

Archiving the Unarchivable – Das Unarchivierbare archivieren

International conference by the documenta archiv
in preparation for the future documenta Institut

Thursday, 22 November – Saturday, 24 November 2018
documenta Halle, Kassel

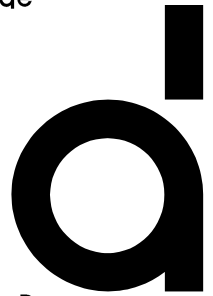
Second Session: Time-based Media Art: The New Discipline in Conservation

Friday, 23 November 2018, 15:30 – 16:15

Joanna Phillips

Time-based Media Conservation in Museum Practice

Over the last decade, an increasing number of major contemporary art museums have dedicated conservation staff to their collections of time-based media art. Advanced by this growing network of professionals, new practices are rapidly evolving. This talk presents current time-based media workflows and practices within the museum, and demonstrates how collaborative networks across institutions stimulate research and development within this emerging field. A minimal set of requirements is identified that is necessary to enable successful time-based media conservation, including technical infrastructures, formalized artist exchanges and cross-disciplinary communication. Also discussed are differences between archives and art museums in approaching the acquisition, documentation and preservation of media art. The talk ends with an outlook and recommendation how to stimulate the development of time-based media conservation in Germany.



Joanna Phillips is the Senior Conservator of Time-based Media at the Solomon R. Guggenheim Museum in New York, where she founded the time-based media conservation lab in 2008. At the Guggenheim, Phillips managed the collection digitization and implemented new strategies for the acquisition, documentation and conservation of media and performance works. She heads the Guggenheim initiative “Conserving Computer-based Art” (CCBA) and is a founder of the American conference series “TechFocus.” Prior to her Guggenheim appointment, Phillips specialized in the conservation of contemporary art at the Swiss Institute for Art Research in Zurich and was a researcher in the Swiss project “AktiveArchive.” Phillips holds a master’s degree in paintings conservation from the Hochschule der Bildenden Künste in Dresden.