

## **THE NECESSITY TO CHANGE THE COLLECTION MANAGEMENT MODELS OF THE CONTEMPORARY ART MUSEUM**

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Museums as well as Contemporary Art Centers have to collect, preserve and exhibit modern artistic practices, which go beyond the usual historic art forms. Thus, the need arises to determine the attributes of a modern “piece” of art, which goes beyond the usual morphology of a painting or a sculpture.

To do so, the material substance of art has to be questioned. This was begun in 1917 by M. Duchamp, proceeding through the principles of “Pop Art”, “Happenings” and Environmental Art. By 1961, the “Fluxus” movement appears and we end up with non-material art, which provides the expressive principles to modern artistic creativity, enabling it to produce simple “pieces” of art in combination with elements of time and space. The most important characteristic of this kind of artistic creativity is the “active involvement” of the subject who participates, and it is called “experience”.

Museums manage their collections on the basis of administrative models documenting procedures, like SPECTRUM of the MDA, which comprise of a number of administrative policies. However, the question is, are these kind of models adequate to manage non-material works of art, which comprise time, space, and experience elements? The inadequacy of these models arises by posing simple questions of the nature of: “how would you describe the loss of an artwork as opposed to the loss of a non-material work of art”? It is obvious that such models lack the philosophy behind contemporary artistic expression and cannot provide necessary information to manage non-material works of art. Therefore, institutions dealing with contemporary artistic expression should develop for themselves new models to manage it.

Firstly, this presentation deals extensively with the “V2\_” model for its all around holistic approach to the documentation of the characteristics of a work of art, emphasizing the making of management decisions. Secondly, it deals with “Variable Media”, because of its decisive and pioneering approach to aspects of management and preservation of media art works. Our study shows, firstly, that the main target is to preserve the elements of the art works and then manage them without the actual documentation of collection management policies. Secondly, it shows that in most cases the artwork neither can be documented in an all around way, nor ontologically, simply because it is not in such ways studied. Thirdly, it shows that all efforts lack in terms of recent technologies, thus making today’s work out of date tomorrow. Finally, our study shows that there is no “umbrella” institution to coordinate the efforts to manage contemporary works of art.