

TABLE OF CONTENTS

Acknowledgements 8

| 5

Introduction 11

JULIA NOORDEGRAAF

PART I

HISTORY, ARCHAEOLOGY, AESTHETICS, ARCHIVE: THEORETICAL PATHS

Introduction 23

VINZENZ HEDIGER

1 *Between Art History and Media History: A Brief Introduction to Media Art* 25

CHRIS WAHL

2 *Media Archaeology: Where Film History, Media Art, and New Media (Can) Meet* 59

WANDA STRAUVEN

3 *Media Aesthetics* 81

DARIO MARCHIORI

4 *Media Art and the Digital Archive* 101

COSETTA G. SABA

PART II

ANALYSIS, DOCUMENTATION, ARCHIVING

Introduction 123

JULIA NOORDEGRAAF

5 *The Analysis of the Artwork* 127

DARIO MARCHIORI

6 *Methodologies of Multimedial Documentation and Archiving* 149

6.1 *Enjoying the Gap: Comparing Contemporary Documentation Strategies* 149

ANNET DEKKER

6.2 *Case Study: No Ghost Just a Shell* by Pierre Huyghe, Philippe Parreno, and Many Others 170

VIVIAN VAN SAAZE

6.3 *The Artist's Interview as a Tool for Documenting and Recreating a Complex Installation: The Example of Mbube*, an Audio-Installation by Roberto Cuoghi in the Museo Del Novecento, Milan 176

IOLANDA RATTI

6.4 *MAXXI Pilot Tests Regarding the Documentation of Installation Art* 181

ALESSANDRA BARBUTO AND LAURA BARRECA

PART III

TECHNOLOGICAL PLATFORMS, PRESERVATION, AND RESTORATION

Introduction 197

COSETTA G. SABA

7 *Technological Platforms* 201

Introduction 201

SIMONE VENTURINI

7.1 *The History and Technological Characteristics of Cinematographic Production and Reception Devices* 203

SIMONE VENTURINI AND MIRCO SANTI

7.2 *The History and Technological Characteristics of Video Production and Reception Devices* 217

ALESSANDRO BORDINA

- 7.3 Computers and Digital Reception Devices: History and Technological Characteristics 227
TABEA LURK AND JÜRGEN ENGE
- 7.4 Obsolete Equipment: Ethics and Practices of Media Art Conservation 235
GABY WIJERS
- 8 *Theories, Techniques, Decision-making Models: The European Context* 253
- 8.1 Operational Practices for a Film and Video Preservation and Restoration Protocol 253
ALESSANDRO BORDINA AND SIMONE VENTURINI
- 8.2 Operational Practices for a Digital Preservation and Restoration Protocol 270
JÜRGEN ENGE AND TABEA LURK
- 8.3 Case Study: The Conservation of Media Art at Tate 282 | 7
AN INTERVIEW WITH PIP LAURENSEN (HEAD OF TIME-BASED MEDIA CONSERVATION AT TATE) BY JULIA NOORDEGRAAF

PART IV

ACCESS, REUSE, AND EXHIBITION

Introduction 305

BARBARA LE MAÎTRE

- 9 *Exhibition Strategies* 309
- Introduction 309
BARBARA LE MAÎTRE AND SENTA SIEWERT
- 9.1 From Cinema to the Museum: A State of Affairs 311
- 9.1.1 A “Cinema Effect” in Contemporary Art 311
PHILIPPE DUBOIS
- 9.2 Exhibiting Images in Movement 326
- 9.2.1 Exhibiting/Editing: Dominique Païni and Programming at the Cinémathèque française at the Turn of the Centenary 326
STÉPHANIE-EMMANUELLE LOUIS
- 9.2.2 The Expanded Archive: The MindFrames exhibition 331
CLAUDIA D’ALONZO
- 9.2.3 Exhibiting Film and Reinventing the Painting 335
BARBARA LE MAÎTRE
- 9.3 The Image Traveling across Territories: Cinema, Video, TV, Museum, the Web, and beyond 342
- 9.3.1 On Passages Between Art and Cinema 342
ARIANE NOËL DE TILLY

9.3.2 **Across the Territories: Exhibiting Music Video** 346

SENTA SIEWERT

9.3.3 **Developing, Presenting, and Documenting Unstable Media
at V2_** 352

ARIE ALTENA

9.4 **New *Dispositifs*, New Modes of Reception** 362

9.4.1 **Video Installations as Experiences in Montage** 362

TÉRÉSA FAUCON

9.4.2 **From the Film to the Map: Patrick Keiller and *The City of the
Future*** 366

TERESA CASTRO

9.4.3 **Site-specific Exhibition and Reexhibition Strategies: Max
Neuhaus's Times Square** 370

ELENA BISERNA

9.4.4 **From Archival Model to Exhibition Platform? Video Art As a Web
Resource and the imai Online Catalogue** 376

RENATE BUSCHMANN

8 | **10 *On Curating New Media Art*** 379

SARAH COOK

Epilogue 407

JULIA NOORDEGRAAF AND ARIANE NOËL DE TILLY

List of contributors 415

Index 419