Free* (1995/1999) , installation view (North LAW Gallery) from The Metropolitan Museum of Art, 2001.

The exhibition ends with a black wall upon which is mounted panels composed of hundreds of tiny white LEDs, through which looped footage is fed, depicting figures walking in profile, composed out of the negative space left by ripples of white light. Jim Campbell's, *Motion and Rest #2* (2002) references the stop-motion photographs of Edward Muybridge, with the difference that Campbell's subjects hobble due to physical disabilities and lurch before stopping to rest and catch their breath. The result is an ironic comment on technology's mythic link to progress and human fulfillment, whose simple silhouettes linger as you leave the space and reflect on the contemporary moving images from *Closed Circuit*.

Figure 10. *Closed Circuit: Video and New Media at the Metropolitan*, 2001. *Motion and Rest#2* (2002) by Jim Campbell, installation view (North LAW Gallery) from The Metropolitan Museum of Art, 2001.

The display of time-based media in *Closed Circuit* blurred the lines of moving images, carving out new artistic terrain in the Photographs Department at The Metropolitan. The artworks that compose the exhibition span from the early 1990s to 2007. Some materials and processes specific to *Closed Circuit* are now obsolete, and only through migration across formats and flexibility in the iterations are the artwork still being displayed today. As a result, the iteration of many of these time-based media artworks differs from the way the works were displayed at time of acquisition. Many of the works in the show incorporate the intimate character of the small domestic TV monitors that would have been commonplace in the early-2000s.

The description above is based on the protocol for The Exhibition Documentation Report applied to *Closed Circuit*. The value of summarizing this exhibition, as I have done, is to document how the exhibition looked in 2001. Completing the Documentation Report for Closed Circuit required extensive research, including oral interviews with Curator Doug Eklund and Media Technician Robin Schwalb. In addition to such information gathering, the Report required the compilation of installation photographs and floor plans, some of which were inaccurate and required correction. The display technology used in the exhibition is not what would be used today. As a result, The Exhibition Documentation Report for *Closed Circuit*, created by myself in 2018, provides all the equipment information for five out of eight of the artworks included in the exhibition. All of the artworks exhibited in *Closed Circuit* are currently stored as digital files on a secure server, as well as on their original hard drives stored in anti-static sleeves and archival boxes in the time-based media cabinet in the Photographs storeroom. The future display of these artworks has shifted since they were first exhibited in *Closed Circuit*. The use of optical discs to exhibit artwork is mainly obsolete today, since exhibition copies of the artworks have been migrated to digital files and they do not have a dedicated carrier the way and optical disc does. The DVD player used for Maria Marshall, Lutz Bacher, and Ann Hamilton's pieces was determined to not be a part of the identity of the work and, as such, was dispensed with as superior technology became available. All these issues of obsolescence and changing protocol can best be addressed and resolved through the new time-based media documentation protocol of The Met.

5. Description of Documents

In this section of the thesis, a concise description of the three new time-based media documents to be used at The Met is included to clarify the nature of the shifting technology and to discuss its inherent instability. This assessment of the new time-based media documents leads to my recommendation creation of a document to provide guidelines to support the interdepartmental use of these new documents.

The new documentation reports that I will focus on — The Exhibition Documentation Report, The Iteration Report, and The Identity Report — were developed to support the long-term care and future installation of time-based media art at The Met.

The Exhibition Documentation Report (see Appendix: 9.1) An overview of all the artwork in an exhibition. It includes information on the artwork, the names of all the decision-makers who have an impact on the appearance of the exhibition, and explains their decisions regarding all components and concepts that were involved in designing the exhibition. Key fields include: General Information and Description; Parties Involved with Installation; Photographs of the Artworks in the Space; Floorplans; Equipment; Success of Iteration; and Reviews and Reception. Resources necessary to complete this document include completing interviews with curator, conservators, collections managers and technicians. An oral interview with the installation team involved with the exhibition is also highly recommended.

The Iteration Report (see Appendix: 9.2) The Iteration Report captures the specific spatial and technical details of the installation of a single work, at a particular time or for

a particular exhibition. The report is meant to capture any change that is introduced in the display of the artwork from previous iterations. As Joanna Phillips highlights on The Guggenheim's website, "A particularly innovative feature of the Iteration Reports is their consideration of the decision-making process that leads to a specific iteration of an artwork."[40] This document records all the stakeholders that were involved in the installation — conservators, curators, technicians, exhibition designers, and often the artist. When the change is introduced for an installation for exhibition, it needs to be captured. This will help future decision-makers to differentiate between previous interpretations and the essence or identity of the piece. Primary fields are similar to those in the Exhibition Documentation Report, with the addition of specific questions related to the artwork such as: files used for the exhibition, artist involvement in iteration decisions, approval of the iteration, and the success of the installation. Some of the key documents used to complete the report include the exhibition file, artist file, exhibition history, and artist's installation instructions. Some of the document fields to be completed by staff include: equipment used, file specifications, the use of seating, and even desired wall colouring with an explanation of why these decision were made.

The Identity Report (see Appendix: 9.3) records the core idea of the artwork, specific to the deliverables at time of acquisition. It includes artist instructions, past exhibition history, and installation photographs. This document describes the essence of the artwork, outlining the parameters around its display, preservation and future. Valuable

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[40] "What Is "Time-Based Media"?: A Q&A with Guggenheim Conservator Joanna Phillips," Guggenheim, April 03, 2017, , accessed June 05, 2018, https://www.guggenheim.org/blogs/checklist/what-is-time-based-media-a-q-and-a-with-guggenheim-conservator-joanna-phillips.

fields are: Provenance; Editions in Other Collections; Curatorial Summary; Technical Summary; The Met Documentation; Derivatives Produced by The Met; Photographs of Past Iterations. Also included is a collection of installation instructions from past iterations. The general information and technical summary is best completed with an artist questionnaire and, when possible an artist interview. Joanna Phillips remarks, "The conceptual framework for this approach is that the traditional notion of the "original" is replaced by the notion of the "identity of the artwork," the integrity of which has to be preserved."[41] For example, Lutz Bacher's *Closed Circuit* has had many different iterations, but the identity of the artwork stays intact. See figure 3 to 6 for iterations of Bacher's Closed Circuit in four different spaces. The installation in the spring of 2013 in Bacher's apartment (see fig.5) displayed the video on a 6 foot flat screen and was placed on the ground**.** The idea of preserving the "original" for time-based media needs to be flexible if it is not part of the identity of the artwork. The different iterations of Bacher's work demonstrate how variability in display of new-media shifts in the different spaces for exhibition.

41"Time-Based Media." Guggenheim. August 30, 2017. Accessed April 04, 2018. https://www.guggenheim.org/conservation/time-based-media.

Figure.11   Figure.12

Figure 11. Image © Lutz Bacher, installation view from MoMA PS1, 2009.
Figure 12. *Closed Circuit: Video and New Media at the Metropolitan*, 2001. Lutz Bacher,
Closed Circuit (1997-2000), installation view (South LAW Gallery) from The Metropolitan Museum of Art, 2001.

Figure.13   Figure.14

Figure 13. Image © Lutz Bacher, installation view from Lutz Bacher's Apartmnet, 2013.
Figure 14. Image © Lutz Bacher, installation view from Art Institute Chicago, 2013.

The development of a documentation system for time-based media is a multi- step process, incorporating a number of documents. The workflow of the documents for current acquisitions differs from the process of going back to research the exhibition of an artwork ten years after it was previously displayed. The ideal order in which to complete the Reports is to begin with the Identity Report, which should be filled out at the time of acquisition; this is ideally followed by the Iteration Report, which is completed after the work has been exhibited; finally, the Exhibition Documentation Report is completed to provide an overview of an exhibition that is primarily time-based media artworks. To date, there have only been two large shows at The Met that have been comprised largely of time-based media work. Given the relative infrequency of such exhibitions (at least to date), the Exhibition Documentation Report is unlikely to be used often, since it was designed specifically to record exhibitions of time-based media artworks. The iteration reports are valuable because they provide an in-depth factsheet on a specific time-based media artwork, even in a show that may just have one video piece installed. The two priority documents are the identity report and the iteration report: the former because it tracks the shifting of technology and describes a selected iteration to reference in future exhibitions; the latter because it provides a case study of how it was activated for installation. The Installation Requirements that are captured in the Identity Report represent the core idea of the work, the Iteration Reports and the exhibition Documentation Report capture its various manifestations such as the artwork's form of display.

5.1 Recommendations for the New Time-Based Media Documentation

During my residency, I completed the three documents based on the exhibit *Closed Circuit*. The information required to compile this report came primarily from the new Artist Questionnaire for Video Artworks, existing audio-visual excel spreadsheet on exhibitions from the Digital Department provided by Robin Schwalb , an exhibition history compiled by Alexandra Nichols in 2018 and a time-based media artwork dossier created by Amy Brost in 2013, correspondence with past institutions that exhibited the work, the artist's studio, publications, and artist installation instructions that existed in the exhibition archives of the Department of Photographs. I also contributed to feedback that resulted in a few alterations to the documents. One of the recommendations included in the feedback was noting the number of visitors that attended the exhibition in the Exhibition Documentation Report; this information is available in the exhibition files, so easily included. An additional suggestion was to use the template's columns to input photographs of the equipment differently than Nichols had with the initial Exhibition Documentation Report example for *Talking Pictures: Camera-Phone Conversations Between Artists* (2017, curated by Mia Fineman). Just as time-based media's needs differ with each artwork, so too will this document differ slightly for each exhibition.

While documenting *abc* for an Iteration Report, I employed interviews with curators in Photographs at The Met and relied extensively on the time-based media questionnaire completed by Ann Hamilton's studio assistant Kara Gut. Supporting documents that provide valuable information for the documents were developed by

Alexandra Nichols include the revamped Time-Based Media Acquisition Documents, the medium specific Artist Questionnaire, the artist files, installation instructions, e-mail correspondence, and budget information.

6. Case Study: *abc* by Ann Hamilton (1994/1999)

Ann Hamilton is an American Artist born in Ohio in 1956. She received an MFA in sculpture from Yale University in 1985. She works in photography, sculpture, video and large installation works.[42] Observations and Analysis of *abc* through documentation at The Met discovered a shift in technology and an overall consistency of identity of the artwork over the past ten years.

For her first installation of what would later develop into the video work *abc*, the video *seam* (1994), at Museum of Modern Art in New York, Hamilton projected the ambiguous moving image of a finger smearing honey on glass on a large wall. Hamilton had initially intended this work to depict a finger gradually rubbing out an alphabet printed on glass in water-soluble blue. In 1999, she reshot the video based on this initial, unrealized idea. This video became *abc* (1994/1999), it was created in 1994 and it was editioned in 1999. Hamilton describes *abc* as *"The fingertip, which is the most individuated mark of the body, erases the alphabet and rewrites it. This process is emphasized by the way the video is edited to run forward and in reverse."* This piece is significant for Hamilton's exploration of the relationship between written language and tactile

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42 Joan Simon and Ann Hamilton, *Ann Hamilton: An Inventory of Objects* (New York: Gregory R. Miller &, 2006).126-129

experience.[43]

The acquisition of *abc* by The Met established the inclusion of time-based media art into the museum's photography collection. The work has been exhibited three times at the museum: as part of *Photographs: A Decade of Collecting* (2001), *Closed Circuit: Video and New Media at the Metropolitan* (2007), and *Surface Tension: Contemporary Photographs from the Collection* (2010). Deliverables at time of acquisition included a silent, black and white, 26 minute, single-channel video on a DVD, transferred from Beta tape. The original footage was captured with betacam onto beta tape. At time of acquisition Ann Hamilton provided a DVD and two DigiBeta tapes to fulfill the The Met's acquisition policy.
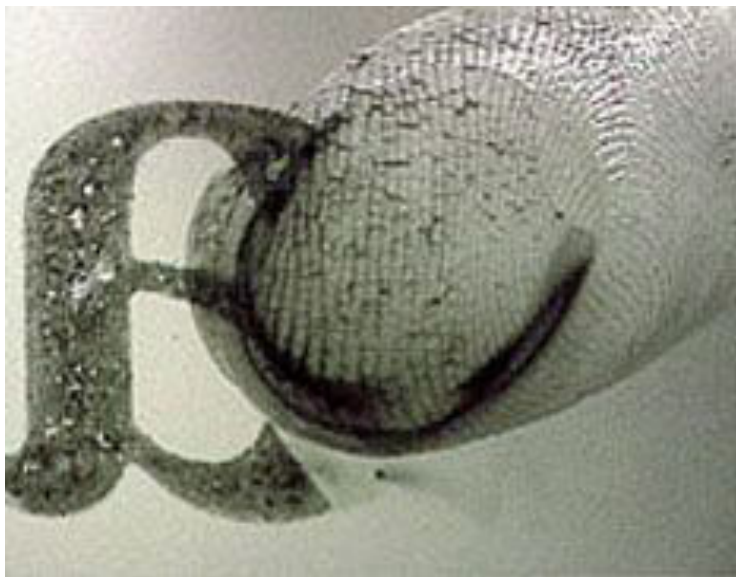
Figure 15. *Closed Circuit: Video and New Media at the Metropolitan*, 2001. *abc* (2002) by Ann Hamilton, video still from The Metropolitan Museum of Art, 2001.

43 Joan Simon and Ann Hamilton, *Ann Hamilton: An Inventory of Objects* (New York: Gregory R. Miller &, 2006).126-129

In conversations with curator Mia Fineman and Ann Hamilton's past representative, Sean Kelly Gallery, executive director Cecile Panzieri determined that while it was essential to preserve the aesthetic of the video to look like it was filmed in 1994, the monitor itself was not a part of the artwork. However, it was important to use the artist installation instructions to ensure the monitor was set so it was not too sharp. A concern with the advancement of technology was that the monitor would be too defined and would affect the aesthetic of work.

The standard process to transfer beta tape to DVD in 2001 was using video-capturing software and a Betamax VCR to extract the information from the Beta Tape, which could then be burned to a DVD.[44] As of 2017, the Met's current file is a remastered digital file based on the original Beta tape, and transferred to a digital copy by a professional company. Time-based media artworks require regular maintenance and a migration of formats as certain file types become obsolete. For example, optical media (DVD, CD) were once acceptable formats to have in collections; however, it is now known that the structure of the optical discs are vulnerable to deterioration and face the problem of media obsolescence. As a result of technology obsolescence regular assessments of time-based media collections are necessary to monitor the formats and arrange for transferring to new formats as technology evolves.

44 Central, Project Gutenberg. "VHS." Accessed June 5, 2018. http://central.gutenberg.org/articles/eng/VHS.

The evolution of the display used for *abc* at The Met began with a dedicated monitor Sharp 15" AV LCD (LC-150 M2U), which was used to display the work for the exhibitions *Photographs: A Decade of Collecting* (2001) and C*losed Circuit: Video and New Media at the Metropolitan* (2007), both curated by Doug Eklund. In the exhibition in of *abc* as part of *Surface Tensions* (2010, curated by Mia Fineman), The Met did not use the dedicated monitor because it was no longer in working order. Ann Hamilton's studio supplied a Planar PLM1500 15-inch monitor. Curators often reach out to time-based media artists to assist with installation planning, as was the case with *Surface Tensions* in 2010. Through conversations with Mia Fineman, Hamilton played a signifi-cant role in the installation of her piece. The dedicated monitor is no longer in working order and is not a part of the artwork; thus, as a result of my investigation of the dedi-cated monitor for *abc*, it was decided that the monitor would be removed from the time-based media cabinet and destroyed. In the early days of collecting time-based media art, it was common practice to acquire the equipment and attach it as a dedicated equipment for the artwork. The Met's current practices are to discuss the time-based media's specifications at time of acquisition. In order to ensure the flexibility for future shifts in technology, The Met no longer attaches dedicated equipment to the artwork un-less it is considered a part of the identity of the artwork. Another discovery was the use of a faceplate fitted for the monitor when it is imbedded into the wall. The artist file, cor-respondence with past installation technicians, and correspondence with Hamilton's stu-dio ensured that the same tool was used for installation.

To frame this case study, an updated Artist Questionnaire for Video Artworks was completed by Ann Hamilton and she has provided updated installation parameters for *abc*. The new artist questionnaire is a template created by Alexandra Nichols that is specific to the time-based media artworks. The specifications for the display of *abc* outlined in the Video Artist Questionnaire include the specification of the display equipment to be 15 inches; it also goes into technical details about the artwork's components for the Master Format and Exhibition Format, requiring Hamilton to list the codec, container resolution and frame rate for each video channel. The advantage of medium specific questionnaire is that questions can be tailored to the challenges of that specific medium and format, thus providing as much information as possible that might be relevant for long-term care, preservation and future exhibition of the artwork.

A Video Artwork Questionnaire was completed for *abc* because it was acquired as a DVD and now exists as a digital video file. This questionnaire is a primary tool for the completion of the new documents. At the time of acquisition, a questionnaire is required and, when possible, it is recommended that it be completed again to address preservation and display concerns as they arise. The updated questionnaire provides information necessary for the future care and display of the artwork and addresses any concerns that may have not been evident, or relevant at the time of acquisition. Hamilton has approved the display of *abc* with alternative monitors and even allowed the piece to be displayed on an iPad. The questionnaire also identifies the exhibition *Surface Tensions* at The Met as the best iteration of *abc* in the artist's opinion. The value of this information provides a standard for future installations. Completing the identity

report required reaching out to all of the venues and institutions at which *abc* has been exhibited. In the process, I was able to gather an archive of past iterations of *abc*, and was surprised at how consistently the work was displayed. The monitor was usually supplied by Hamilton's studio, or Sean Kelly Gallery. The earliest exhibition images are scanned slides, low res digital files and scans from catalogues. The process of finding documentation in different formats correlates to the shift in technology from the first exhibition of the artwork to the present day (See Apendix: 9.3, page 5-7)

In the oral interviews with the curators Eklund and Fineman, who exhibited the work at The Met, acknowledged the value of the Identity Report and say they would use the document as reference for future installation. The importance of conducting oral interviews is to record the curator and artist relationship to preserve this information after the curator is no longer at the museum.

7. Instructions/ Guidelines For Using The New Documents

By examining the new time-based media documents as well as the research processes, oral interviews, and workflow that support these documents, it became clear to me that more extensive and detailed guidelines for the use of these new documents would streamline the process and encourage more interdepartmental participation. To assist with the collaborative approach necessary to complete the documentation, I created a new document from a collections manager's perspective, "The Time-Based Media Documentation Guidelines" (Apendix: 9.4). This new document addresses problems that I personally encountered while completing the Time Based Media Documentation

Report protocol. The goal of this research project was to produce a tool to assist with the usability of the new documentation. The guidelines meet this goal in a number of ways. First, it clearly defines the three documents — Exhibition Documentation Report, Iteration Report and Identity Report — while breaking down who should collaborate to complete specific fields in each. These guidelines also recommend supporting documents to review as a resource for completing the sections — i.e. the artist questionnaires (if possible an updated time-based media artist questionnaire), artist installation instructions, acquisition paperwork, artist interviews, correspondence, articles and publications. A glossary of terminology is also included with these Guidelines, defining language used in the three documents, in time-based media artist files and in articles by the leading scholars in time-based media previously referenced in this major research project. The main sources for the definitions of these terms came from leading online resources for time-based media such as Matters in Media Art, The Smithsonian, LIMA (the international platform for sustainable access to media art), The Guggenheim, The Getty AAT (Art and Archetecture Theasurus), and DoCam. Four books that also contributed to defining the terms included *How Video Works (2nd Edition, 2007)* by Marcus Weise and Diana Weynand, *Compendium of Image Errors in Analogue Video* (2013) by Johannes Gfeller, Agathe Jarczyk and Joanna Phillips, *The Artist Interview for Conservation and Preservation of Contemporary Art. Guidelines & Practice (2012)* by Lydia Beerkens, and *Re-collection: Art, New Media, and Social Memory (2014)* by Richard Rinehart and Jon Ippolito.

Following the glossary, the Guidelines include a museum department list (Appendix: 9.4) for those who work with time-based media art. The goal of this section of the Guidelines was to include stakeholders from other departments to have a representative as a contact in departments beyond the Department of Photographs. Other departments in the museum, such as Modern and Contemporary, Asian Art and the Costume Institute, now acquire and borrow time-based media art. In addition to these inter-departmental contact lists, the Guidelines also provides a list of internal and external resources provided by Meredith Reiss, such as the TBMWG and a list of museums also with time-based media collections. Beyond facilitating the work of documenting time-based media artwork and exhibitions, these lists also provides a valuable resource for collaboration toward bringing new artwork into the museum.

Since it has been recently proposed that The Iteration Report could be distributed with all time-based media loans as a trial, I have tried to facilitate easy completion of this paperwork by migrating the documents from a Microsoft Word document to a fillable PDF. I have developed hovering prompts and hints to direct the user to where the information for that field would be found, or to define the technical terms which are heavily represented in The Iteration Report (Appendix: 9.2). For example, a hovering hint on the fillable PDF suggests that the edition of an artwork can be found on the purchase/acquisition paperwork, or the artist questionnaire (See Fig.16).

Figure 16. Time-Based Documentation Guidelines (Appendix: 9.4)

One general finding regarding the usage of the new documents was that even with the development of guidelines, the completion of the documents requires someone to facilitate the process. More precisely, there needs to be a gatekeeper to direct the completion of different sections to the corresponding staff. The guidelines are a tool to enable a wider network of inter-department collaboration in the completion of these documents, one that extends beyond the conservation staff. They are also meant to facilitate more efficient and consistent completion of these documents among loaning

institutions. The new time-based media documentation is a tool primary developed by a conservator, but with the appropriate resources it can be used by collections managers, interns, registrars and curators. In the interviews, I asked curators, collections managers and technicians, would you use this document? Each of them replied that they would gladly use the document, but many were less sure about using if it required that they participate in completing and updating it. It appears the document still requires a person to facilitate the collaboration.

8. Conclusion

The case studies explored in this thesis and the further observation and analysis of the new time-based media documents demonstrate the value of documentation for the care and future display of time-based media artworks. My project aims to facilitate a dialogue around the implications of the inherent instability of time-based media art and the ways documentation can best support future installations. Through assessing the new time-based media documentation at The Met and the creation of a supporting document— "The Time-Based Media Documentation Guidelines," this thesis offers a concrete contribution to the protocols and on-going conversations on the preservation of time-based media. The collaboration involved in completing this MRP reinforces the benefits of sharing materials and resources between institutions, the value of accessible, open source tools, and the need for full time staff dedicated to the care and preservation of time-based media art.

THE MET

Exhibition Documentation Report 9.1

Prepared by:　　Naoise Dunne (Graduate Intern)　　　　**Date:**　　June 2018

General Information	
Exhibition Title:	Closed Circuit: Video and New Media at The Metropolitan
Dates of Exhibition:	February 23- April 29, 2007
Gallery or Venue:	Lila Acheson Wallace Wing, North Mezzanine Gallery and The Gioconda and Joseph King Gallery (South Mezzanine)
Department:	Photography
Curator:	Doug Eklund

Source: CC_1.jpeg

Description	
Provide a description of the exhibition:	Exhibition Overview "In 2001, the Department of Photographs acquired the Metropolitan's first example of video art—a mesmerizing, elemental work by Ann Hamilton that, in its small scale and unassuming presentation, seemed almost like a still photograph come to life. This exhibition presents a selection from the growing collection put together by the department over the last five years. Several of the works in this exhibition explicitly blur the lines between still and moving images. Closed Circuit (1997–2000), by the American artist Lutz Bacher, creates a composite portrait and affecting narrative from thousands of individual video frames recording the late art dealer Pat Hearn at work in her office. Taking as his subject the same Hudson River Valley that inspired Thomas Cole and Frederic Edwin Church, the artist Wolfgang Staehle uses more than eight thousand still images—synched to real time—to depict the landscape's subtle changes over the course of a single day in Eastpoint (September 15, 2004). Other works in the exhibition relate video to more traditional forms of moving pictures. Schwebebahn (1995), by Darren Almond, is a hallucinatory vision of the past melding into the future—a mesmerizing ride via suspended rail shot in crudely beautiful Super-8 film and shown upside-down and in reverse. In Spielberg's List (2003), Omer Fast brilliantly deconstructs Steven Spielberg's film Schindler's List through interviews with extras who appeared in the film. The LED work Motion and Rest #2 (2002) by the new media pioneer Jim

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

	Campbell is a digital update of Eadweard Muybridge's celebrated motion studies from the 1880s. Also featured in the exhibition are provocative and important video works of the 1990s: David Hammons' haunting and humorous Phat Free (1995/1999), which plays on metaphors of invisibility and death; and Maria Marshall's disturbingly seductive When I Grow Up I Want to Become A Cooker (1998), a vision of maternal dread that employs digital effects to create the appearance of a young boy confidently smoking a cigarette." (https://www.metmuseum.org/exhibitions/listings/2007/closed-circuit) The show came together once we had collected enough new-media to have an exhibition. Really collecting videos where we could make an extension from photography, with no narratives, walk up to it and walk away and you wouldn't loose your place. Source: In Personal communication with Doug Eklund 06/18/2018
List significant artists and artworks that were included in this exhibition. Include an image of the artwork, if possible.	
Darren Almond, *Schwebebahn* (1995) [2001.587]	 Source:DA_1.jpeg
Lutz Bacher, *Closed Circuit* (1997-2000) [2002.228]	 Source:LB_1.jpeg

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Jim Campbell, *Motion and Rest #2* (2002) [2004.105]	Source:JC_1.jpeg
Omer Fast, *Speilberg's List* (2003) [2004.481a.b]	Source:OF_1.jpeg
Ann Hamilton, *abc* (1994/1999) [2001.270]	Source: AH_1.jpeg
David Hammons, *Phat Free* (1995/1999) [2008.269]	
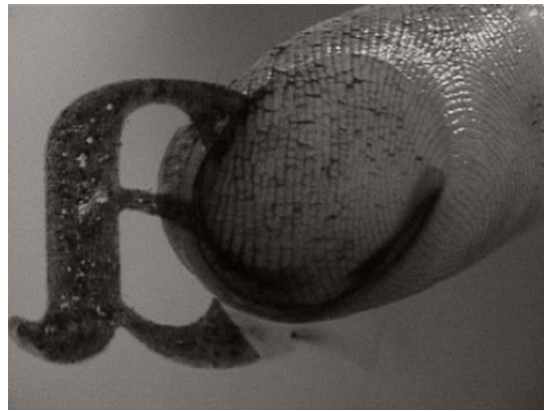
Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

	Source: DH_1.jpeg
Maria Marshall, *When I Grow Up I Want To Become A Cooker* (1998) [2006.424]	 Source: MM_1.jpeg
Wolfgang Staehle, *Eastpoint* (2004-2006) [2006.266a,b]	 Source:WS_1.jpeg
Why were these artists selected for this exhibition?	The artists were selected to represent the Department of Photographs, time-based media collection. The artworks selected did not have aa narrative ……… Source: Personal Communication with Doug Eklund 06/18/2018

Parties Involved with the Installation of this Iteration	
Artist / Artist Representative: Ann Hamilton/ Sean Kelly Gallery	Curator(s): Doug Eklund
Conservator(s):	Collections Manager(s): Lucy von Brachel

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Registrar(s):	Media Technician(s): Robin Schwalb Paul Caro Jessica Glass (Installation Specialist) Taylor Miller
Exhibition Manager(s):	Exhibition Designer(s):
Fabricator(s):	Art Handler(s):
Consultant(s):	Other: Senior Curator in charge of the Department of Photographs: Malcolm Daniel

How long (hours/days) was the installation period for this exhibition?	1-2 weeks
Describe the artists' level of involvement with the installation. If they were not present, did they provide guidance or feedback to the curator or installation team?	For many of the artworks in the exhibit it was the first time they were installed at The Met. If necessary, the artists were contacted to provide insight on the installation. The artists participation was the same as any installation. Artists: Ann Hamilton, Omar Fast, David Hammons and Lutz Bacher provided written artist instructions (source: TBM Artist Files). Maria Marshall was contacted for clarification of projection size of video. Correspondence with David Hammons for input on projector recommendations and clarification on surround sound and the number of speakers required. -Source: Personal Communication with Doug Eklund 06/18/2018 and Robin Schwalb 06/19/2018.

Installation Images and Floorplans
Please provide floorplans and images of the finalized iteration as installed in the gallery or exhibition space. Please provide the file name for each image as a source.

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

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Source: CC_2.jpeg

Source: CC_3.jpeg
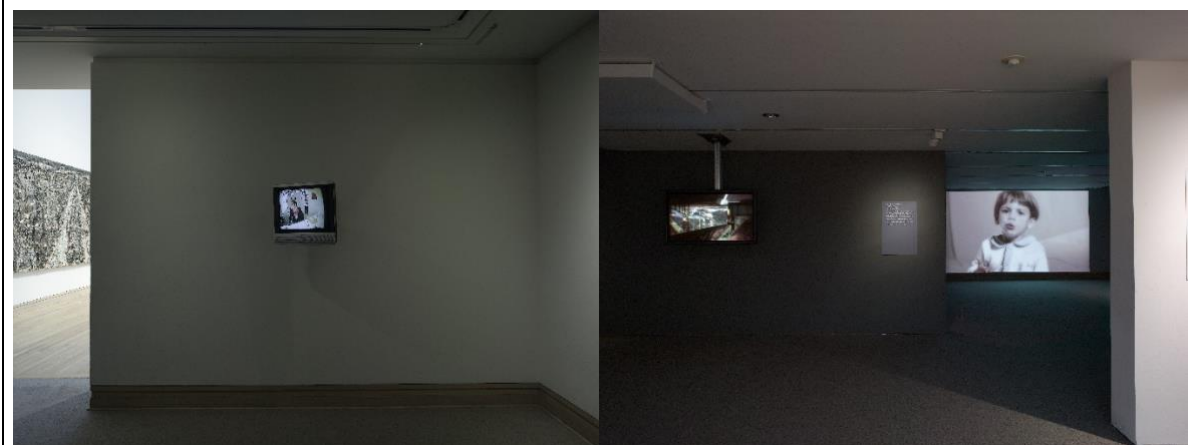
Source: CC_4.jpeg

Source: CC_5.jpeg

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Source: CC_6.jpeg

Source: CC_7.jpeg

Source: CC_8.jpeg

Source: CC_9.jpeg

Source: CC_10.jpeg

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Please provide a floorplan of the installation space, if applicable.
South Mezz Gallery Floorplan
*In Personal communication with Robin Schwalb 06/19/2018, it was determined that this is not the final floor plan. There was no curtain used in the exhibition. The location of Lutz Bacher is where Wolfgang Staehle is marked on the floorplan. Staehle was located on the right side wall between Ann Hamilton and Maria Marshall's installation.

Source: Floorplan_south.jpeg

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.
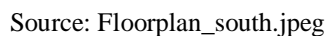
Please provide a floorplan of the installation space, if applicable.
North Mezz Gallery Floorplan
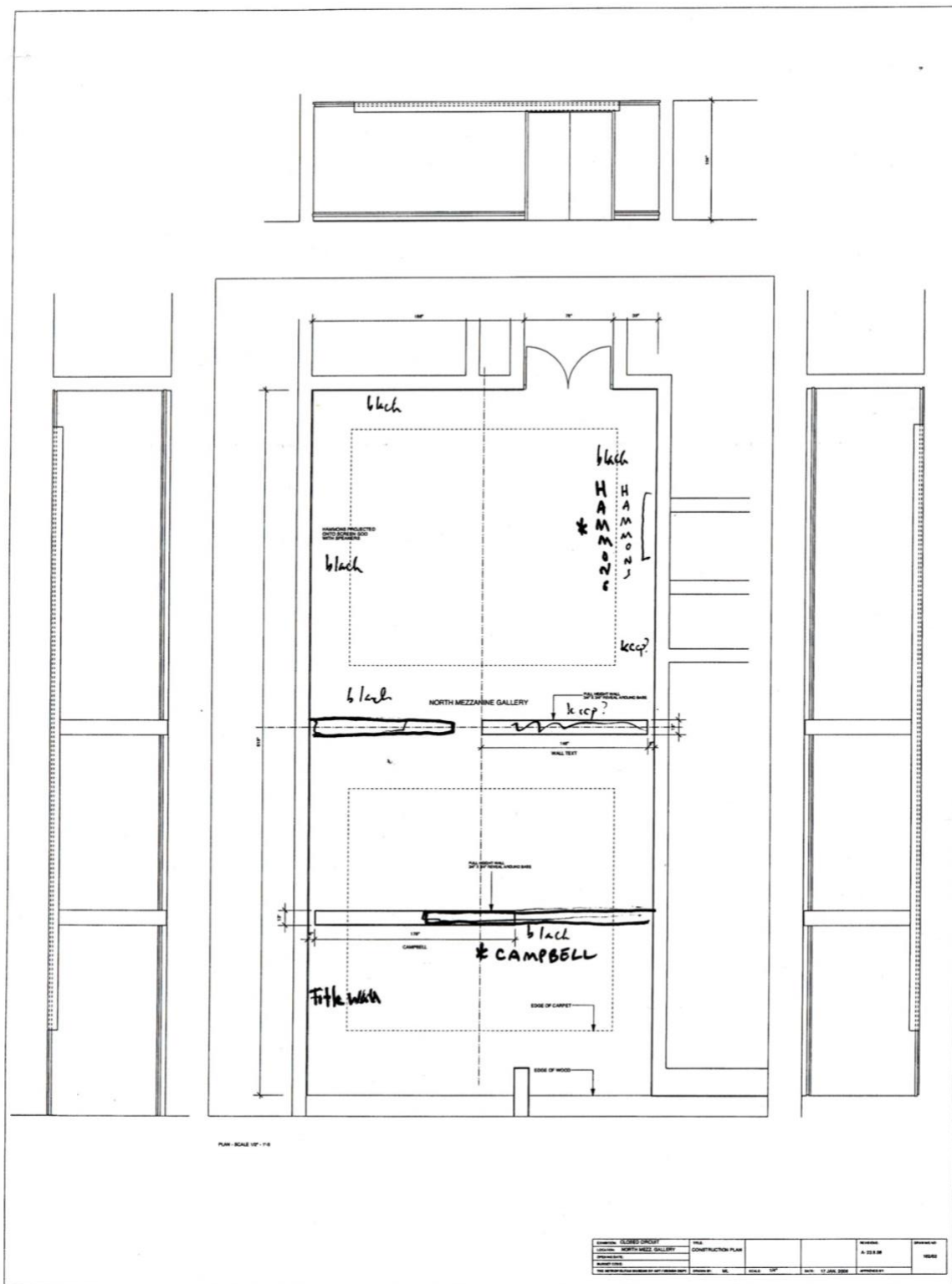
Source: Floorplan_south.jpeg

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

Please provide a wiring diagram for the media playback equipment, if applicable.

Diagram n/a

In Personal communication with Robin Schwalb 06/19/2018, the wiring of the playback equipment ran for two media closets and along the ceiling in the galleries.
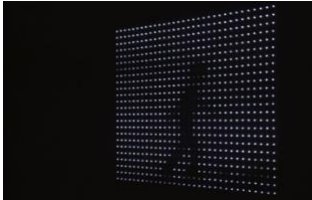
Equipment and Props Utilized in the Exhibition

Provide images for display components utilized in the exhibition. Please provide the file name for each image as a source.

Display Equipment
(include any minimum requirements or preferred dimensions)

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

Projector(s):	TMS Component Number, if applicable:
Omer Fast, *Speilberg's List* (2003) [2004.481a.b] 2 x NEC's WT610 Who selected this projector? This was decided as a collaboration between Curatorial and Exhibition Design Why was this particular projector selected? They were chosen because they met the artists requirements and because they were part of the Met's equipment pool	 Source: NEC_.jpeg
David Hammons, *Phat Free* (1995/1999) [2008.269] Canon Realis SX60 (Mounted to ceiling) Weight 10.1 lbs Power requirements 225W Who selected this projector? This was decided as a collaboration between Curatorial, Exhibition Design and David Hammons Why was this particular projector selected? The projector was chosen because it was approved by David Hammons	 Source: canon_realis_sx60.jpeg
Maria Marshall, *When I Grow Up I Want To Become A Cooker* (1998) [2006.424] Canon Realis SX60 (Mounted to ceiling) Power requirements 225W (silent) Who selected this projector? Doug Eklund and Jessica Glass in correspondence with Maria Marshall to select Why was this particular projector selected? Recommended projector from Maria Marshall	 Source: canon_realis_sx60.jpeg

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Monitor(s):	TMS Component Number, if applicable:
	[2001.587a]
Darren Almond, *Schwebebahn* (1995) [2001.587] NEC 42" PlasmaSync 42XMA PX-42XM4A (66 pounds) Power requirements AC100-240V 50/60Hz, 285W (typical) Who selected this monitor? This was decided as a collaboration between Curatorial and Exhibition Design Why was this particular monitor selected? They were chosen because they met the artists requirements and because they were part of the Met's equipment pool	 Source: NEC PX-42XM4A.jpeg
Lutz Bacher, *Closed Circuit* (1997-2000) [2002.228] Sharp 20" LCD (Component) LC- 20S5U Power requirements AC 110-240V, 50/60 Hz 72W (.6W standby) AC 120V (Ceiling mount) Who selected this monitor? This was decided as a collaboration between Curatorial, Exhibition Design and Lutz Bacher Why was this particular monitor selected? Lutz Bacher specified in installation instructions 20" Sharp LC-20VM2 LCD Monitor, different model approved for display Source: Time-Based Media Artwork Dossier, 08/2013, by Amy Brost, Graduate Intern	 Source: SHARP LC20S5U.jpeg
Jim Campbell, *Motion and Rest #2* (2002) [2004.105] LED SCREEN (Component – Dedicated) Who selected this screen? Jim Campbell Why was this particular monitor selected? LED board programmed by Jim Campbell	 Source: JC_2.jpeg
Ann Hamilton, *abc* (1994/1999) [2001.270] Sharp 15" AV LCD LC-150 M2U Electrical Rating DC 12V 24W 40W (max brightness) 36W (norm brightness) Who selected this monitor? Ann Hamilton Why was this particular monitor selected? Dedicated Monitor purchased at time of acquisition [2001.270a]	Ann Hamilton (2001.270a) Dedicated Monitor Source: sharp lc-150M2U.jpeg

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Wolfgang Staehle, *Eastpoint* (2004-2006) [2006.266a,b]
View Sonic 37" LCD
N3260w/N3760w/N4060w
Power requirements 100-240 VAC 50/60Hz
(mounted to wall or shelf)

Who selected this monitor?
This was decided as a collaboration between Curatorial and Exhibition Design,
artist instructions indicate to be displayed on "LCD/plasma screen or projected"
Source: Time-Based Media Artwork Dossier, 08/2013, by Amy Brost, Graduate
Intern
Why was this particular monitor selected?
They were chosen because they met the artists requirements and because they were
part of the Met's equipment pool

Source:
ViewSonic N3760W.jpeg

Media Playback Device(s) (include any specialized software that was utilized):	TMS Component Number, if applicable:
Darren Almond, *Schwebebahn* (1995) [2001.587] DVD player, Pioneer 7400 DVD Receiver Who selected the use of this media playback device? This was decided as a collaboration between Curatorial and Exhibition Design Why was this equipment selected? They were chosen because they met the artists requirements and because they were part of the Met's equipment pool	Source: pioneer_7400.jpeg
Lutz Bacher, *Closed Circuit* (1997-2000) [2002.228] DVD player, Pioneer V5000 DVD (Format: NTSC video) Who selected the use of this media playback device? This was decided as a collaboration between Curatorial and Exhibition Design Why was this equipment selected? They were chosen because they met the artists requirements and because they were part of the Met's equipment pool	Source: pioneer_v5000.jpeg
Jim Campbell [2004.105] Power requirements 6vdc 3.3amp Who selected the use of this media playback device? Jim Campbell Why was this equipment selected? Jim Campbell	n/a
Omer Fast [2004.481b] Pioneer Industrial DVD V7400 or Artist Programmed video server Source: Correspondence in artist file indicates DVD players were purchased for exhibition Artist programmed video server: Mpeg server 2A (Amps), Receiver Source: In Person correspondence with Robin Schwalb 06/19/2018 revealed that a programed video server was used and not DVD players Who selected the use of this media playback device? Omer Fast, programmed video server Why was this equipment selected? n/a	[2004.481b] Source: pioneer_7400,jpeg
Ann Hamilton [2001.270] Pioneer V5000 DVD Power requirements AC 120V, 50/60 Hz 11W Who selected the use of this media playback device? This was decided as a collaboration between Curatorial and Ann Hamilton Why was this particular projector selected? They were chosen because they met the artists requirements and because they were part of the Met's equipment pool	Source: pioneer_v5000.jpeg

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David Hammons [2008.269] Pioneer DVD V7400 Receiver, Denon AVR-2807 110W x 7 into 8 ohms (20-20,000 Hz) at 0.05% THD Who selected the use of this media playback device? This was decided as a collaboration between Curatorial, Exhibition Design and David Hammons Why was this equipment selected? They were chosen because they met the artists requirements and because they were part of the Met's equipment pool	 Source: pioneer_7400,jpeg
Maria Marshall [2006.424] Pioneer 7400 DVD (provided by Media Services) Power requirements 16W / .5W standby Who selected the use of this media playback device? This was decided as a collaboration between Curatorial, Exhibition Design and Maria Marshall Why was this equipment selected? They were chosen because they met the artists requirements and because they were part of the Met's equipment pool	 Source: pioneer_7400,jpeg
Wolfgang Staehle [2006.266a,b] Player Mac Mini (Mac OS X, Version 10.4.5, Processor 1.5 GHz Intel Core Solo, Memory: 512 MB DDR2 SDRAM Power requirements 100-240V AC Who selected the use of this media playback device? Wolfgang Staehle dedicated equipment Why was this equipment selected? Wolfgang Staehle	 Source: macmini.jpeg

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Speakers: Darren Almond, *Schwebebahn* (1995) [2001.587] Dakota Audio FA-501 36" Overhead Directional Speaker Who selected these speakers? Why were these speakers selected? Omer Fast, *Speilberg's List* (2003) [2004.481a.b] x4 Ramsa speakers: 2 on either side of images; 2 from ceiling over bench Who selected these speakers? Omer Fast selected these speakers in artist installation instructions Why were these speakers selected? They were chosen because they met the artists requirements and because they were part of the Met's equipment pool David Hammons, *Phat Free* (1995/1999) [2008.269] Speakers: x5 Sunfire Cinema Ribbon Surround Sound CRM-2 (Mounted to wall) Max power 400V / Min power 25V True Subwoofer EQ Who selected these speakers? David Hammons selected these speakers in artist installation instructions Why were these speakers selected? David Hammons selected	TMS Component Number, if applicable: Source: dakota_audio.jpeg
Subwoofer: David Hammons, *Phat Free* (1995/1999) [2008.269] True Subwoofer EQ Who selected this subwoofer? David Hammons selected subwoofer Why was this subwoofer selected? David Hammons selected subwoofer	TMS Component Number, if applicable:
Headphones: n/a Who selected these headphones? Why were these headphones selected?	TMS Component Number, if applicable:

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Projection Screen: Omer Fast, *Speilberg's List* (2003) [2004.481a.b] 2 projections on wall with Screen Goo Who selected this projection screen? Omer Fast selected projection size, reference artist installation instructions Why was this screen selected? Omer Fast selected Maria Marshall, *When I Grow Up I Want To Become A Cooker* (1998) [2006.424] Large projection on wall with Screen Goo Who selected this projection screen? Maria Marshall selected projection size, reference artist installation instructions Why was this screen selected? Maria Marshall selected screen David Hammons, *Phat Free* (1995/1999) [2008.269] Large projection on wall with Screen Goo Who selected this projection screen? David Hammons selected projection size, reference artist installation instructions Why was this screen selected? David Hammons selected screen	TMS Component Number, if applicable:
Cables: Cables to two Media Closets and caballing along the ceiling Why were these cables utilized? Cables from equipment (projector, monitor, players etc.) to power source	TMS Component Number, if applicable:
Mounts and Stands: Darren Almond, *Schwebebahn* (1995) [2001.587] Universal Ceiling Mount – BretFord (FPCM—2-AL) Who selected these mounts and/or stands? This was decided as a collaboration between Curatorial and Exhibition Design Why were these mounts and/or stands selected? Lutz Bacher, *Closed Circuit* (1997-2000) [2002.228] LCD Articulating Wall Mount for Screens up to 22 IN Who selected these mounts and/or stands? This was decided as a collaboration between Curatorial and Exhibition Design Why were these mounts and/or stands selected? Jim Campbell, *Motion and Rest #2* (2002) [2004.105] Mounted to wall Who selected these mounts and/or stands? Why were these mounts and/or stands selected? Ann Hamilton, *abc* (1994/1999) [2001.270]	TMS Component Number, if applicable:

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Monitor imbedded in wall Who selected these mounts and/or stands? This was decided as a collaboration between Curatorial and Exhibition Design Why were these mounts and/or stands selected? Ann Hamilton, *abc* (1994/1999) [2001.270] Wall Mount - Sanus LCD Wall Mount Silver (Monitor imbedded in wall) Who selected these mounts and/or stands? This was decided as a collaboration between Curatorial and Exhibition Design Why were these mounts and/or stands selected? Maria Marshall, *When I Grow Up I Want To Become A Cooker* (1998) [2006.424] Ceiling Mount - Peerless LCD Ceiling Mount with Covers Who selected these mounts and/or stands? This was decided as a collaboration between Curatorial and Exhibition Design Why were these mounts and/or stands selected? Wolfgang Staehle, *Eastpoint* (2004-2006) [2006.266a,b] Universal Tilt 37" LCD (Promounts) Mounted to Wall or Shelf Who selected these mounts and/or stands? This was decided as a collaboration between Curatorial and Exhibition Design Why were these mounts and/or stands selected?	
Frames: n/a Who selected these frames? Why were these frames selected?	TMS Component Number, if applicable:
Other equipment utilized for the playback equipment (do not include props): Jim Campbell, *Motion and Rest #2* (2002) [2004.105] Original LED/ Circuit Board Panel Why was this utilized? Jim Campbell, *Motion and Rest #2* (2002) [2004.105] 6 volt power supply with cord and white extension cord Why was this utilized? Screen Goo (3 projected images on wall) Lamps for projectors x3 DVD play exact frame synchronizers	TMS Component Number, if applicable: 2004.105 2004.105.Mix1-3
Seating (eg. benches, bean bags, etc.). Indicate if they were fabricated or where they were sourced.	

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Omer Fast, *Speilberg's List* (2003) [2004.481a.b] Benches Who selected this style of seating? This was decided as a collaboration between Curatorial and Exhibition Design Why was it selected? Omer Fast installation instruction outline a bench is required Source: OF_bench.jpeg David Hammons, *Phat Free* (1995/1999) [2008.269] Benches Who selected this style of seating? This was decided as a collaboration between Curatorial and Exhibition Design Why was it selected? David Hammons installation instruction outline a bench is required Source: DH_bench.jpeg	TMS Component Number, if applicable:
Props and Other Equipment	

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	TMS Component Number, if applicable:
Ann Hamilton, *abc* (1994/1999) [2001.270] Face Plate **AH-45** *abc* 14 1/8" 1 1/8" 11 15/16" 12 3/16" 8 9/16" 18" 1 1/16" 1 1/16" 20" Faceplate made from MDF that is 18" x 20" x 1/2" 12 3/16" x 14 1/8" area routed out to 1/8" which holds the LCD panel should be centered in the 18" x 20" panel. The inner screen cut out is 8 9/16" x 11 5/16" and should be measured down 1 1/8" from the top of the routed out surface. And measured in 1 1/16" from each side Source: AH_faceplate.jpeg Who selected this particular prop? Ann Hamilton Why was it selected? Ann Hamilton provided instructions for face plate with installation instructions	
Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:
Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:
Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:

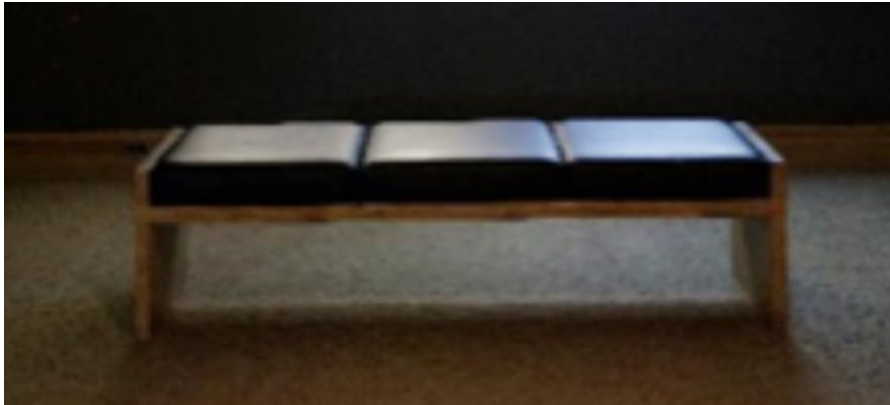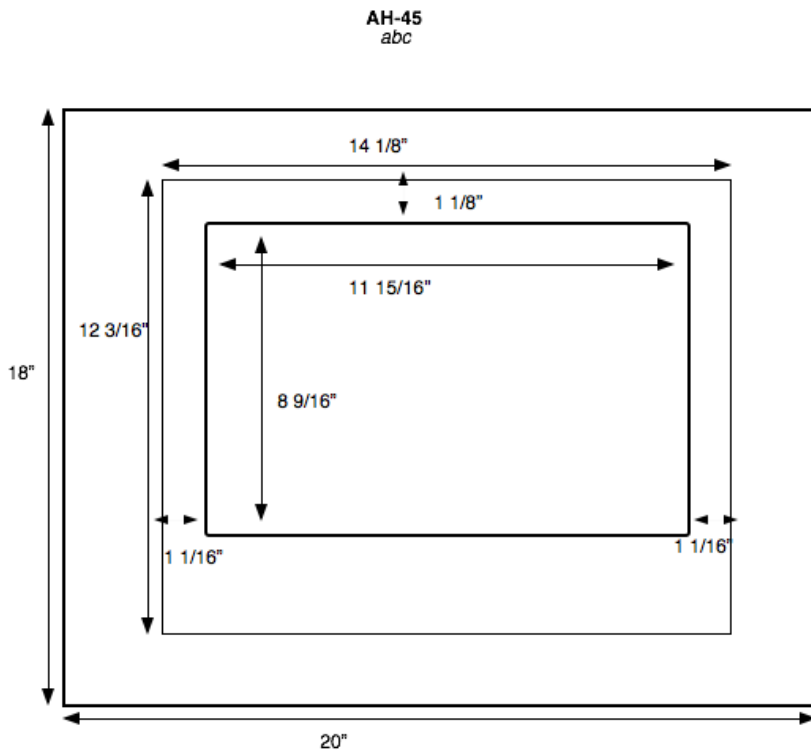*Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.*

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Exhibition Environment		
Please provide images, where applicable, including the file name for the source image.		
Provide a brief description of how the visitor enters and exits the exhibition.		
Visitors are encouraged to enter The South Mezz. entrance, there is an alternative entrance with label text on the North Mezz.		
Is the visitor encouraged to interact with any part of the installation? If yes, please describe.		
n/a		
Describe the layout of the equipment and props in the exhibition space and how they are positioned relative to each other.		
n/a		
Aspect or Quality	*Description*	*What was the justification or reasoning?*
Exhibition dimensions and floorplan:	Native to the Lila Acheson Wallace Wing, North Mezzanine Gallery and The Gioconda and Joseph King Gallery (South Mezzanine)	Overall, the layout was intended to have sectioned areas to view the time-based media artworks. Who decided or approved this? Curatorial, Exhibition Design
Ceiling height:	Native	Who decided or approved this? Curatorial, Exhibition Design
Were the artworks installed in an open-plan format, or grouped into smaller sub-regions?	Group into smaller sub-regions	Curatorial and Exhibition Design wanted a clean look Who decided or approved this? Curatorial, Exhibition Design
Wall color (include paint brand and color, if known):	Dark Grey (DG Lite Topcoat) Black	Most of the gallery is in Dark Grey, the Black was use to create cinematic viewing areas and for specific artworks. Who decided or approved this? Curatorial, Exhibition Design
For artworks that were installed as projections, was the projection surface coated with any particular material or paint? Please provide brand name and color, if applicable.	Screen Goo	Screen Goo used for all artworks projected in the exhibition Who decided or approved this? Curatorial, Exhibition Design
Flooring:	Native - carpeted	Who decided or approved this? Curatorial, Exhibition Design
Ceiling treatment, if applicable:	Native	Cables run along the ceiling

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

		Who decided or approved this? Curatorial, Exhibition Design
Was the media playback equipment visible or hidden?	Hidden	Two media closets Who decided or approved this? Curatorial, Exhibition Design
Were cables visible or hidden? Indicate whether cable covers were utilized.	Hidden	Cables run along the ceiling, two media closets and from equipment Who decided or approved this? Curatorial, Exhibition Design
Were any light locks such as a curtain or corridor utilized?	n/a	Who decided or approved this?
Were any sound dampening panels or other methods employed to reduce sound bleed?	n/a	Who decided or approved this?

Health, Safety, and Security

Please provide images, where applicable. Please provide the file name for each image as a source.

Aspect or Quality	*Who decided or approved this?*	*What was the justification or reasoning?*
Was a security guard posted nearby this work? If yes, were they dedicated to this artwork?	Guard posted	Who decided or approved this?
Stanchions or barriers:	No	Who decided or approved this?
Alarms:	No	Who decided or approved this?
Describe any incident reports that occurred during the run of the installation.		
Indicate whether any Damage and Loss Reports were filed during the run of the installation. If yes, please describe.		

Success of Iteration

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Did the curator and/or artists consider this to be a successful exhibition?	Doug Eklund was very happy with the exhibition. It was received very well in the press. Source: Personal Conversation with Doug Eklund 06/13/2018
Were there any technical difficulties encountered during the installation period? If yes, please describe.	No
Did any artworks require treatment or any equipment need to be replaced or serviced during the run of the exhibition?	No
Please provide any additional comments or feedback.	

Reviews and Reception	
Press	"The novelty of seeing this much video in a museum whose galleries are usually as still as a tomb in reason enough to visit the show, tucked away in two separate spaces in the 20th- century wing. But there are others. The eight pieces chosen by Doug Eklund, an assistant curator in the department of photographs, will be familiar to anyone up on contemporary art, but they're also varied and odd enough to engage a larger audience." Source: The New York Times, Friday, April 6, 2017 (Art in Review) Closed Circuit, Video and New Media, By: Holland Cotter "What we've tried to do is maybe move at a little bit slower pace, but also stretch the boundaries; with one foot back on the shores of tradition." Said Doug Eklund, an assistant curator of photography. Through film and video became a force in the art world in the 1960s, they weren't represented in the museum's collection until 2001, with the purchase of Ann Hamilton's video "abc". Source: The New York Resident (NY), March 7, 2007 The Met Goes Modern, By: Heather Corcoran "It is small – only eight pieces – and quirky show, reflecting the fact that the museum, under the auspices of the department of photography, began collecting video art a mere five years ago. And what unites these works and distinguishes these "new media" pieces from those in other media, is that they unfold over time." Source: Time To Spare, NY Sun, March 8, 2007 By: Daniel Kunitz
Visitor	Total number of visitors 75, 826

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Iteration Report for Video Artworks   9.2

Prepared by:	Naoise Dunne (Graduate Intern)	**Date:**	June 2018

General Information	
Department:	Photographs
Accession Number:	2001.270
Name of Artist:	Ann Hamilton
Title of work:	abc
Date of work:	1994, editioned 1999
Medium (include number of channels, color/black and white, audio channels):	Single- channel digital video, transferred from Beta tape, black and white, silent 26 min. 7 sec.

Source: CC_abc.jpeg

Exhibition	
Title:	Closed Circuit
Venue:	Lila Acheson Wallace Wing, North Mezzanine Gallery and The Gioconda and Joseph King Gallery (South Mezzaunine)
Dates:	February 23- April 29, 2007
Exhibition Catalogue (Y/N):	N

Parties Involved with the Installation of this Iteration	
Artist / Artist Representative: Ann Hamilton/ Sean Kelly Gallery	**Curator(s):** Doug Eklund
Conservator(s):	**Collections Manager(s):** Lucy von Brachel
Registrar(s):	**Media Technician(s):** Robin Schwalb Paul Caro Jessica Glass (Installation Specialist) Taylor Miller
Exhibition Manager(s):	**Exhibition Designer(s):**
Fabricator(s):	**Art Handler(s):**

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

Consultant(s):	**Other**: Senior Curator in charge of the Department of Photographs: Malcolm Daniel
How long (hours/days) was the installation period for this particular artwork?	Exhibition installation took 1-2 weeks
Please list who was directly involved with the installation of this artwork. Include how many hours/days each individual was actively working on the installation.	Doug Eklund Robin Schwalb Paul Caro Jessica Glass Ann Hamilton
Describe the artist's level of involvement with the installation. If they were not present, how did they provide guidance or feedback to the installation team?	Ann Hamilton was very involved in the installation, *abc* is embedded into the wall- a faceplate diagram was supplied.

Success of Iteration	
Was the artist physically present to see and/or approve the iteration?	Yes
Did the artist or artist representative approve of this iteration? Provide the name of the person(s) who evaluated the iteration.	The artist, Ann Hamilton was involved in this iteration.
Were there any aspects of the installation that the artist believes could be improved for future iterations?	no
Were there any technical difficulties encountered during the run of the exhibition? If yes, please describe.	no
Please provide any additional comments or feedback.	The original monitor is no longer working, the artist provided new specifications in 2009 for the exhbition Surface Tensions (2009), Ann Hamilton Studio provided monitor for exhibition.

File(s) used for Exhibition	
TMS Component (include component description): *2001.270.AMx1 (DVD-R)	**Reason for Use**:
2001.270a	Dedicated Equipment - monitor

Installation Images and Floorplans
Please provide floorplans and images of the finalized iteration as installed in the gallery or exhibition space. Please provide the file name for each image as a source.

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

2

Source: CC_1.jpeg

Source: CC_abc.jpeg

Please provide a floorplan of the installation space, if applicable.
Not final floor plan but the location of Ann Hamilton is accurate. abc was the first artwork in the South Mezz.

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

3

Source: Floorplan_south.jpeg

Please provide a wiring diagram for the media playback equipment, if applicable.
Pioneer V5000 DVD Player and Sharp 15" AV LCD, LC-150 M2U wiring imbedded into wall
Diagram n/a

Equipment and Props Utilized in the Iteration

Provide images of each component utilized in the exhibition. Please provide the file name for each image as a source.

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

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Display Equipment *(include any minimum requirements or preferred dimensions)*	
Projector(s): Who selected this projector? Why was this particular projector selected?	TMS Component Number, if applicable:
Monitor(s): Ann Hamilton, *abc* (1994/1999) [2001.270] Sharp 15" AV LCD LC-150 M2U Electrical Rating DC 12V 24W 40W (max brightness) 36W (norm brightness) Who selected this monitor? Ann Hamilton, monitor was purchased at time of acquisition Why was this particular monitor selected? Ann Hamilton specified this monitor, 15" requirement in artist installation instructions	TMS Component Number, if applicable: Ann Hamilton (2001.270a) Dedicated Monitor Source: sharp lc-150M2U.jpeg
Media Playback Device(s) (include any specialized software that was utilized): Ann Hamilton, *abc* (1994/1999) [2001.270] Pioneer V5000 DVD Power requirements AC 120V, 50/60 Hz 11W Who selected the use of this media playback device? This was decided as a collaboration between Curatorial and Exhibition Design Why was this equipment selected?	TMS Component Number, if applicable: Source: pioneer_v5000.jpeg
Speakers: n/a Who selected these speakers? Why were these speakers selected?	TMS Component Number, if applicable:
Subwoofer: n/a Who selected this subwoofer? Why was this subwoofer selected?	TMS Component Number, if applicable:
Headphones: n/a Who selected these headphones? Why were these headphones selected?	TMS Component Number, if applicable:
Projection Screen: n/a Who selected this projection screen? Why was this screen selected?	TMS Component Number, if applicable:
Cables: Cables for monitor and DVD player embedded in wall Why were these cables utilized? Cables used to power the monitor and DVD player	TMS Component Number, if applicable:

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

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	TMS Component Number, if applicable:
Mounts and Stands: Ann Hamilton, *abc* (1994/1999) [2001.270] Wall Mount - Sanus LCD Wall Mount Silver (Monitor imbedded in wall) Who selected these mounts and/or stands? This was decided as a collaboration between Curatorial and Exhibition Design Why were these mounts and/or stands selected? The mount was selected to maintain the embedded installation	
Other equipment utilized for the playback equipment (do not include props): n/a Why was this utilized?	TMS Component Number, if applicable:
Seating (eg. benches, bean bags, etc.). Indicate if they were fabricated or where they were sourced.	
n/a Who selected this style of seating? Why was it selected?	TMS Component Number, if applicable:
Props and Other Equipment	
Ann Hamilton, *abc* Face Plate - a prop for installation, not apart or required to display *abc* Who selected this particular prop? Ann Hamilton Why was it selected? Face plate embedded into wall to make a flush surface for display AH-45 *abc* 14 1/8" 1 1/8" 11 15/16" 12 3/16" 18" 8 9/16" 1 1/16" 1 1/16" 20" Faceplate made from MDF that is 18" x 20" x 1/2" 12 3/16" x 14 1/8" area routed out to 1/8" which holds the LCD panel should be centered in the 18" x 20" panel. The inner screen cut out is 8 9/16" x 11 5/16" and should be measured down 1 1/8" from the top of the routed out surface. And measured in 1 1/16" from each side Source: Faceplate_AH.jpeg	TMS Component Number, if applicable:

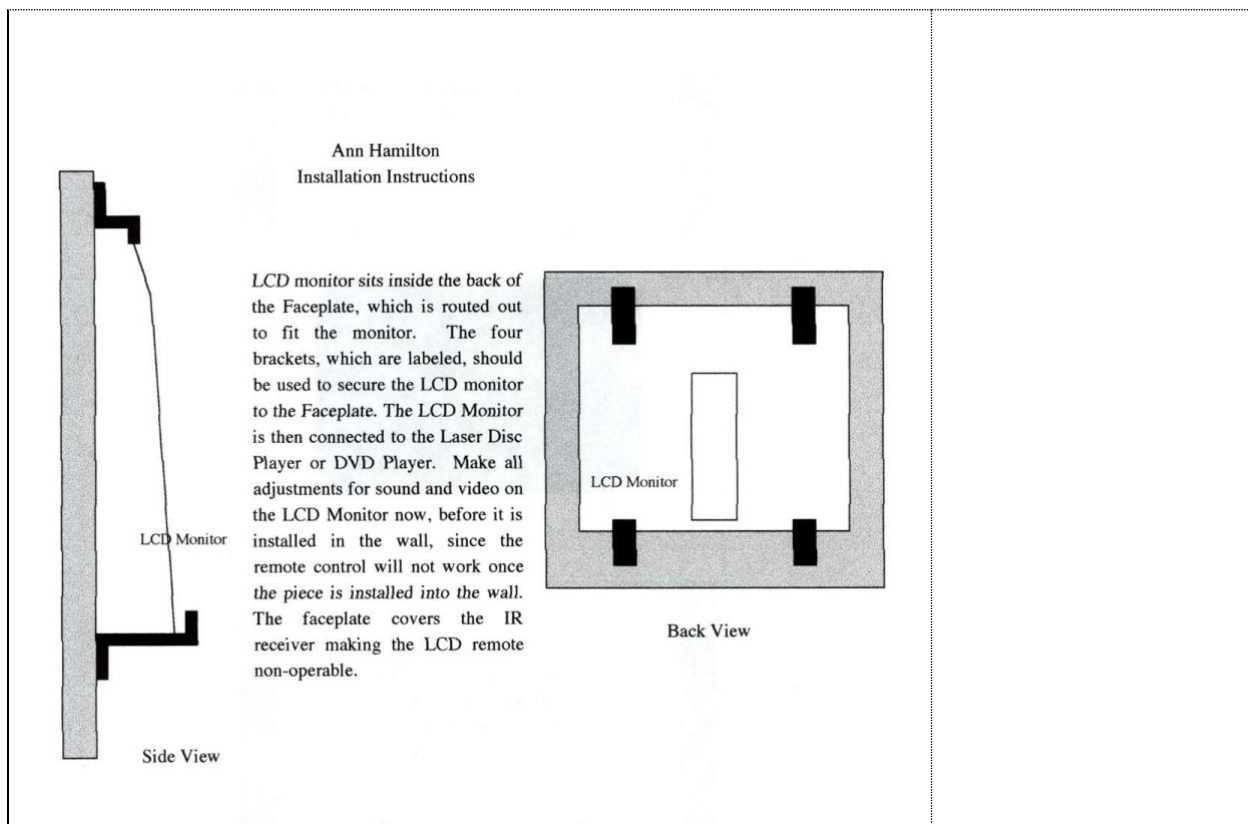*Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.*

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Ann Hamilton
Installation Instructions

LCD monitor sits inside the back of the Faceplate, which is routed out to fit the monitor. The four brackets, which are labeled, should be used to secure the LCD monitor to the Faceplate. The LCD Monitor is then connected to the Laser Disc Player or DVD Player. Make all adjustments for sound and video on the LCD Monitor now, before it is installed in the wall, since the remote control will not work once the piece is installed into the wall. The faceplate covers the IR receiver making the LCD remote non-operable.

LCD Monitor

Side View

LCD Monitor

Back View

Source: Faceplate_AH_2.jpeg

Installation Instructions
Ann Hamilton
wall mounted monitors

The monitor/s must be installed in the wall at the appropriate height and should be flush to the surface of the wall. The height should be measured from the floor to the bottom edge of the screen/image on the monitor.

The monitor fascia plate has been designed to fit between two wall studs that are spaced 16 inches on center. If the monitor fascia plate is installed out of this context, the aluminum bracket can easily be modified to work in most any wall.

1. Check that you have enough depth within the wall for installation.

2. Cut a hole in the wall to allow installation of monitor & fascia plate.

3. Test the monitor and check the monitor color. Check sound if needed.

4. Mount the monitor into the fascia plate by wedging the monitor in place against the fascia plate with brackets.

5. Mount the monitor & fascia plate in the opening of the wall and shim out the fascia plate to the face of the existing wall. Align the opening in the fascia plate to the screen of the monitor, then adhere the fascia plate using double sided tape. Use/make the holes on either side of the fascia plate to screw into the stud/s.

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

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6. Allow air space around monitor for heat displacement (remove insulation & etc. from monitor area).

7. Screw the fascia plate in place. Check alignment of the screen.

8. Check that all electrical and video cables are attached and work properly. Recheck monitor sound & color before spackling wall.

9. Tape and spackle joint between wall and fascia plate. Allow it to dry. Protect the face of the monitor and sand spackle flush with rest of wall.

10. Carefully paint up to the edges of the monitor with color of wall paint.

11. Remove protection on front of monitor, the only area that should be visible is the monitor screen.

 Please call Debra Vilen at the Sean Kelly Gallery (212-239-1181) with any questions.

Source: AH_instructions.jpeg

Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:
Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:
Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:

Exhibition Environment		
Please provide images, where applicable, including the file name for the source image.		
Provide a brief description of how the visitor enters and exits the installation space. Include what the visitor experiences when they enter the installation, if significant.		
n/a		
Describe the layout of the equipment and props in the exhibition space and how they are positioned relative to each other.		
Aspect or Quality	*Description*	*What was the justification or reasoning?*
Room dimensions:	Native to the Lila Acheson Wallace Wing, South Mezz	Approved or Decided by? Curatorial, Exhibition Design
Ceiling height:	Native	Approved or Decided by? Curatorial, Exhibition Design

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

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Was the artwork installed in a dedicated installation space, or adjacent to other artworks?	*abc* was installed in the entry wall of the exhibition, the monitor embedded into the wall	Approved or Decided by? Curatorial, Exhibition Design
Installation size:	n/a	Approved or Decided by?
Image size:	15" monitor	Approved or Decided by? Ann Hamilton
Image height:		Approved or Decided by?
Wall color (include paint brand and color, if known):	White	Approved or Decided by? Curatorial, Exhibition Design
If the artwork was installed as a projection, was the projection surface coated with any particular material or paint? Please provide brand name and color, if applicable.	n/a	Approved or Decided by?
Flooring:	Native – Carpeting	Approved or Decided by? Curatorial, Exhibition Design
Ceiling treatment, if applicable:	n/a	Approved or Decided by?
Was the media playback equipment visible or hidden?	Hidden	Approved or Decided by? Ann Hamilton, Curatorial, Exhibition Design
Were cables visible or hidden? Indicate whether cable covers were utilized.	Hidden – monitor, DVD player and cables hidden inside of wall	Approved or Decided by? Curatorial, Exhibition Design
Were any light locks such as a curtain or corridor utilized?	No	Approved or Decided by?
Were any sound dampening panels or other methods employed to reduce sound bleed?	No	Approved or Decided by?

Health, Safety, and Security		
Please provide images, where applicable. Please provide the file name for each image as a source.		
Aspect or Quality	*Description*	*What was the justification or reasoning?*
Was a security guard posted nearby this work? If yes, were they dedicated to this artwork?	Guard posted for exhibition	Approved or Decided by?

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

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Stanchions or barriers:	No	
		Approved or Decided by?
Alarms:	No	
		Approved or Decided by?
Security Cameras:	Security Cameras native to the gallery	
		Approved or Decided by?
Describe any incident reports that occurred during the run of the installation.		
Indicate whether any Damage and Loss Reports were filed during the run of the installation. If yes, please describe.		

Reviews and Reception	
Press	"The novelty of seeing this much video in a museum whose galleries are usually as still as a tomb in reason enough to visit the show, tucked away in two separate spaces in the 20th- century wing. But there are others. The eight pieces chosen by Doug Eklund, an assistant curator in the department of photographs, will be familiar to anyone up on contemporary art, but they're also varied and odd enough to engage a larger audience." Source: The New York Times, Friday, April 6, 2017 (Art in Review) Closed Circuit, Video and New Media, By: Holland Cotter "What we've tried to do is maybe move at a little bit slower pace, but also stretch the boundaries; with one foot back on the shores of tradition." Said Doug Eklund, an assistant curator of photography. Through film and video became a force in the art world in the 1960s, they weren't represented in the museum's collection until 2001, with the purchase of Ann Hamilton's video "abc". Source: The New York Resident (NY), March 7, 2007 The Met Goes Modern, By: Heather Corcoran "It is small – only eight pieces – and quirky show, reflecting the fact that the museum, under the auspices of the department of photography, began collecting video art a mere five years ago. And what unites these works and distinguishes these "new media" pieces from those in other media, is that they unfold over time." Source: Time To Spare, NY Sun, March 8, 2007 By: Daniel Kunitz
Visitor	Total number of visitors 75, 826

Other
Please list any other pertinent information not addressed otherwise.

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

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Updated Video Artist Questionnaire from Ann Hamilton received June 2018

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Prepared by: Naoise Dunne (Graduate Intern)   **Date of Last Update:**   June 2018

General Information

Department: Photographs

Accession No.: 2001.270

Name of Artist: Ann Hamilton

Title of work: *abc*

Date of work: 1994,
 editioned 1999
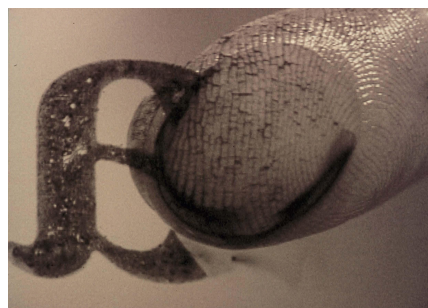
Source: 2001_270_still.jpeg

TMS Medium line (include number of channels, color/black and white, audio channels):	Single- channel digital video, transferred from Beta tape, black and white, silent 13 min. (duration of film is incorrect on TMS, correct duration is 26 min. and 7 sec.)
If the artwork consists of multiple parts or components, must the parts always be displayed together as a whole, or may they be exhibited separately?	Video must be shown on a 15" monitor (at time of acquisition a dedicated monitor was assigned, 2001.270a) New monitor specifications provided in 2010 Remastered version of March 2017, hard drive and USB Artist Questionnaire for Video Artworks received June 2018 Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf
Duration:	26 min. 7 sec. (Remastered file March 2017)
Number of editions of the artwork (include artist proofs):	Edition of 3, 2 artist proofs
Edition number to be acquired by The Met:	edition 3/3
Provenance of edition to be acquired by The Met:	2 DVD's , 2 Master Beta Tape Ann Hamilton Studio provided updated with didital remastered version, March 2017
Editions in other collections (please list owners):	⅓: Collection of Malcolm Christhilf, ⅔: Collection of Chuck Betlach, AP 1: artist owns AP2: Owned by Sean Kelly Gallery

Please provide sources for all information contained in this report

Curatorial Summary

Provide a brief summary of the content of the artwork.

"Over the last two decades, Hamilton has used a wide range of media-from photography and video to installations and performance-to forge new pathways of communication and affect specific to the feminine experience, based in qualities of touch, materiality, and the body. While all of her work involves a rigorous questioning of the primacy of sight among the senses, it does so paradoxically through a nearly rapturous visual beauty: installations featuring glimmering beads of water or pink powder coursing down a white wall (the latter settling over the braille dots of a Charles Reznikoff poem), or candle wax dripping from the rafters of a hollowed-out rowhouse onto an empty ledger.

abc was shown opposite one of the artist's "weeping walls" at the 2000-2001 Carnegie International, and shares the same ineffable poetry as these larger, more ephemeral works. In a 26-minute loop, a wetted fingertip slowly erases a backwards alphabet; the amoeba-like form then retraces its path, "writing" the sequence forwards and in correct order. "The camera is following a lens of water," Hamilton has said, "that is the point of contact between finger and glass-it acts as a magnifier." With exquisite economy of means and hypnotic simplicity, the artist compounds modes of visual apprehension (linguistic, photographic) in order to dissolve them into the untranslatable realm of touch. As a work whose beginning is an end and vice versa, abc is also a fitting first foray into the medium of video art at the Metropolitan Museum."

Source: https://www.metmuseum.org/art/collection/search/284477

"We wanted Something as close to photography as we can get just to start, we saw this piece that was unbelievable set into the wall you didn't see all the monitor stuff, silent, like a moving photograph"
Source: Personal Communication with Doug Eklund 06/18/2018

Technical Summary

Include a high-level description about the presentation of the artwork, including the use of any display equipment, props, or fabricated objects, and whether video and audio channels should be synchronized.

2001.270a (Dedicated Equipment- monitor, no longer in working order)
Sharp LC- 150M2U monitor
Pioneer 5000 DVD player

New Specifications (2010)
monitor supplied for exhibition Surface Tension (2009) and returned to Ann Hamilton
Planar PL1500M 15" monitor
Phillips DVD Player DVP3982
Ultra Small Video to VGA Converter and cables

Remastered digital file of *abc* from Ann Hamilton's studio (received 2017), footage from Betacam converted to digital by staff at the Wexner Center for the Arts

Diagram of Face Plate- a prop used for installation, cover the monitor when it is embedded into wall, installation Instructions for embedded monitor (see installation PDF)

Artist Questionnaire for Video Artworks (received June 2018)
Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf

"abc must be displayed on a flat-screen monitor, Screen installation PDF, All equipment should be hidden within the wall (see installation PDF)."
Source: Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf

Please provide sources for all information contained in this report

2

Equipment needed to display *abc*: "Required components include a 15" screen embedded in the wall. The museum may chose type of media player or other electronics necessary to play the video."
Source: Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf

In case of equipment obsolescence, The Met may need find it necessary to replace vintage equipment with newer components. Is this acceptable to the artist?
"Yes, Newer iterations of similar video works have included ipad or newer flat screens."
Source: Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf

Met Documentation

Certificate of Authenticity – n/a (artist file indicates there was a CA to be sent from Sean Kelly Gallery to The Met- missing from file or never received?)

TMS Component Number: 2001.270a (dedicated monitor – no longer in working order)

Artist Questionnaire	
Completed by Artist or gallery? Artist, Ann Hamilton	Original questionnaire missing from file or never received? Updated Artist Questionnaire for Video Artworks received June 2018
Condition Assessment	
Complete?	Date of last assessment:
Artist Interview	
Conducted by:	Date of interview:
Installation Instructions	
Artist-provided: Yes Met-produced:	Date of most recent instructions: provided with new Artist Questionnaire for Video Artworks received June 2018 Source: 2001_270_Artist_Questionnaire_for_Video _Artworks.pdf

Additional Information Regarding the Artwork's Content

Significance of the work's title, if known:	For her first installation of what would later develop into the video work *abc*, the video *seam* (1994), at Museum of Modern Art in New York, Hamilton projected the ambiguous moving image of a finger smearing honey on glass on a large wall. Hamilton had initially intended this work to depict a finger gradually rubbing out an alphabet printed on glass in water-soluble blue. In 1999, she reshot the video based on this initial, unrealized idea. This video became *abc* (1994/1999). Hamilton describes *abc* as *"*The fingertip, which

Please provide sources for all information contained in this report

| | is the most individuated mark of the body, erases the alphabet and rewrites it. This process is emphasized by the way the video is edited to run forward and in reverse." This piece is significant for Hamilton's exploration of the relationship between written language and tactile experience.

Source: Joan Simon, *Ann Hamilton: An Inventory of Objects* (New York: Gregory R. Miller &, 2006). p.126-129 |
|---|---|
| **Additional information that the artist considers relevant to the understanding of this work:** | 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf

Book: Ann Hamilton: An Inventory of Objects by Joan Simon |
| **Does the artist consider this work to be a representative example of their work in this medium and during this period?** | |

Artist-provided Artwork Components	
Native Master	
TMS Component: 2001.270.AMx1 (Artist Master- DVD-R)	Artist's Filename:
2001.270.AMx2 (Artist Master- Remastered Digital File)	
Preservation Master	
TMS Component: 2001.270.DMx1 (Duplication Master- Betacam SP)	Artist's Filename:
2001.270.DMx2 (Duplication Master- Betacam SP)	
Exhibition Copy	
TMS Component: 2001.270.ECx1 (Exhibition Copy- DVD-R-4X)	Artist's Filename:
2001.270.ECx2 (Exhibition Copy- DVD-R-16X)	
2001.270.ECx3 (Exhibition Copy- DVD-R-16X)	
2001.270.ECx4 (Exhibition Copy- Digital File)	
2001.270.ED (External Flash Drive)	
Research or Viewing Copy	
TMS Component:	Artist's Filename:
Sculptural Components or Artist-modified Objects for Exhibition	
TMS Component:	

Please provide sources for all information contained in this report

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Artist-provided Display Equipment and Reference Materials
TMS Component: 2001.270a Dedicated Equipment - monitor (no longer in working order) Artist sent new specifications in 2010 for replacement equipment for Sharp LC- 150M2U monitor. Ann specified Planar PL1500M 15" monitor, with Phillips DVD Player DVP3982, Ultra Small Video to VGA Converter and cables 15" monitor Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf

Derivatives Produced by The Met

Met-created Master	
TMS Component:	Source file / Created by / Date:

Preservation Master	
TMS Component:	Source file / Created by / Date:

Exhibition Copy	
TMS Component: 2001.270.ECx3 (Exhibition Copy-DVD-R-16X)	Source file / Created by / Date:
2001.270.ECx4 (Exhibition Copy- Digital File)	
2001.270.ED (External Flash Drive)	
Research or Viewing Copy	
TMS Component:	Source file / Created by / Date:

Dedicated Display Equipment and Other Materials

TMS Component: 2001.270a (Dedicated Equipment- monitor – no longer in working order)

Exhibition History *(includes exhibition of editions outside The Met's collection)*		
Year(s)	**Venue, City, *Exhibition Name*, (Exhibition Dates)**	**Images and Notes**
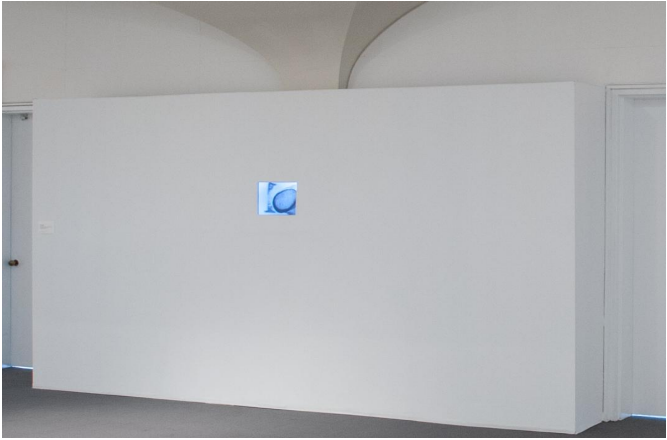
Please provide sources for all information contained in this report

1999	"1999 Carnegie International" Pittsburgh, PA, 1999	At The 1999 Carnegie International, Director Malcolm noticed abc and decided to acquire it for The Met's collection
2001	"Photographs: A Decade of Collecting" The Metropolitan Museum of Art, New York. June 5, 2001- September 4, 2001 (edition 3/3)	Source: 2001_dec_of_collecting.jpg
2002	"By Mouth and Hand: Ann Hamilton, 1990 - 2001," Museum of Art, Rhode Island School of Design, Providence, Rhode Island, November 9, 2001 - January 20, 2002. Indianapolis Museum of Art, March 30- June 30, 2002. Judith Tannenbaum, curator.	Source: 2002_by_mouthandhan.jpg
2002	"at hand" Irish Museum of Modern Art, Dublin, Ireland. March 27 -July 14, 2002	

Please provide sources for all information contained in this report

2003	"increase: Ann Hamilton and Michael Mercil." North Dakota Museum of Art, Grand Forks, ND, August 3- Sept. 28, 2003 Catalogue Source: AHMM Catalog Cover _increase.tif	 Source: increas_AH_MM.jpg
2002	"tracing language: Ann Hamilton." The Wooster College Art Museum, Wooster, OH, 2002	 Source: 2002_tracing_language.jpg
		 Source: 2002_tracing_language_02.jpg

2007	Closed Circuit: Video and New Media at the Metropolitan, Metropolitan Museum of Art, New York, NY. February 23-April 29, 2007	 Source: 2007_Closed_Circuit.jpg
		 Source: Closed_Circuit_02.jpeg
2009- 2010	"Surface Tension: Contemporary Photographs from the Collection," Metropolitan Museum of Art, New York. September 15, 2009-May 16, 2010	 Source: 2009_2010_surface_tensions.jpg

Please provide sources for all information contained in this report

		Source: 2009_2010_surface_tensions_2.jpg
2010	"Courier," University Art Museum, University of Albany, October 5-December 5, 2010. Corinna Ripps Schaming, curator Catalogue Source: CourierCatalogue_2010_pdf	Source: 2010_courier.jpg
2012	"Recto/Verso: Video by Ann Hamilton," Picker and Clifford Art Galleries, Colgate University, February 3- April 6, 2012. Linn Underhill, curator	
2014- 2015	"Interrupting Entropy: Selections from the Betlach Collection." Third Floor Gallery, University Library, Santa Clara University, Santa Clara, CA. Sept. 20, 2014-March 1, 2015. edition 2/3. Catalogue Source: Interrupting Entropy1.jpeg	
2014- 2015	"Ann Hamilton: the common S E N S E." Henry Art Gallery, Seattle, WA. October 11, 2014-April 26,2015. Curated by Sylvia Wolf.	

Please provide sources for all information contained in this report

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2017	"O N E E V E R Y O N E by Ann Hamilton" Visual Arts Center, The University of Texas at Austin, Austin, TX, Jan 27, 2017-Feb 24, 2017 Catalogue Source: O+N+E+E+V+E+R+Y+O+N+E +Diagram.jpg	
Are there any past iterations that the artist considers to have been particularly well executed? Which one(s)? What did the artist like about it?	Ann Hamilton has specified "Surface Tension: Contemporary Photographs from the Collection," Metropolitan Museum of Art, New York. September 15, 2009- May 16, 2010 as the installation that was best executed. Source: E-mail correspondence with Meredith Reiss and Ann Hamilton 06/2018	

Artwork Production	
How was the raw footage captured? Include camera and microphone models, if known.	Original footage was captured on Betacam onto betatape.
If the work includes audio, was it captured at the same time as the visual footage, or was it added later?	n/a
What is the codec, resolution, and framerate of the raw footage?	Betatape. NTSC. 4:5. 648X486.29.97fps Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf
If music is used, what is the source? Who is the composer? Have you obtained the rights to the music, if necessary?	n/a
What are the application(s) and version(s) of software used to edit the native master?	
What are the native settings of the editing timeline? Please include codec, resolution, and frame rate.	
Were there any post-production steps, such as color correction or subtitles? What programs were utilized?	

Technical Description of Final Video	
How many channels comprise the work?	Single Channel

Please provide sources for all information contained in this report

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If the work comprises more than one channel, are the channels synchronized?	n/a
What is the resolution of the work? Please indicate the resolution for each channel of video. Examples include NTSC, PAL, 1920x1080, 2K, etc.	
What is the framerate of the work? Please indicate the framerate for each channel of video.	2001.270 Master File Metadata Framerate: constant, 29.970 (29970/1000) fps Source: 2001_270_Master_File_Metadata.pdf
Is the work in color, or in black & white?	Black and White
Is the material looped?	Yes
If the material is looped, is the loop intended to be seamless?	Yes
If the loop is not seamless, what is the duration of black on the loop?	2 seconds of black between each playthrough, already inserted into the digital file
Does the video contain audio? If so, is it mono, stereo, 5.1 surround sound, etc?	No
Does the artwork contain any spoken word, subtitles, or other text? What language?	No
Are there any distortions or artifacts in the image or sound that are intentional? (scratches, graininess, color modification, etc.)	n/a

Remastered or Updated Versions	
Which version(s) does the artist want to be exhibited in the future? Include TMS component number(s).	2001.270.AMx2 (Artist Master- Remastered Digital File)
Why was a remastered or updated version created?	March 2017
Who created the remastered or updated version? When?	Wexner Center for the Arts with Ann Hamilton's studio
How was the remastered or updated version created? Include the source footage used to create the newer version as well as any applications or tools used to create the newer version.	From original betatape Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf
Were there any post-production steps, such as color correction or subtitles? What programs were utilized?	
How does the remastered or updated version differ aesthetically from the previously-acquired master?	Arrived on a USB, MMA transferred to an external hard drive and server

Please provide sources for all information contained in this report

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If a remastered or updated version is shown, will there be anything on the label to indicate that a later version was exhibited? If yes, what?	

Equipment Required for Exhibition	
Display Equipment *(include any minimum requirements or preferred dimensions)*	
Projector(s):	TMS Component Number, if applicable:
Monitor(s): 2001.270a (Dedicated Equipment- monitor, no longer in working order) Sharp LC- 150M2U monitor Pioneer 5000 DVD player New Specifications (2010) monitor supplied for exhibition Surface Tension (2009) and returned to Ann Hamilton Planar PL1500M 15" monitor Phillips DVD Player DVP3982 Ultra Small Video to VGA Converter and cables Required components include 15" monitor embedded in wall Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf	TMS Component Number, if applicable: 2001.270a
Media Playback Device(s): Pioneer 5000 DVD player (for exhibition Closed Circuit 2010) New Specifications (2010) Phillips DVD Player DVP3982 (for exhibition Surface Tension (2009) Ultra Small Video to VGA Converter and cables The museum may chose type of media player or othr electronics necessary to play the video Source: 2001_270_Artist_Questionnaire_for_Video_Artworks.pdf 　　　Any Specialized Software Recommended?	TMS Component Number, if applicable:
Speakers: n/a 　　　Subwoofer Recommended?	TMS Component Number, if applicable:
Projection Screen:	TMS Component Number, if applicable:
Mounts and Stands: Wall Mount - Sanus LCD Wall Mount Silver (Monitor embedded in wall)	TMS Component Number, if applicable:

Please provide sources for all information contained in this report

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Other equipment necessary for the display of the video (do not include props):	TMS Component Number, if applicable:

Seating *Describe any benches or other seating (eg. theatre seating, bean bags, etc.) preferred by the artist. Include whether or not it may be sourced or fabricated for each exhibition.*	
n/a	TMS Component Number, if applicable:

Props and Other Equipment *(include any minimum requirements or preferred dimensions)*	
Face Plate for LCD screen inset into the wall (see installation instructions)	TMS Component Number, if applicable:

Significance of Equipment and Props	
Is any of the equipment and/or props used to display this artwork unique or artist-modified?	Face plate for monitor inset in the wall - Ann Hamilton provides measurements for faceplate construction (see installation instructions)
Describe the role of any props or specialized equipment in the installation. Include whether it is purely functional or if it has a conceptual or aesthetic significance.	Face plate is functional and optional
Describe any important features or qualities that have led to the choice of equipment used to display this artwork.	To provide a clean presentation and for monitor to be embedded in wall
Does the artist find it acceptable to replace any obsolescent equipment, either with the same model or with equipment utilizing newer technologies?	Artist has provided updates for display equipment 2010, and a digital remastered file in 2017. In Artist Questionnaire for Video Artwork (received June 2018) "Yes. Newer iterations of similar video works have included ipad or newer flat screens" Source: Artist Questionnaire for Video Artwork (received June 2018)
Are there any special power or cabling requirements associated with this artwork? Does any of the equipment in this artwork depend on any aging technologies such as AM radio?	Cabling to be hidden in wall

Installation and Exhibition		
How may the video(s) be displayed? More than one option may be selected.		
As a projection	Displayed on a flat-screen monitor X	Displayed on a television monitor

Please provide sources for all information contained in this report

If audio is present, how should it be presented? More than one option may be selected		
Through speakers	Through headphones	Through a directional audio device such as a sound shower

A brief description of what the visitor will view or experience when they enter the exhibition space.
The 15' monitor is embedded into the wall (see Installation Instructions)

Installation diagrams for the proper exhibition of the artwork: If applicable, include any technical drawings, wiring diagrams, or technical instructions for how to install the work.

Installation Instructions
Ann Hamilton
wall mounted monitors

The monitor/s must be installed in the wall at the appropriate height and should be flush to the surface of the wall. The height should be measured from the floor to the bottom edge of the screen/image on the monitor.

The monitor fascia plate has been designed to fit between two wall studs that are spaced 16 inches on center. If the monitor fascia plate is installed out of this context, the aluminum bracket can easily be modified to work in most any wall.

1. Check that you have enough depth within the wall for installation.

2. Cut a hole in the wall to allow installation of monitor & fascia plate.

3. Test the monitor and check the monitor color. Check sound if needed.

4. Mount the monitor into the fascia plate by wedging the monitor in place against the fascia plate with brackets.

5. Mount the monitor & fascia plate in the opening of the wall and shim out the fascia plate to the face of the existing wall. Align the opening in the fascia plate to the screen of the monitor, then adhere the fascia plate using double sided tape. Use/make the holes on either side of the fascia plate to screw into the stud/s.

6. Allow air space around monitor for heat displacement (remove insulation & etc. from monitor area).

7. Screw the fascia plate in place. Check alignment of the screen.

8. Check that all electrical and video cables are attached and work properly. Recheck monitor sound & color before spackling wall.

9. Tape and spackle joint between wall and fascia plate. Allow it to dry. Protect the face of the monitor and sand spackle flush with rest of wall.

10. Carefully paint up to the edges of the monitor with color of wall paint.

11. Remove protection on front of monitor, the only area that should be visible is the monitor screen.

 Please call Debra Vilen at the Sean Kelly Gallery (212-239-1181) with any questions.

Source: AH_Installation_Instructions.jpg

Please provide sources for all information contained in this report

AH-45
abc

14 1/8"

1 1/8"

11 15/16"

12 3/16"

18"

8 9/16"

1 1/16"

1 1/16"

20"
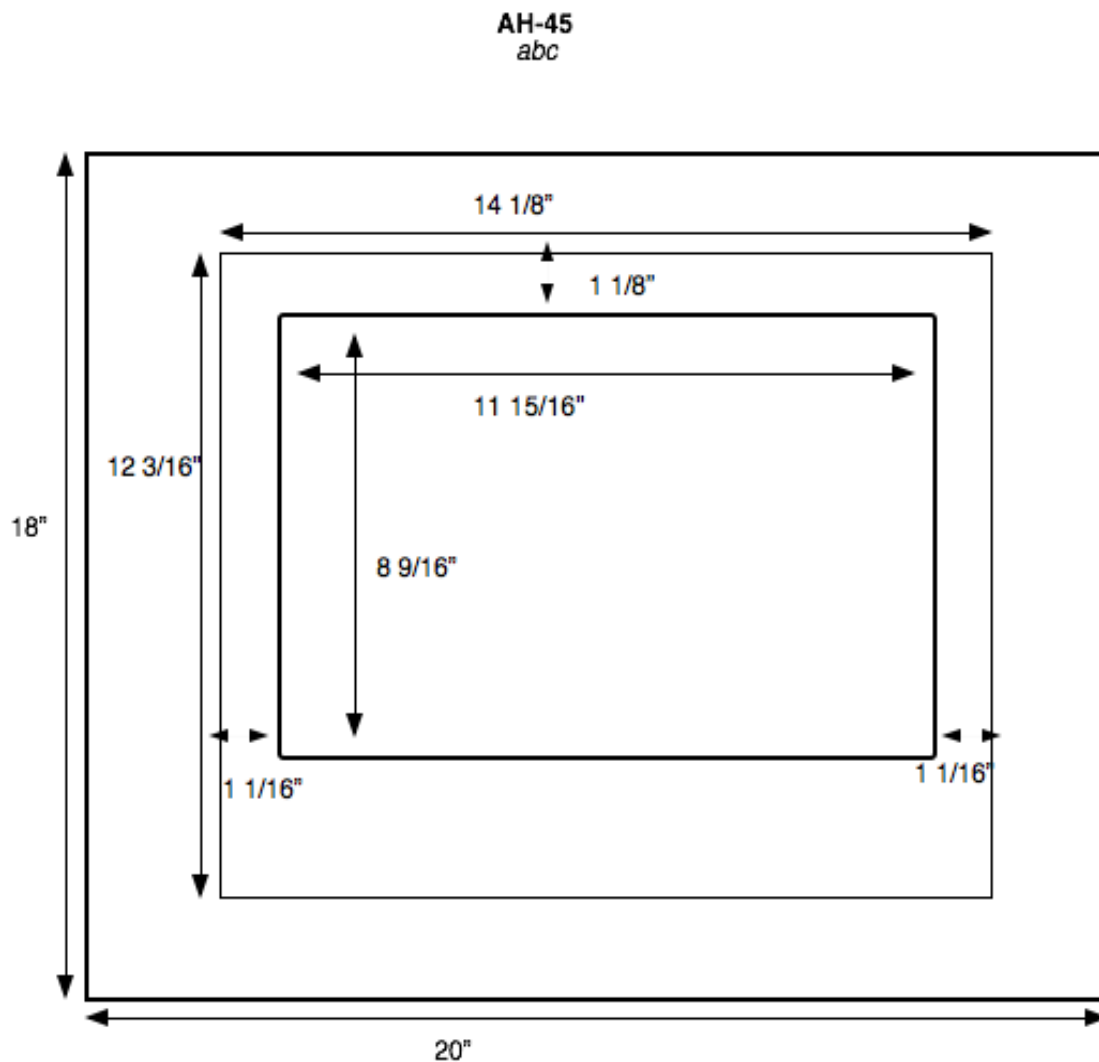
Faceplate made from MDF that is 18" x 20" x 1/2"
12 3/16" x 14 1/8" area routed out to 1/8" which holds the LCD panel should be centered in
the 18" x 20" panel.
The inner screen cut out is 8 9/16" x 11 5/16" and should be measured down 1 1/8" from the
top of the routed out surface. And measured in 1 1/16" from each side

Source: faceplate.jpg

Ann Hamilton
Installation Instructions
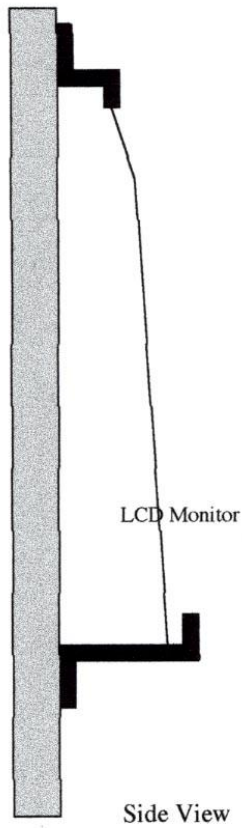
LCD monitor sits inside the back of the Faceplate, which is routed out to fit the monitor. The four brackets, which are labeled, should be used to secure the LCD monitor to the Faceplate. The LCD Monitor is then connected to the Laser Disc Player or DVD Player. Make all adjustments for sound and video on the LCD Monitor now, before it is installed in the wall, since the remote control will not work once the piece is installed into the wall. The faceplate covers the IR receiver making the LCD remote non-operable.

LCD Monitor

Side View

LCD Monitor

Back View
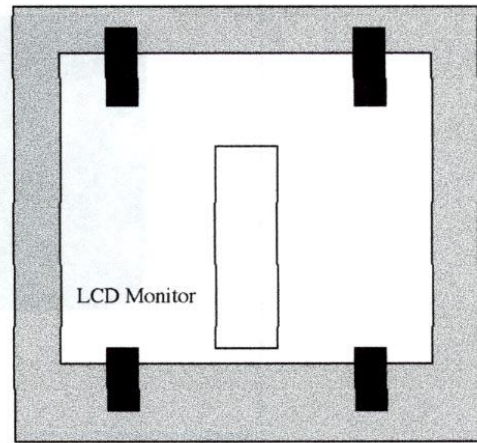
Source: faceplate side.jpg

Cut a hole in the drywall to the size of the Faceplate, measured equally between two studs.

Standard space between studs is 16". The Faceplate should overlap two studs allowing it to be mounted to the studs.

Stud

Stud

20 inches
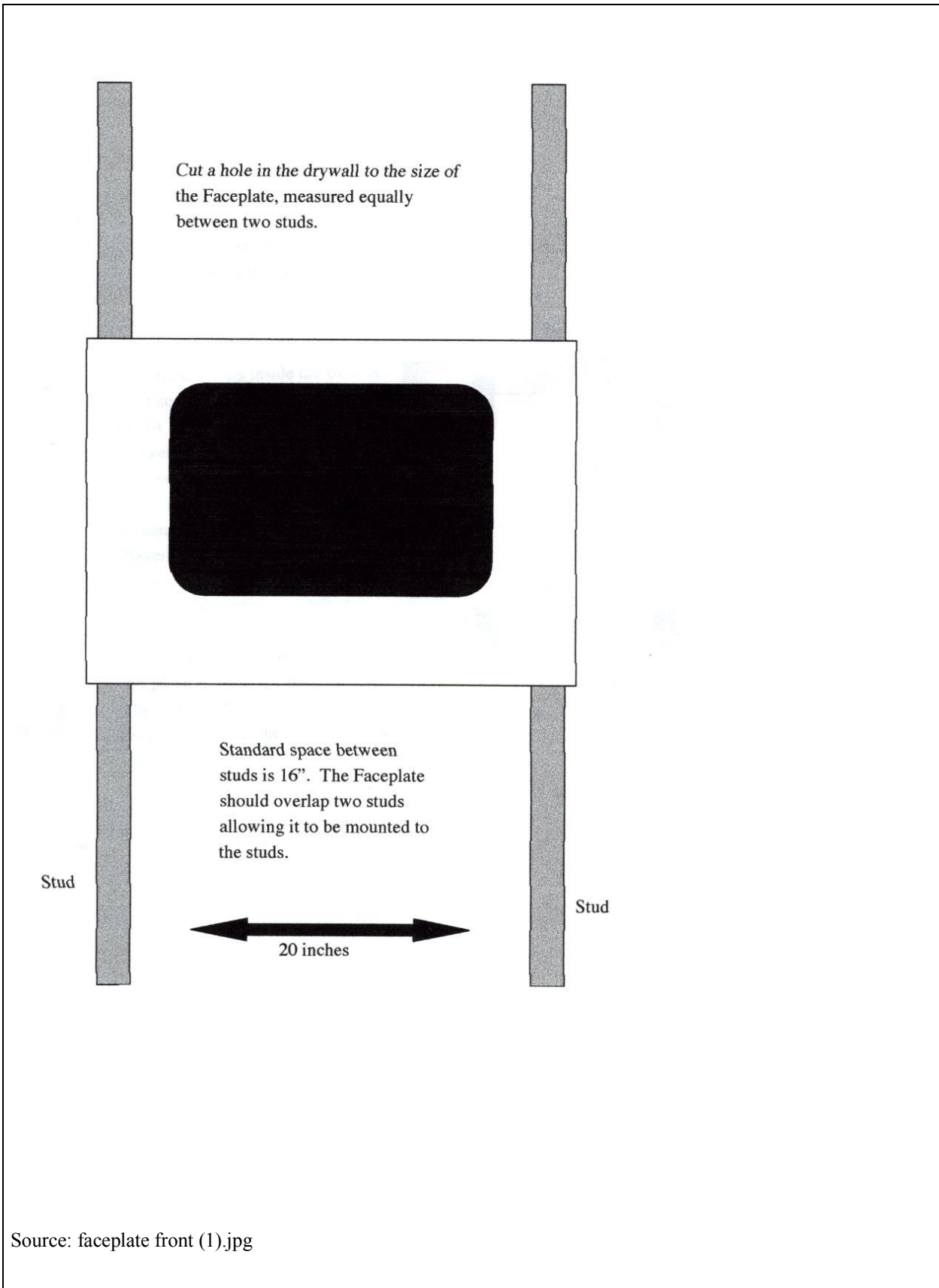
Source: faceplate front (1).jpg

SCREEN INSTALLATION

17 ¾ in (dimension may vary)

11 ¾ in (dimension may vary)

hidden iPad/screen

rounded corners

3 ½ in

4 ½ in

existing wall

iPad/screen panel

iPad/screen

perimeter of panel should be spackled and painted to match existing wall

WALL ELEVATION
scale: 3" = 1'

WALL SECTION
scale: 3" = 1'

Source: Screen_Installation_Diagram.pdf

INSTALLED SCREEN

Source: Screen_Installation_Diagram.pdf

Please provide sources for all information contained in this report

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The Metropolitan Museum of Art
Design Department

Project: SURFACE TENSION   **Drawing:** HAMILTON, "ABC"   **Dwg #:** 071009A

Scale: 1/2" = 1'-0"   **Drawn by:** M. Lagthorn   **Date:** 07.10.09   rev 1:   rev 2:

OPEN AT TOP

PAINT SPUR WALL TO MATCH EXISTING GALLERY WALL

CUT-OUT FOR MONITOR SCREEN

EXISTING SCREEN MOUNTING HARDWARE - SET SCREEN FLUSH TO FACE

1/8" FACING MATERIAL TO CREATE AS THIN A BEZEL AS POSSIBLE

REMOVEABLE ACCESS PANEL

DVD PLAYER - TO BE INSTALLED BY MEDIA SERVICES

KICK - PAINT TO MATCH EXISTING BASE

RUN POWER CORD IN BASE RECESS TO NEAREST OUTLET

7'-6"
6"
3/4"
1'-0 3/16"
9 5/32"
4'-1 3/8"
4'-0"
3/4" REVEAL
6"
1/8"

Source: surface_tension.jpg

Please provide sources for all information contained in this report

19

100
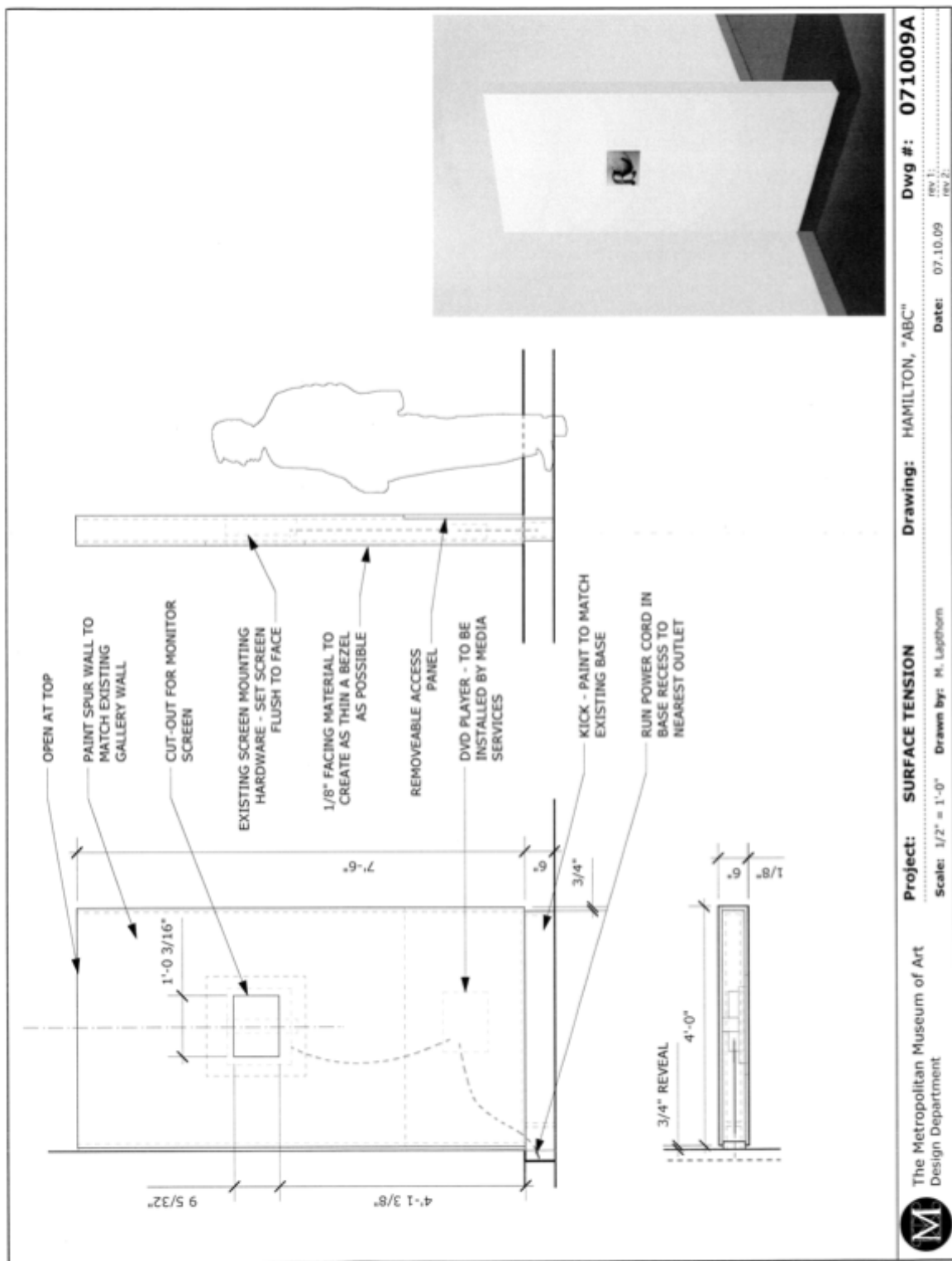
NEW SPECIFICATIONS (2010) :
FOR VIDEO WORKS SCREENED PREVIOUSLY ON 15" SHARP LC-150M2U MONITOR
In light of the original Sharp monitor failing at various locations and not being manufactured any longer, the following configuration is recommended based on testing of currently available electronic equipment in the market and adjusting system settings to match the original work :

Equipment:
DVD of video (NTSC)
Philips DVD player DVP3982 DVD Player, purchased at Walmart ($45.00)
Planar PL1500M 15" monitor, ordered from www.planar.com ($195.00)
Ultra Small Video to VGA converter (ULTRASMALL-VIDEO2VGA) from www.svideo.com ($59.00)
RCA Audio (Red / White) to A/V in cable (for works with audio)

Schematic
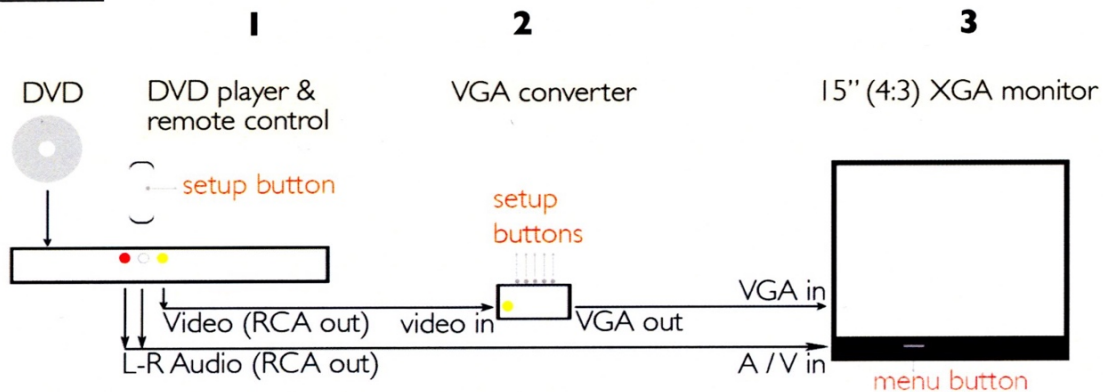
Settings IMPORTANT TO ADD TO ACCORDING TO SPECIFIC WORKS
For abc, 1999 :

On the DVD player **1**, using remote control –
    1.   "Setup" button and scroll to video setup submenu.
    2.   Video setup –
           NTSC,
           4:3 Pan Scan,
           Progressive ON,
           Picture settings → Personal : Brightness +2, Contrast -3, Sharpness -1, Color -7.

On the converter box **2** –
    1.   Input CVBS.
    2.   Menu –
           Brightness 59,
           Contrast 81,
           Color 54,
           Hue 96.
    3.   Resolution: 1024 x 768, 60 Hz.

On the monitor **3** –
    1. Brightness 53
    2. Contrast 53
    3. Color temperature → User : Red 96, Green 100, Blue 62.

Source: 2010_monitor_specs.jpg

Please provide sources for all information contained in this report

Description of where equipment such as speakers, projectors, and/or monitors equipment should be placed:	Embedded in wall
If this work is shown in a country that primarily speaks a language other than the language in the video, does the artist want subtitles be added?	n/a
Does the artist require that they or a representative be present for the installation of the artwork?	
Estimated number of days required to install this artwork, if known:	
Specialists or technicians required to install this artwork:	

Exhibition Environment

A brief descriptive summary of the exhibition preferences for this work's installation. Include any qualities of the exhibition environment that are essential to the display of this work.

Installation Instructions
Ann Hamilton
wall mounted monitors

The monitor fascia plate has been designed to fit between two wall studs that are spaced 16 inches on center. If the monitor fascia plate is installed out of this context, the aluminum bracket can easily be modified to work in most any wall.

1. Check that you have enough depth within the wall for installation.

2. Cut a hole in the wall to allow installation of monitor & fascia plate.

Source: AH_Installation_Instructions.pdf

In Surface tensions (2009) A small wall was constructed to display abc, cutting into the wall was not an option
source: In Personal Conservations with Mia Fineman 05/01/2018

Artist's preferred dimensions (please include units)	**Minimum:**	**Preferred:**	**Maximum:**
Image size:	Monitor 15"		
Room size:			
Installation size:			

Are there any preferences for the placement of the entrance to the exhibition space relative to the image?	n/a
Should the audience approach the installation from a specific direction or in a specific order? Should the audience interact with the artwork in any way?	n/a

Please provide sources for all information contained in this report

Are there any preferences for the wall or ceiling color?	No
If it is a projection, are there any preferences for the projection surface? Please name paint brand and color, if applicable.	n/a
Are there any preferences for the flooring such as carpeting?	n/a
Can the artwork be displayed in the same exhibition space as other artworks?	
Is it acceptable for any of the equipment to be visible to the public, or should it all be hidden?	Equipment should be hidden just the monitor should not be visible
Are light locks such as a curtain or corridor required?	n/a
Are sound locks or sound dampening panels required?	n/a

Other
Is there any other information not previously addressed in this report?

Please provide sources for all information contained in this report

Time- Based Media Documentation Guidelines   9.4
Created by: Naoise Dunne
Internal and External Resources by: Meredith Reiss
Document templates created by Alex Nichols, modified from
https://www.guggenheim.org/conservation/time-based-media

Guidelines for Time-Based Media Documentation

When completing the Exhibition Documentation Report, Iteration Report, or Identity Report for time-based media artworks, departments can use the following guidelines as a reference. This document includes an overview of the forms, a glossary, and a staff list of Met staff who are involved with the display, care, and research of time -based media art at The Met.

A fillable PDF is available for the Iteration Report with prompts, definitions and resources for loans to partnering institutions (see Appendix 9.5).

Explanation of the Forms:

Exhibition Documentation (see Appendix: 9.1):

An overview of all the artwork in an exhibition. It includes information on the artwork, the names of all the decision-makers who have an impact on the appearance of the exhibition, and explains their decisions regarding all components and concepts that were involved in designing the exhibition. Key fields include: General Information and Description; Parties Involved with Installation; Photographs of the Artworks in the Space; Floorplans; Equipment; Success of Iteration; and Reviews and Reception. Resources necessary to complete this document include completing interviews with curator, conservators, collections managers and technicians. An oral interview with the installation team involved with the exhibition is also highly recommended.

Iteration Report (see Appendix: 9.2):

The Iteration Report captures the specific spatial and technical details of the installation of a single work, at a particular time or for a particular exhibition. The report is meant to capture any change that is introduced in the display of the artwork from previous iterations. As Joanna Phillips highlights on The Guggenheim's website, "A particularly innovative feature of the Iteration Reports is their consideration of the decision-making process that leads to a specific iteration of an artwork."[1] This document records all the stakeholders that were involved in the installation — conservators, curators,

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[1] "What Is "Time-Based Media?: A Q&A with Guggenheim Conservator Joanna Phillips," Guggenheim, April 03, 2017, , accessed June 05, 2018, https://www.guggenheim.org/blogs/checklist/what-is-time-based-media-a-q-and-a-with-guggenheim-conservator-joanna-phillips.

technicians, exhibition designers, and often the artist. When the change is introduced to an installation for particular display, it needs to be captured. This will help future decision-makers to differentiate between previous interpretations and the essence or identity of the piece. Primary fields are similar to those in the Exhibition Documentation Report, with the addition of specific questions related to the artwork such as: files used for the exhibition, artist involvement in iteration decisions, approval of the iteration, and the success of the installation. Some of the key documents used to complete the report include the exhibition file, artist file, exhibition history, and artist's installation instructions. Some of the document fields to be completed by staff include: equipment used, file specifications, the use of seating, and even desired wall colouring with an explanation of why these decision were made.

Identity Report (see Appendix: 9.3):

Records the core idea of the artwork, specific to the deliverables at time of acquisition. It includes artist instructions, past exhibition history, and installation photographs. This document describes the essence of the artwork, outlining the parameters around its display, preservation and future display. Valuable fields are: Provenance; Editions in Other Collections; Curatorial Summary; Technical Summary; The Met Documentation; Derivatives Produced by The Met; Photographs of Past Iterations. Also included is a collection of installation instructions from past iterations. The general information and technical summary is best completed with an artist questionnaire and, when possible, an artist interview. Joanna Phillips remarks, "The conceptual framework for this approach is that the traditional notion of the "original" is replaced by the notion of the "identity of the artwork," the integrity of which has to be preserved."[2]

Who should be involved in the creation of these documents:
Curators, collections managers, conservators, technicians, installers, registrars, and when possible the artist and/or artist's representative.

Supporting Documentation to reference for input for The Time-Based Media Documents:

Artist Questionnaire
Artist Interview (published, or conducted at the time of acquisition)
Artist Installation Instructions
Acquisition Paperwork

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[2] "Time-Based Media." Guggenheim. August 30, 2017. Accessed April 04, 2018. https://www.guggenheim.org/conservation/time-based-media.

Glossary

Aspect Ratio:
The mathematical relationship between the width and the height of an image. The standard NTSC, PAL, and SECAM analog aspect ratio for television is four units wide by three units high, shown as 4: 3. The aspect ratio for High Definition television is 16: 9.
Weise, Marcus, and Diana Weynand. *How Video Works:*. Burlington, MA: Focal Press, 2004.

Code:
Instructions written in a language a computer can understand and execute.
http://www.docam.ca/en/glossary.html

Codec:
An acronym for "compression/decompression", a codec is an algorithm or specialized computer program that encodes or reduces the number of bytes consumed by large files and programs. Files encoded with a specific codec require the same codec for decoding. Some codecs you may encounter in computer video production are Divx, MPEG-1, MPEG-2, Xivd, DV type 1 and type 2 for video and MP3 for audio.
https://www.videohelp.com/glossary?C

Component:
Any physical or logical part of an artwork from which particular characteristics, behaviors or functions can be identified.
Terminology Committee - DOCAM http://www.docam.ca/en/glossary.html

Compression:
The process of removing redundancies in digital data to reduce the amount that must be stored or transmitted. Lossless compression removes only enough redundancy so that the original data can be recreated exactly as it was. Lossy compression sacrifices additional data to achieve a smaller file.
https://www.videohelp.com/glossary?C greater compression.

Convert:
To change from one file format into another. For example, many people like to convert video files: divx to MPEG, quicktime to AVI, etc. Conversion to a final format is called encoding - an example is AVI to VCD MPEG-1.
https://www.videohelp.com/glossary?C

Certificate of Authenticity:
A Certificate of Authenticity is a signed document proving the authenticity of the work and containing details about the artwork (such as title, date, edition, duration,

sometimes includes installation instructions) for the collector's reference. This document is to be stored in a secure place, as it validates the artwork.
https://support.saatchiart.com/hc/en-us/articles/205287787-What-is-a-Certificate-of-Authenticity-

Dedicated Display/ Equipment:
The artwork is dependent on a particular technology or the artist has outline a specific equipment to be used to be used for exhibition. The institution must consider the future of the artwork and the requirement of a technology that could restrict the lifespan and future exhibition of the artwork.
http://mattersinmediaart.org/acquiring-time-based-media-art.html

Derivatives:
A copy of the artwork's file that has developed or been obtained from another file, often the master, usually created for exhibition of the artwork. A common practice is to produce an exhibition copy for display
https://www.macmillandictionary.com/dictionary/british/derivative_1?q=derivatives

DSE: Display Screen Equipment:
The monitor or screen used to exhibit the artwork. Common equipment is flat screens, monitors, tablets, computer screens, etc.
http://mattersinmediaart.org/acquiring-time-based-media-art.html

Digital Copy:
Digital copies, or clones, also require us to modify our conventional understanding of originality and authenticity.
Glossary - Inside installations. Real, 2001, p. 213, http://glossary.inside-installations.org/index.html

Digital preservation:
The process of maintaining, in a condition suitable for use, materials produced in digital formats, including preservation of the bit stream (a stream of data in binary form) and the continued ability to render or display the content represented by the bit stream. The task is compounded by the fact that some digital storage media deteriorate quickly ("bit rot"), and the digital object is inextricably entwined with its access environment (software and hardware), which is evolving in a continuous cycle of innovation and obsolescence. Also refers to the practice of digitizing materials originally produced in nondigital formats (print, film, etc.) to prevent permanent loss due to deterioration of the physical medium.
ODLIS : Online Dictionary for Library and Information Science, by Joan M. Reitz, 2007
http://lu.com/odlis/index.cfm , http://www.docam.ca/en/see-the-glossaurus.html

Distortion/ Artifacts in the image:
Any change of visual perception made by an artist, it alters what is normally regarded as realistic. Often affected are size, position, or general character. Distortion is a term also used for any degree of personal or subjective interpretation of natural forms.
Note that distortions/ artifacts can also happen from unintentional glitches or artifacts resulting from damage and poor file transfers. (https://mediaarea.net/en/MediaInfo an open source program to check data variance in copies of digital files)
http://www.askart.com/art/glossary/a

Digital art:
Can be computer generated, scanned, or drawn digitally using a tablet, stylus, and/or mouse. In recent times, some Digital art has become interactive, allowing the audience a certain amount of control over the final image.
The Tate glossary online, http://www.docam.ca/en/glossary.html

Duration:
Time perception, experience or awareness of the passage of time. The length of the artwork. https://www.britannica.com/search?query=duration

Emulation:
To emulate a work is to devise a way of imitating the original look of the piece by different means. The term can be applied generally to any refabrication of an artwork's components, as is the case with the refabrications and reconfigurations that are essential to the preservation of Conceptual, Minimal, and performative art. In the digital media realm, however, emulation has a specific definition. An emulator is a computer program that "fools" the original code into assuming that it is still running on its original equipment, thus enabling software from an out-of-date computer to run on a contemporary one.
Seeing double. Emulation in Theory and Practice. Seeing double, A variable media exhibition, Solomon R. Guggenheim Museum, 19 mars - 16 mai 2004.http://www.docam.ca/en/glossary.html)

Exhibition Copy:
An approved duplicated copy of the artwork, created for exhibition.
https://www.sfgate.com/entertainment/article/Exhibition-copy-can-be-duplicate-print-3188715.php

Format:
A format is a fixed, byte-serialized encoding of an information model.
Global Digital Format Registry (GDFR), http://www.docam.ca/en/glossary.html

Frame:
A single still image, for analog video one frame is one still image on the reel, w when

combined in quick sequence with the surrounding frames it creates a moving image. The combination of the odd and even fields of a video signal. In each frame of NTSC video, there are 525 lines of information, and there are 30 frames in a second. In the PAL and SECAM standards, there are 25 frames per second, each frame containing 625 lines.

Weise, Marcus, and Diana Weynand. *How Video Works:*. Burlington, MA: Focal Press, 2004.

Frame rate:2

In video, the frame rate is the number of separate frames that are introduced to the viewer in a particular time period. Frame rates are often measured in frames per second. Frame rate is also known as frame frequency.

https://www.techopedia.com/definition/3036/frame-rate

Iteration:

Synonym of occurrence. An occurrence is a well-defined, distinct product or a usually rather short activity in time. It is characterized by its lack of fundamental change or evolution and is always part of a larger, more abstract project. The occurrence level corresponds with the artworks and activities that are usually archived and described by institutions as separate entities.

Capturing Unstable Media. V2 – Glossary, http://www.docam.ca/en/glossary.html

Looped:

A setting for an artwork from begining to end for a continuous play. Loops can have a pre-set to delay the start of the artwork (black frames). A Seamless loop is to repeat the artwork with no interruptions.

https://www.merriam-webster.com/dictionary/loop

Media Playback Device:

Playback equipment means the equipment, compatible with the recording medium and the format used during recording, employed for recovering the data. It includes also the display or presentation hardware and software that is appropriate to the original data source equipment. <S-VDRs>.

http://www.iadclexicon.org/playback-equipment/

Master tape:

The earliest generation of a finished tape that should also be of the best quality. Masters should not be used as exhibition tapes, i.e., not for repeated playback.

Preservation Glossary - Bay Area Video Coalition, http://www.docam.ca/en/glossary.html

Media:
Computer media can be hard drives, removable drives (such as Zip disks), CD-ROM or CD-R discs, DVDs, flash memory, USB drives, and yes, floppy disks.
The Tech Terms Computer Dictionary, http://www.docam.ca/en/glossary.html

Metadata:
Information that is added to the serial data stream that provides data about the picture and sound for display and other devices.
Weise, Marcus, and Diana Weynand. *How Video Works:*. Burlington, MA: Focal Press, 2004.

Monitor:
A monitor is an electronic visual computer display that includes a screen, circuitry and the case in which that circuitry is enclosed. Older computer monitors made use of cathode ray tubes (CRT), which made them large, heavy and inefficient. Nowadays, flat-screen LCD monitors are used in devices like laptops, PDAs and desktop computers because they are lighter and more energy efficient.
A monitor is also known as a screen or a visual display unit (VDU).
https://www.techopedia.com/definition/3185/monitor

Migration:
Migration means simply to copy digital information from outdated media (storage media and software formats) to new.
Capturing Unstable Media. V2 – Glossary, http://www.docam.ca/en/glossary.html

Native Master:
The original version of the artwork received at time of acquisition.

New media:
Artwork created with technology that was invented or has become largely accessible since the mid-20th century and uses, among other things, telecommunications, mass media, multimedia or digital transmission. The term new media is distinguished by the artwork's components, which incorporate more recent technology and most often require electrical power. New media works include such art forms as installation, video art, interactive art and net art.
Cataloguing Structure Committee - DOCAM, definition adapted from: EAI Online Resource Guide for Exhibiting, Collecting & Preserving Media Art, http://www.docam.ca/en/glossary.html

Obsolescence:
With technologies rapidly changing, electronic media are constantly becoming unreadable as new media and devices emerge and as the old disappear.

Canadian Heritage, Creating and Managing Digital Content,
http://www.docam.ca/en/glossary.html

Open Source:
A technique for writing software in which original authors make source code freely available for modification and improvement by any programmer who wishes to collaborate on the project. Often accessible on the internet and to be
Variable Media Network - Variable Media Glossary DEPOCAS, Alain, Jon IPPOLITO and Caitlin JONES (Edited by). Permanence Through Change: The Variable Media Approach. New York, Guggenheim Museum Publications and The Daniel Langlois Foundation for Art, Science, and Technology, Montreal, 2003.)
http://www.docam.ca/en/glossary.html

Playback equipment:
Technology used to listen to and/or view the recorded signal of audio and video. For older formats, playback equipment may be obsolete and professional services may be needed to provide maintenance and repair. Equipment may include VHS player, DVD players, record player, CD player, tape player, MP3 player, etc.

Projector:
A device for showing films or images on a screen or other surface
https://dictionary.cambridge.org/dictionary/english/projector

Provenance:
1 the place where something first came from
2 ART a list of the people who have owned a work of art, used for proving that it was really made by the artist that people claim it was made by
https://www.macmillandictionary.com/dictionary/british/provenance

Preservation Master:
A copy of the artwork, some institutions have policies for that require an alternative versions of the artwork such as a copy as a Digibeta tape.

Researching or Viewing Copy:
A copy of the artwork for an educational purpose, not for exhibition.

Receiver:
the part of a television or radio that receives electronic signals and changes them into pictures and sounds
https://www.macmillandictionary.com/dictionary/british/receiver

Resolution:
1) A measurement of relative detail of a digital display, typically given in pixels of width and height;
2) the ability of an imaging system to make clearly distinguishable or resolvable the details of an image. This includes spatial resolution (the clarity of a single image), temporal resolution (the clarity of a moving image or moving object), and perceived resolution (the apparent resolution of a display from the observer's point of view). Analog video is often measured as a number of lines of horizontal resolution over the number of scan lines. Digital video is typically measured as a number of horizontal pixels by vertical pixels. Film is typically measured as a number of line pairs per millimeter;
3) the relative detail of any signal, such as an audio or video signal. Also see lines of horizontal resolution.
https://www.videohelp.com/glossary?R#Resolution

Remastered:
To create a new master of especially by altering or enhancing the sound quality of an older recording
https://www.merriam-webster.com/dictionary/remaster

Screen Goo:
Screen Goo products are specially formulated, color correct, video screen coatings in liquid form. They allow the user to transform any smooth paintable surface into a high performance projection screen
https://www.google.com/search?ei=OhNKW9zbMcLn_QaSwr_gBw&q=what+isscreen+goo&oq=what+isscreen+goo&gs_l=psy-ab.3..0i7i30k1j0i8i13i30k1j0i8i13i10i30k1.6975.7830.0.7989.7.7.0.0.0.0.86.501.7.7.0....0...1c.1.64.psy-ab..0.7.499...0i13k1j0i13i10k1j0i8i30k1j0i8i10i30k1.0.kOLQHa22zJA

Synchronizing Generator:
The piece of equipment that produces the synchronizing signals - such as horizontal and vertical blanking, horizontal and vertical sync, and colour burst - that keep all video equipment in time with each other.
Weise, Marcus, and Diana Weynand. *How Video Works:*. Burlington, MA: Focal Press, 2004.

Subwoofer:
A loudspeaker responsive only to the lowest acoustic frequencies
https://www.merriam-webster.com/dictionary/subwoofer

Surround Sound:
An audio system consisting of front, side, and rear speakers that creates a realistic audio environment in which the sound surrounds the listener.
Weise, Marcus, and Diana Weynand. *How Video Works:*. Burlington, MA: Focal Press, 2004.

Variability:
Variability is an inherent property of digital media and one of the main capabilities artists are drawn to. Artworks in any medium change over time due to things like lighting or chemical decay, but digital media art changes more often, at a faster pace, purposefully, and in ways so immediately observable that they have direct implications for intellectual property.
Canadian Heritage Information Network - Nailing Down Bits: Digital Art and Intellectual Property, http://www.docam.ca/en/glossary.html

Viewing Copy:
A copy of the artwork for reference, not to be exhibited. Curators or researchers may use a viewing copy to view the work without the full installation.

The Met Department List- Time-Based Media in the Permanent Collection:

Department of Photographs
Department of Modern and Contemporary Art
Department of Asian Art
Department of Drawings and Prints
The Costume Institute

The Departments involved in the care/preservation/exhibition of Time-Based Media artworks at The Met:

Registrar's Office
Digital Department – Media Installation Team
Photograph Conservation (TBM Conservation Fellow)
Christine Frohnert (Private Contract TBM Conservator http://bekandfrohnert.com/)
Objects Conservation (for works with sculptural components)
Exhibition Design
Information Systems & Technology

Time-Based Media Working Group (TBMWG) at The Metropolitan Museum of Art
The Met's Time-Based Media Working Group (TBMWG) is an internal resource group for conservators, curators, and technical professionals dealing with the acquisition and exhibition of time-based media. In 2001, an internal group of Met staff began meeting to discuss the challenges of acquiring and caring for works of time-based media.[3] In 2010, the group became an official Met working group. The TBMWG currently has over fifty members across sixteen departments within the museum, including curatorial, conservation, and scientific research departments, museum archives, counsel's office, development office, digital department, and the office of the registrar.
https://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group (video of lectures available online)

External Resources:
List of resources compiled in collaboration with Collections Manager of Photographs Meredith Reiss, meredith.reiss@metmuseum.org.[4]

Bay Area Video Coalition Preservation Tools Including the A/V Artifact Atlas
Created in partnership with NYU Digital Library Technology Services and the Stanford Media Preservation Lab, the AV Artifacts Atlas (AVAA) is an open-source guide used to

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[3] "Time-Based Media Working Group," Accessed June 05, 2018, https://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group.

[4] Preservation of Electronic Media Resources. Reiss, Meredith. The Metropolitan Museum of art April 6, 2018.

define and identify common technical issues and anomalies that can afflict audio and video signals.[5]
https://bavc.org/preserve-media/preservation-tools

Checksums

A checksum is the outcome of running an algorithm (cryptographic hash function) on data – usually a single file. Comparing the checksum that you generate from your version of the file, with the original source of the file, helps ensure that the copy of the file is accurate and without error.[6]
For Windows: http://download.cnet.com/MD5-SHA-Checksum-Utility/30002092_4-10911445.html
For Macs (using Terminal): http://www.techradar.com/how-to/how-to-checka-files-checksum-on-mac

DOCAM

The mission of the DOCAM Research Alliance has been to identify and implement five research axes and propose tools, guides and methods that contribute to the preservation of the media arts heritage. The axes are conservation, documentation, cataloguing, history of technologies and terminology.
http://www.docam.ca/

Matters in Media Art

An information resource on the care of media art. Launched in 2005, this collaborative project between the New Art Trust (NAT) and its partner museums—the Museum of Modern Art (MoMA), the San Francisco Museum of Modern Art (SFMOMA) and Tate—has been designed to help those who collect and keep media artworks.[7]
http://mattersinmediaart.org/

MediaInfo

MediaInfo is a free and open-source program that displays technical information about media files, as well as tag information for many audio and video files.[8]
https://mediaarea.net/en/MediaInfo/Download

Write-Blocker / Forensic Bridge

Devices that allow acquisition of information on a drive without creating the possibility of accidentally damaging the drive contents. They do this by allowing read only commands to pass but by blocking write command.[9]
https://www.digitalintelligence.com/products/usb3_write_blocker/
https://www.guidancesoftware.com/tableau/hardware/t8u

[5] Preservation of Electronic Media Resources. Reiss, Meredith. The Metropolitan Museum of art April 6, 2018.
[6] Ibid.
[7] Ibid.
[8] Ibid.
[9] Ibid.

Time-Based Media at Other Museums and Organizations:[10]

The Met's Time- Based Media Working Group (TBMWG)
(Lecture series video available online: Developing a Time-Based Media Strategy at The Met) https://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group

Time-Based Media Art at the Smithsonian (workflow sample documents)
https://www.si.edu/TBMA
https://www.si.edu/tbma/saam_registrar_workflow/
Webinar SAAM uses TMS for their Time-Based Media collection:
https://www.gallerysystems.com/time-based-media-arts/
"The Smithsonian Interview Project: Questions on Technical Standards in the Care of Time-Based and Digital Art Ten Insights from Artists and Experts in the Field." July 2014. https://www.si.edu/content/tbma/documents/SI_TBMA_10_Insights.pdf

San Francisco Museum of Modern Art Media Arts
https://www.sfmoma.org/artists-artworks/media-arts/

Time-Based Media Conservation at Tate
http://www.tate.org.uk/about/our-work/conservation/time-basedmedia
Things Change is a short documentary that addresses the challenges of preserving time-based media art at Tate.

https://www.tate.org.uk/about-us/projects/pericles/things-change-conservation-and-display-time-based-media-art

Time-Based Media Conservation at the Solomon R. Guggenheim Museum
https://www.guggenheim.org/conservation/time-based-media
Template for Iteration Report: https://www.guggenheim.org/wp-content/uploads/2015/11/guggenheim-conservation-iteration-report-2012.pdf

Media Conservation Initiative and Media Conservation Blog at MoMA
https://www.mediaconservation.io/#intro
https://www.moma.org/explore/inside_out/category/mediaconservation/

Professional Organizations
The American Institute for Conservation of Historic and Artistic Works (AIC) is the national membership organization supporting conservation professionals. AIC's Electronic Media Specialty Group (EMG) focuses on the preservation of electronic art, electronic-based cultural materials, and tools of their creation; and provides a means for conservators and related professionals to develop and maintain knowledge of relevant

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[10] Preservation of Electronic Media Resources. Reiss, Meredith. The Metropolitan Museum of art April 6, 2018.

new media and emerging technologies. The EMG operates an external website and listserv for members.[11]

http://www.conservation-us.org/

http://www.conservation-us.org/specialty-topics/electronicmedia#.Wfh8nltSxhE

http://cool.conservation-us.org/coolaic/sg/emg/index.html

AIC Blog (Archived), ECPN Interview: Electronic Media Conservation with Christine Frohnert

http://www.conservators-converse.org/2017/12/ecpn-interviews-electronic-media-conservation-5/

Time-Based Media Art Conservation at New York University (NYU)
www.nyu.edu/gsas/dept/fineart/conservation/time-based-media.htm

NYU's Topics in Time-Based Media Lecture series (videos available online)
https://www.nyu.edu/gsas/dept/fineart/events/time-based-media.htm

Books and Publications

Compendium of Image Errors in Analogue Video (2013)[12]
By Johannes Gfeller, Agathe Jarczyk and Joanna Phillips

Digital Preservation Coalition, Digital Preservation Handbook (2015)[13]
by Digital Preservation Coalition
http://dpconlineorg/handbook

How Video Works (2nd Edition includes Analogue references (2007)[14]
By Marcus Weise and Diana Weynand

Photograph Information Record, Photograph questionnaire from the American Institute for Conservation's Photographic Materials Group.[15]
https://www.conservation-us.org/resources/our-publications/specialty-group/photographic-materials#.W2pYUNhKiu4

Re- Collection, Art, New Media and Social Memory (2014)
By Richard Rinehart and Jon Ippolito

The Artist Interview For Conservation and Presentation of Contemporary Art. Guidelines and Practice (2012)
By Lydia Beerkens

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[11] Preservation of Electronic Media Resources. Reiss, Meredith. The Metropolitan Museum of art April 6, 2018.
[12] Ibid.
[13] Ibid.
[14] Ibid.
[15] Ibid.

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The Smithsonian. "The Smithsonian Interview Project: Questions on Technical Standards in the Care of Time-Based and Digital Art Ten Insights from Artists and Experts in the Field." July 2014.

Conferences and Workshops

Artist Archives Initiative Symposium, New York University, New York, New York, April 20, 2018 (videos available online)
https://cs.nyu.edu/ArtistArchives/Initiative/symposium/

Is This Permanence: Preservation of born-digital Artists' Archive, Yale Center For British Art, Newhaven, Connecticut, May 11, 2018 (videos available online)
https://britishart.yale.edu/multimedia-video/26/7211

Time-Based Media Symposium, New York University, New York, New York, New York, May 20-22, 2018. www.tbmsymposium2018.com.

VOCA Artist Interview Workshops, New York, New York
http://www.voca.network/programs/voca-workshops/

THE MET

Iteration Report for Video Artworks   9.5

Prepared by: **Date:**

General Information	
Department:	
Accession Number:	
Name of Artist:	
Title of work:	
Date of work:	
Medium (include number of channels, color/black and white, audio channels):	

[Installation Image]

Exhibition	
Title:	
Venue:	
Dates:	
Exhibition Catalogue (Y/N):	

Parties Involved with the Installation of this Iteration

Artist / Artist Representative:	**Curator(s):**
Conservator(s):	**Collections Manager(s):**
Registrar(s):	**Media Technician(s):**
Exhibition Manager(s):	**Exhibition Designer(s):**
Fabricator(s):	**Art Handler(s):**
Consultant(s):	**Other:**
How long (hours/days) was the installation period for this particular artwork?	

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

Please list who was directly involved with the installation of this artwork. Include how many hours/days each individual was actively working on the installation.	
Describe the artist's level of involvement with the installation. If they were not present, how did they provide guidance or feedback to the installation team?	Reference e-mail correspondence, interviews and installtion instructions Consult Curator, exhibition design or technicians 💬

Success of Iteration

Was the artist physically present to see and/or approve the iteration?	
Did the artist or artist representative approve of this iteration? Provide the name of the person(s) who evaluated the iteration.	
Were there any aspects of the installation that the artist believes could be improved for future iterations?	
Were there any technical difficulties encountered during the run of the exhibition? If yes, please describe.	
Please provide any additional comments or feedback.	Is this an Iteration that can referenced for future installs? 💬

File(s) used for Exhibition

TMS Component (include component description): 💬	**Reason for Use:**
A componet is anything that is apart of the artwork dedicated equipment i.e monitor, mac mini	

Installation Images and Floorplans 💬

Please provide floorplans and images of the finalized iteration as installed in the gallery or exhibition space. Please provide the file name for each image as a source.

Consult Curator, exhibition design or technicians
Include source for floorplans and installation view

Source:

Source:

Source:

Please provide a floorplan of the installation space, if applicable.

Source:

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

Please provide a wiring diagram for the media playback equipment, if applicable.	
Source:	

Provide specifications of what model, brand and year for the equipment used Include photo of component

Equipment and Props Utilized in the Iteration

Provide images of each component utilized in the exhibition. Please provide the file name for each image as a source.	
Display Equipment	
(include any minimum requirements or preferred dimensions)	
Projector(s):	TMS Component Number, if applicable:
Who selected this projector? Why was this particular projector selected?	
Monitor(s):	TMS Component Number, if applicable:
Who selected this monitor? Why was this particular monitor selected?	
Media Playback Device(s) (include any specialized software that was utilized):	TMS Component Number, if applicable:
Includes commercial avaialble electronics i.e DVD player or ~~who selected the use of this media~~ playback device? Why was this equipment selected?	
Speakers:	TMS Component Number, if applicable:
Who selected these speakers? Why were these speakers selected?	
Subwoofer: a loudspeaker component designed to reproduce very low bass frequencies. Why was this subwoofer selected?	TMS Component Number, if applicable:
Headphones:	TMS Component Number, if applicable:
Who selected these headphones? Why were these headphones selected?	
Projection Screen:	TMS Component Number, if applicable:
Who selected this projection screen? Why was this screen selected?	
Cables:	TMS Component Number, if applicable:
Why were these cables utilized?	
Mounts and Stands:	TMS Component Number, if applicable:
Who selected these mounts and/or stands? Why were these mounts and/or stands selected?	

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

Other equipment utilized for the playback equipment (do not include props):	TMS Component Number, if applicable:
Why was this utilized?	

Seating (eg. benches, bean bags, etc.). Indicate if they were fabricated or where they were sourced.

	TMS Component Number, if applicable:
Who selected this style of seating? Why was it selected?	

Props and Other Equipment

	TMS Component Number, if applicable:
Who selected this particular prop? Why was it selected?	
Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:
Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:
Who selected this particular prop? Why was it selected?	TMS Component Number, if applicable:

Exhibition Environment

Please provide images, where applicable, including the file name fo

Provide a brief description of how the visitor enters and exits the in visitor experiences when they enter the installation, if significant.

Installation Views
Measurements and decision making

Consult Curator, exhibition design
 or technicians

Describe the layout of the equipment and props in the exhibition sp relative to each other.

Aspect or Quality	Description	What was the justification or reasoning?
Room dimensions:		Approved or Decided by?
Ceiling height:		Approved or Decided by?
Was the artwork installed in a dedicated installation space, or adjacent to other artworks?		Approved or Decided by?
Installation size:		Approved or Decided by?
Image size:		Approved or Decided by?

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

4

Image height:		
		Approved or Decided by?
Wall color (include paint brand and color, if known):		
		Approved or Decided by?
If the artwork was installed as a projection, was the projection surface coated with any particular material or paint? Please provide brand name and color, if applicable.		Approved or Decided by?
Flooring:		
		Approved or Decided by?
Ceiling treatment, if applicable:		
		Approved or Decided by?
Was the media playback equipment visible or hidden?		
		Approved or Decided by?
Were cables visible or hidden? Indicate whether cable covers were utilized.		
		Approved or Decided by?
Were any light locks such as a curtain or corridor utilized?		
		Approved or Decided by?
Were any sound dampening panels or other methods employed to reduce sound bleed?		
		Approved or Decided by?

Screen Goo products are specially formulated, color correct, video screen coatings in liquid form. They allow the user to transform any smooth paintable surface into a high performance projection screen

Consult Curator, exhibition design or technicians

Health, Safety, and Security

Please provide images, where applicable. Please provide the file name for each image as a source.

Aspect or Quality	Description	What was the justification or reasoning?
Was a security guard posted nearby this work? If yes, were they dedicated to this artwork?		Approved or Decided by?
Stanchions or barriers:		
		Approved or Decided by?
Alarms:		
		Approved or Decided by?
Security Cameras:		
		Approved or Decided by?
Describe any incident reports that occurred during the run of the installation.		

Any images inserted into this document should also be stored on The Met's server as individual .jpg or .tif files.

Indicate whether any Damage and Loss Reports were filed during the run of the installation. If yes, please describe.

Reviews and Reception

Press	
	Source:
	Source:
	Source:
Visitor	

Provide a quote from a press article and source (save a pdf. or .jpg of article or provide link)

Visitor Reception - Quote
Include total number of visitors

Other
Please list any other pertinent information not addressed otherwise.

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Doug Eklund, personal communication, June 18, 2018.

Mia Fineman, personal communication May 1, 2018.

Robin Schwalb, personal communicationJune 19, 2018.

Conferences/ Lectures

Artist Archives Initiative Symposium, New York University, New York, New York, April 20, 2018. https://cs.nyu.edu/ArtistArchives/Initiative/symposium/

Is This Permanence: Preservation of born-digital Artists' Archive, Yale Center For British Art, Newhaven, Connecticut, May 11, 2018. https://britishart.yale.edu/multimedia-video/26/7211

Time-Based Media Symposium, New York University, New York, New York, May 20-22, 2018. www.tbmsymposium2018.com.

LIVE from the NYPL:Susan Meiselas with Ann Hamilton: In Focus, New York Public Library, New York, New York, May 23, 2018. https://www.nypl.org/events/programs/2018/05/23/susan-meiselas-ann-hamilton-focus

2018 TBMWG public lectures at The Metropolitan Museum of Art:

Designing a Conservation Strategy for Time-Based Media at The Metropolitan Museum of Art: a presentation by Glenn Wharton, Clinical Professor of Museum Studies, NYU; Lia Kramer, Graduate Student, Conservation Center, Institute of Fine Arts, NYU; and Lorena Ramirez-Lopez, Time-Based Media Consultant, Small Data Industries. The Metropolitan Museum of Art, New York, New York, May 24, 2018.

Do you Hear What I Hear?Documenting Sound in Media Artworksa presentation by Amy Brost, Assistant Media Conservator, Museum of Modern Art. The Metropolitan Museum of Art, New York, New York, Jan. 18, 2018)

Art of the 4th Dimension: Shipping, Exhibiting and Lending Time-Based Media a presentation by Raina Mehler, Registrar, Pace Gallery New York. The Metropolitan Museum of Art, New York, New York, April 17, 2018.