

Record information

Request resource:	<p><u>creator</u></p> <p>Iolanda Ratti - Museo del Novecento          Profession: curator          Organisation: Museo del Novecento          Address: Castello Sforzesco          Postalcode: 20100          City: Milan          Country: Italy          Phone: 0030-2-72095659          Email: <a href="mailto:iolanda.ratti@comune.milano.it">iolanda.ratti@comune.milano.it</a></p>
Title:	Videoinstallations: conservative issues
Artist:	Alexander Brodsky Bill Viola Matthew Barney
Resource Type:	Thesis / dissertation
Creator:	Iolanda Ratti - Museo del Novecento Profession: curator Organisation: Museo del Novecento Address: Castello Sforzesco Postalcode: 20100 City: Milan Country: Italy Phone: 0030-2-72095659 Email: <a href="mailto:iolanda.ratti@comune.milano.it">iolanda.ratti@comune.milano.it</a>
Contributor:	Museo del Novecento City: Milan State: Italy Email: <a href="mailto:marina.pugliese@comune.milano.it">marina.pugliese@comune.milano.it</a>
Date of creation:	2008
Language:	italien
Format:	Printed Document
Size:	-
Description:	<p>The fall of technical and stylistic barriers, began with the Avant-garde period and culminated in the Nineties. This has led to the creation of hybrid art-works, that cannot be placed in any strict category.</p> <p>Among these artworks, those based on electronic and digital devices run a particular risk and need an urgent consideration. On one hand, the technological changes and the connection with a market which goes beyond the artistic market impose very fast adaptability rates but on the other hand the so -called new media require a radical re-definition of concepts such as originality and authenticity.</p> <p>This thesis deals with conservative issues related to a particularly complex practice: videoinstallation.</p>

In the first chapter I've taken into consideration the difficult definition of "videoinstallation". Although it is a complex topic, it is very interesting, since it is situated between the visual arts, performance, cinema, theatre and architecture. The use of new media involves a series of questions related to the uniqueness of a medium which is inherently reproducible. Therefore, the second chapter takes into consideration the concepts of authenticity and originality, starting from the historical references of Benjamin and Brandi up to the present. A third chapter is focused on documentation, as a preservation strategy focused on the definition of identifying parameters of the artwork, such as the authorial, technical, material and conceptual dates, necessary for a correct and philological re-installation.

I have taken into consideration the practices suggested by conservators, archivists and curators for the preservation of the technical equipment of a videoinstallation, and for the audio and video signal itself.

The second part of the thesis is a practical application of the documentation guide-lines, using the presentation of three case studies analyzed in the Italian project "Documentation of Complex Installations": Il Vapore, a work by Bill Viola of 1975, property of Maxxi, Rome, Field Dressing (1989) by Matthew Barney, exhibited in 2007 at the Guggenheim Foundation

Keywords:

Audio  
 authenticity  
 digitalisation  
 Display/Installation  
 electronic devices  
 Electronic media  
 performance  
 video installation

Art historical, geographical, period data:

1963-2008

Source (if resource is part of larger entity):


Italian Project on Installations "Documentare Installazioni Complesse"

Publisher:

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Resource location:

University of Milan, Museo del Novecento

Resource identifier:

University of Milsn, Museo del Novecento

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