
















all media artworks enter museum collections. The conference will therefore also look at different models for preserving histories outside the museum and consider, what is the impact on a work of art or body of works of being, or not being, distributed or collected?

In conjunction with the conference, 'Show & Tell' sessions will be presented in spaces within Tate Modern outside of the auditorium. These are a unique opportunity to participate in smaller group discussions centred on demonstrations which will reveal the impact of a specific technological change on the experience of time-based media works of art.














We hope that the next two and a half days will provoke spirited dialogue and that the conference will inspire some fresh thinking and new approaches. We also believe that the ideas explored will resonate for a broader group of contemporary artworks and for the practices associated with our different disciplines.

We wish you a fruitful and enjoyable conference.

**1, 2015**

14.00–18.05	Show & Tell sessions (please see page 21 for details)
18.30	Welcome  , Director, Tate
18.35	Welcome  , Deputy Director, Getty Conservation Institute
18.40	Introduction  , Head of Collection Care Research, Tate
18.45	  : Artists   and  will present key note addresses. They will be joined for the discussion by  , Curator of International Art, Tate.
0.00	 - 

**1, 2015**

0.00	 
9.30	Welcome from the morning session chair:  , Head of the Getty Conservation Institute's (GCI) Science Department
9.35	  by Julia Scher: A Case Study from the Artist Initiative, San Francisco Museum of Modern Art. With presentations from  (Director, Artist Initiative, San Francisco Museum of Modern Art),  (Curator of Media Arts, San Francisco Museum of Modern Art),  (Associate Media Conservator, San Francisco Museum of Modern Art), and  (Artist).
10.00 - 11.15	 
11.15	  -0. ( ) 0 . 0.01 0 . 1 /100 1 0

Media and Performance Art, The Museum of Modern Art, New York),  
(Artist), and (Media Conservator at The  
Museum of Modern Art, New York).

12.15

ARC session led by  
is an acronym for audience response and conversation. These  
sessions are designed to act as a point of connection between the  
sessions and also a moment to reflect on the progression of events  
and the development of themes and ideas.

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Afternoon moderator: Director of Collections at the  
San Francisco Museum of Modern Art

14.15

. A presentation by  
(Conservator, Stedelijk Museum Amsterdam).

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15.40

With presentations from (Conservator, Panza  
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
is Associate Director of metaLAB (at) Harvard at the Berkman Center for Internet and Society, where he develops design interventions, media provocations, and technology projects in collaboration with a team of architects, web designers, artists, and scholars. Many of these projects involve collecting institutions—libraries, art museums, botanical gardens—and their ever-changing impacts on communities, knowledge, and the imagination. Matthew has written about the cultural dimensions of time, memory, and technology for such venues as

and His book (Norton) is available in eight languages worldwide and has been in print since 2003. In addition, he wrote the official history of Harvard's Widener Library, and is coauthor, with Jeffrey Schnapp, of (Harvard 2014). His newest volume, a material and cultural history of writing entitled , appeared in July under the Norton imprint.

is Director of the Artist Initiative at the San Francisco Museum of Modern Art (SFMOMA), where she leads a series of interdisciplinary collection research projects funded by the Mellon Foundation. She is an art historian and curator whose scholarship focuses on intersections of contemporary art and architecture, and the study of modern and contemporary materials.

She was assistant curator for Eva Hesse (SFMOMA, 2002) and curator of the exhibition series (Saint Louis Art Museum, 2002–07) where she showed new work by Netd

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museum conservation research projects ranging from determining ways to measure the colour and intensity of Dan Flavin's fluorescent lights to establishing methods to document   1970 using aerial balloon photography.

is the curator and director

of Associação Cultural-815 ( C)7 (V(l)2.1i[F2.121.7 .6 (t S)-4.3))3ho.8 -15.5 (r)ueloFS11 (a)h5.9 (ae)35 Tw Tfm)-13.9 (e)- (a)1 (ng)-1iu5 (r)-Tc -0ctur ant di(r)-T(n)-17.1 (g)272.9 (i).7 (kf (r)-9.2 (a)-5 (4)-2.6 (o)-16 (r a)-16 (ta(.8 -rr)2)- (a-815(o)7..5 (r))6 (e)1(a)-16 (du6-8.1 (m)-6- (a-845 (e)- 14.8 (.8 -n)6 ( )l)-115 (r))6 (e)1(a) (e)9.5(o)th5. (t 35(o)g)-16 ()3ho)-16 (.8 -p3ho)el0.5 (ei)4-2.6 (45 (e)-7.1 (c2.135 Tw Tfm)-13.9 (e)-5 (i)-13206 (n)-136 (r)-5.5 (s)

she has piloted documentation and preservation initiatives for the Media Arts collection since 2011. She has lectured and published internationally on media conservation and its implications for museum collections, as well as conservation strategies for audio artworks by Dieter Roth, the subject of her Master's thesis. She studied conservation and restoration at the Academy of Fine Arts Vienna, and the Bern University of the Arts majoring in conservation for modern and contemporary art. Before joining SFMOMA, she worked in a film lab for the Austrian Film Museum, and for Agathe Jarczyk's Atelier für Videokonservierung in Bern.

has a multimedia practice extending over 40 years, and is one of the most influential artists of her generation. Since first making innovative use of audio and visual technology in the 1970s, her ground-breaking installations, multi-screen videos and audio works have achieved international recognition. All her works investigate specific cultural artefacts from our society, which she uses as basic materials. Her powerful and resonant films include

2002–05, a chillingly extensive search for every street sign in Germany bearing the word (Jew) and 2007, which poignantly documents disappearance and absence through recorded voices speaking dying or extinct languages. Others, including 1983–4, 1997, and ) 2014, like many of Hiller's works in other formats, explore collective, unconscious and

paranormal experiences. Susan Hiller was born in 1940 in the USA and has lived mainly in London since the mid-1960s.

works on the intersections of conservation, art history and theory, and material culture studies. Over the





(2012),  
(2013), (2013),  
(2013),  
(2014) and (travelling to  
Malmö Konsthalle, 2014–15).

is a curator  
and scholar of the moving image  
in contemporary art. He studied  
photography and art history at the  
University of Houston and holds an MA  
in digital and electronic media from  
the Maryland Institute where he was a  
Fellow with the Mount Royal School of  
Art. In 2007, he was appointed as an  
associate in the director's office at the

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Architecture at the Academy of Media Arts in Cologne, Germany. She has exhibited at venues including the Nikolaj Contemporary Art Center in Copenhagen; the Venice Biennale; Walker Art Center, Minneapolis; San Francisco Museum of Modern Art; ZKM Center for Art and

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01 1 ( ) . ( ) - 7 ( ) - 7 ( . ( ) - [redacted] ) . 0 [redacted]

[redacted], which was on view at the [redacted] Guggenheim Museum in 2015. [redacted] a short prefacy [redacted] is the [redacted]

Humanities Research Council (AHRC) Postdoctoral Research Associate at [redacted] contines

Tate, where he is working on a 4-year research project on the place of performance in histories of modern and contemporary art, especially in relation to museum practice. The project is developing new ways of approaching the study and display of performance-based and performative artworks by rethinking questions about documentation and participation. Westerman holds a PhD in Art History from The Graduate Center, City University of New York (CUNY). His writing has appeared in journals and edited collections. He is currently co-editing a volume of interviews and essays focusing on institutional histories of performance. He has taught courses on modern and contemporary art at Brooklyn College, CUNY and the Museum of Modern Art, New York.

[redacted] is Curator of Modern & Contemporary British Art and Archives at Tate. He has written on aspects of the 1960s avant-garde for many years, concentrating especially on its legacies. He first met Gustav Metzger as a student in 1983 and has maintained a longstanding association with his work. Recent and forthcoming publications include contributions to the catalogue for his survey exhibition at the Centre for Contemporary Art Torv [redacted], touring to [redacted]

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We would also like to take this opportunity to encourage you to visit the following displays which are of direct relevance to presentations within the conference.

**Bill Viola** ( . . . . . ) 1979  
Level 4, Tate Modern curated by Sook-Kyung Lee  
@Tate

**Bill Viola** ( . . . . . ) 2014  
curated by Andrew Wilson, Tate Britain, Millbank SW1P 4RG  
@Tate

**Bill Viola** ( . . . . . ) 1979  
Blain Southern until the 21 November 2015, 4 Hanover Square W1S 1BP  
@BlainSouthern

**Bill Viola** ( . . . . . ) 2014, St. Pauls Cathedral  
(Access via the Millennium Bridge, the other side of the river to Tate Modern  
@StPaulsLondon

**Bill Viola** ( . . . . . )  
Lisson Gallery until 9 January 2016  
27 & 52 Bell Street NW1 5BU  
@Lisson\_Gallery

Marko Daniel  
Matthew Gale  
Pip Laurenson  
Tom Learner  
Andrea Lissoni  
Glenn Phillips  
Rachel Rivenc  
Jill Sterrett

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Sophie Djian  
Katarina Haage  
Edwina Marks  
John McNeill  
Nicole Onishi