

This event is supported by a Level One Grand Challenges Grant from the Smithsonian Consortia.

The Time Based Media Art Working Group organized this program. Members of the committee include:

Anne Collins Goodyear, Ph.D., Associate Curator of Prints and Drawings

Alex Cooper, Lighting Designer

Rosemary Fallon, Paper Conservator

Allison Jessing, Program Coordinator

Lou Molnar, Senior Conservator

*National Portrait Gallery*

Carol Huh, Assistant Curator of Contemporary Asian Art  
*Freer Gallery of Art and Arthur M. Sackler Gallery*

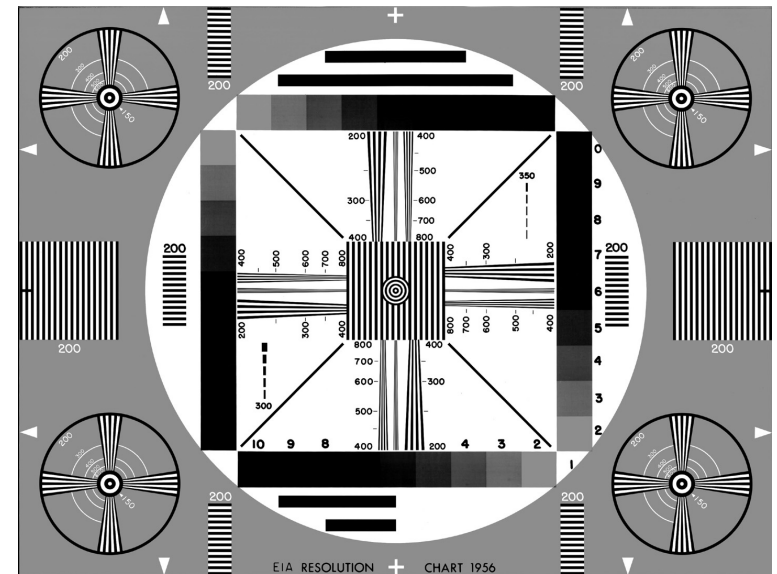
Jeff Martin, Independent Media Arts Preservation Specialist

Gwynne Ryan, Sculpture Conservator  
*Hirshhorn Museum and Sculpture Garden*

Karen Milbourne, Ph.D., Curator for Traditional & Contemporary African Art  
*National Museum of African Art*

Michael Mansfield, Media Specialist  
*Smithsonian American Art Museum*

Sarah Stauderman, Preservation Manager  
*Smithsonian Institution Archives*



## Collecting, Exhibiting, & Preserving Time-Based Media Art at the Smithsonian: A Roundtable Discussion

Thursday, September 1, 2011 9:00 am – 4:00 pm

Lobby of the Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum  
National Portrait Gallery

The Smithsonian's Time-Based Media Working Group gratefully acknowledges the support of the Smithsonian Consortia Level One Grand Challenges Grant for making possible this program and the research behind it. We offer special thanks to Michelle Delaney, Director of the Consortium for Understanding the American Experience, and Robert Leopold, Director of the Consortium for World Cultures, for their encouragement. We also wish to thank Bill Tompkins, National Collections Coordinator, for his support and the Collections Care and Preservation Fund for an award to underwrite a survey of time-based art collections at the Smithsonian. Finally, we thank Martin E. Sullivan, Director of the National Portrait Gallery, and Elizabeth Broun, Director of the Smithsonian American Art Museum, for their gracious support in making available our meeting space today.

## **SCHEDULE OF EVENTS**

### **Morning Session:**

9:00 am: Coffee and Bagels

10:00 am: *Introduction*

Anne Goodyear, Ph.D., Associate Curator of Prints and Drawings, National Portrait Gallery  
Gwynne Ryan, Sculpture Conservator Hirshhorn Museum and Sculpture Garden

10:10 am: *Survey Results*

Jeff Martin, Independent Media Arts Preservation Specialist and Smithsonian Contractor

10:40 am: *Case Study: "The Cinema Effect"*

Sara Gordon, Time-Based Media Coordinator at the Hirshhorn Museum and Sculpture Garden

11:10 am: *Case Study: Jason Salavon's "The Late Night Triad" (2003)*

Alex Cooper, Lighting Designer, National Portrait Gallery

11:40 am: *The Data Asset Management System and Video Maintenance*

Isabel Meyer, IT Project Manager, Smithsonian Institution

12:10 pm: *Discussion*

**12:30 pm: Lunch (on your own)**

### **Afternoon Session:**

2:00 pm: *Artist's Response*

Jason Salavon, Assistant Professor in the Department of Visual Arts and the Computation Institute at the University of Chicago

2:30 pm: *Curators' Response*

Anne Goodyear, Ph.D., Associate Curator of Prints and Drawings, National Portrait Gallery  
Carol Huh, Assistant Curator of Contemporary Asian Art  
Karen Milbourne, Ph.D., Curator for Traditional & Contemporary African Art

3:00 pm: *Conservators' Response*

Christine Frohnert, Independent Conservator & Chair of the Electronic Media Group at AIC  
Joanna Phillips, Associate Conservator of Contemporary Art, Solomon R. Guggenheim Museum

3:30 pm: *Discussion*

3:55 pm: *Concluding Remarks*

Jeff Martin, Independent Media Arts Preservation Specialist and Smithsonian Contractor

## Information about the Speakers

**Jeff Martin** is an archivist and conservator with experience in caring for both archival collections and time-based art. A 2005 graduate of New York University's Moving Image Archiving and Preservation MA program, In 2007 he was the recipient of each requiring complex planning and installation strategies.a post-graduate research fellowship from the Smithsonian Institution to assess the time-based art in the collection of the Hirshhorn Museum, where he is now working as a contract conservator.

**Jason Salavon** is Assistant Professor in the Department of Visual Arts and the Computation Institute at the University of Chicago. Salavon earned his MFA at The School of the Art Institute of Chicago and his BA from The University of Texas at Austin. His work has been shown in museums and galleries around the world. Examples of his artwork are included in prominent public and private collections including the Metropolitan Museum of Art, the Whitney Museum of Art, and the Art Institute of Chicago among many others.

**Anne Collins Goodyear, Ph.D.** is the Associate Curator of Prints and Drawings at the Smithsonian's National Portrait Gallery, and has organized exhibitions and published widely on twentieth- and twenty-first-century art and portraiture. She is the coeditor, with James W. McManus, of *Inventing Marcel Duchamp: The Dynamics of Portraiture* (National Portrait Gallery, Smithsonian Institution, and MIT Press, 2009). Dr. Goodyear teaches as a Professorial Lecturer in the Department of Art and Art History at George Washington University. She also serves on the College Art Association's Board of Directors, where she is Vice-President for the Annual Conference, and is Chair of the Washington, DC Chapter of ArtTable. She chairs the Smithsonian Network Review Committee and is a founding member of the Smithsonian Time-Based Media Working Group.

**Karen E. Milbourne, Ph.D.** is a Curator with the National Museum of African Art, Smithsonian Institution (NMAfA) in Washington DC. Previously, she was Associate Curator of African Art and Department Head for the Arts of Africa, the Americas, Asia and the Pacific Islands at The Baltimore Museum of Art, in Baltimore Maryland, and prior to that, Assistant Professor of Art History at the University of Kentucky in Lexington, KY. Her expertise includes the arts and pageantry of western Zambia and contemporary African art.

**Isabel Meyer** is the IT Project Manager responsible for the Smithsonian Institution's Enterprise Digital Asset Management System. She joined the Smithsonian's Office of the Chief Information Officer in 2003 bringing more than 25 years of proven leadership and in depth diverse experience in the information and digital media technology industry.

**Carol Huh** was appointed the first curator of contemporary art at the Freer and Sackler Galleries in 2007. Through exhibitions and public programs, she is responsible for further developing the Galleries' effort to present the works of artists that explore current environments of social change and artistic production related to Asia, focusing on photography and time-based media. Recent projects have included exhibitions such as the museum's ongoing *Perspectives* series (including works by Y.Z. Kami, Hai Bo, and Hale Tenger), as well as in-house curator of *Fiona Tan: Rise and Fall* (Vancouver Art Gallery). Upcoming exhibitions will include works by Ai Weiwei and Jananne al-Ani.

**Gwynne Ryan** is the Sculpture Conservator at the Hirshhorn Museum and Sculpture Garden in Washington DC, where her responsibilities span the conservation of the outdoor sculpture garden, contemporary sculpture and installations, and time-based media. In addition, she serves on the Program Committee for the International Network for the Conservation of Contemporary Art, North America (INCCA-NA), and has fulfilled various roles on the Electronic Media Group Board - her current role being on the EMG Publication Committee.

**Alexander Cooper** has designed and installed New Media Art in the Exhibit Design department of the National Portrait Gallery since 2006. He is a founding member of the NPG's Digital Arts Group Roundtable (DAGR) and an active member of the pan-Institutional Time Base Media Arts Group. Alex has 10 years professional experience designing lighting and scenery for the Performing Arts, Television, Museums and Architecture. Alex holds an MFA in Lighting Design for the University of Maryland, College Park.

**Sara Gordon**, Time-Based Media Coordinator at the Hirshhorn Museum and Sculpture Garden, is responsible for the installation, operation, maintenance, and documentation of media works throughout the museum. For the past year and a half she has been coordinating the traveling exhibition *The Cinema Effect: Illusions, Reality and the Moving Image*. The show, which featured more than 30 time-based artworks, went on tour to three venues in Spain this year, with each venue displaying a different group of artworks, each requiring complex planning and installation strategies.

**Christine Frohnert** is the current chair of the Electronic Media Group at the American Institute for Conservation and started serving in 2008. She also serves on the board of the New York Regional Association for Conservation (NYRAC) and Independent Media Arts Preservation (IMAP).

**Joanna Phillips** is the Associate Conservator of Contemporary Art at the Guggenheim Museum in New York with an exclusive focus on time-based media artworks. At the Guggenheim, Joanna has established a media conservation lab and is developing and implementing new practices for the appropriate collection care of media artworks.