

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	<i>Theories, Techniques, Decision-making Models: The European Context</i>	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

BARBARA LE MAÎTRE

9	<i>Exhibition Strategies</i>	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 <i>Dispositifs</i> , 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 <i>The City of the Future</i>	366
		TERESA CASTRO	
	9.4.3	Site-specific Exhibition and Reexhibition Strategies: Max Neuhaus's Times Square	370
		ELENA BISERNA	
8	9.4.4	From Archival Model to Exhibition Platform? Video Art As a Web Resource and the imai Online Catalogue	376
		RENATE BUSCHMANN	
	10	<i>On Curating New Media Art</i>	379
		SARAH COOK	
		<i>Epilogue</i>	407
		JULIA NOORDEGRAAF AND ARIANE NOËL DE TILLY	
		List of contributors	415
		Index	419