ENGLISH SUMMARY

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CAN ART BE SUBJECT TO THE SAME MARKET RULES AS A SMARTPHONE? CONTEXTUALISM IN THE PRESERVATION AND RESTORATION OF NEW MEDIA

The medium is a reflection of the historicity and the context of a work of art. It represents the time and the place of its creation. As long as the medium is updated, there will be access to an audiovisual object. However, if its key technical components are not preserved in the original form, the most popular concept concerning the authenticity related to the object's physicality can be challenged.

Conservation and restoration of audiovisual objects is not an abstract issue, but a real challenge for the majority of museums, art galleries and film archives. In order to screen movies, play videos, reinstall sound installations, and show slides or other forms of time-based media, they should be adapted to the rapidly changing exhibiting conditions, dependent on the current technology. Time-based media are at risk of being lost with time. They are created and presented thanks to mass produced technical devices, which are susceptible to obsolescence and even irrevocable loss.

The general duty of conservators of time-based media is providing constant access to the content, but at the same time, the integrity of the whole object must be preserved. Changing the carrier or the manner of presenting an audiovisual object has considerable impact on the perceptions of this kind of work of art, which are constantly reinterpreted anew. The majority of the conservation and restoration activities connected with time-based media are not like any traditional conservation treatments. It is true that they are mostly about the analysis of the technology used, but the main task of conservators is an attempt to project the future - difficulties in preserving devices and carriers and developing an overall strategy for their migration. The manner in which we treat the physical aspects of time-based media will have a huge impact on the perception of present and future viewers.