

Artist Questionnaire for Slide Artworks (updated February 2018)

Prepared by:

Date:

General Information	
Name of Artist:	
Mailing Address:	
Email:	
Phone number:	
Nationality:	
Date of birth:	
Title of work entering The Met's collection:	
Date of work:	
Medium:	
If the artwork consists of multiple parts or components, must the parts always be displayed together as a whole, or may they be exhibited separately?	
Duration of one loop or full run of the set of slides:	
Number of editions of the artwork (include artist proofs):	
Edition number to be acquired by The Met:	
Provenance of edition to be acquired by The Met:	
Editions in other collections (please list owners):	

Content	
Please provide a brief description of the content of the slides.	
Is there any content that was sourced from found or pre-existing audio/visual materials or footage?	

Have you received permission from individuals featured in the artwork for use of their image, voice, or name? Do you have any written releases from these individuals?	
Please discuss the work's title, if appropriate.	
Please provide any additional information that you consider relevant to the understanding of this work.	
Is this work a representative example of your work in this medium and during this period? Please explain.	

Artwork Components for Acquisition	
The Met will receive the following Master materials (e.g. 35mm slides, .JPG files, etc.):	
The Met will receive the following Exhibition Format (e.g. 35mm slides, .JPG files, etc.):	
The Met will receive the following Master Audio materials (required only if the work includes audio):	
Are there any sculptural components or artist-modified objects that will be included as part of this acquisition?	
Will any display equipment such as slide projectors be included as part of this acquisition?	

Artwork Production	
How was the raw footage captured? Include camera and microphone models, if known.	
Were the slides created direct from slide film, or were they created from digital images?	
If the slides were created from digital images, were the images edited at all? If so, what programs were used?	
If the work includes audio, was it captured at the same time as the images, or was it added later?	
If music is used, what is the source? Who is the composer? Have you obtained the rights to the music, if necessary?	
If the slides were created from slide film, who processed the film?	
If the slides were created from digital images, who printed the slides?	

Technical Description of Final Slide Artwork	
How many slides comprise the work?	

Are all of the slides to be displayed on a single projector? If no, how many projectors are utilized for display of the slides?	
If there is more than one projector, are the projectors synchronized?	
What is the slide format? Examples include 35mm, 35mm half frame, 110, 126, 127, etc.	
Is the work in color, or in black & white?	
Is the material looped? If yes, is the loop intended to be seamless? If no, what is the duration between the loops?	
Does the installation contain audio in addition to the slides? If so, is it mono, stereo, 5.1 surround sound, etc.?	
If audio is present, is it synchronized with the slide projection?	
If audio is present, does it contain any spoken word? What language?	
Are there any distortions or artifacts in the image or sound that are intentional? (scratches, graininess, color modification, etc.)	

Props and Sculptural Components	
Are there any props or sculptural components which should be displayed as part of the installation? Please describe.	
Are any of the props or sculptural elements unique, artist-modified, or have a particular conceptual significance? If yes, please explain.	
Are any of the props or sculptural elements variable and/or intended to be fabricated with each iteration?	

Installation and Exhibition		
How may the slides be displayed? You may select more than one option.		
Using a slide projector	Using a digital projector	
At what speed should the slides advance?		
If audio is present, how should it be presented? You may select more than one option.		
Through speakers	Through headphones	Through a directional audio device such as a sound shower
Please provide a brief description for what the visitor will view or experience when they enter the exhibition space.		
Provide installation diagrams for the proper exhibition of your artwork. If applicable, include any technical drawings, wiring diagrams, or technical instructions for how to install the work.		

Please describe where equipment such as speakers, projectors, and other equipment should be placed.	
Are there any past iterations that the artist considers to have been particularly well executed? Which one(s)? What did the artist like about it?	

Exhibition Environment		
Please provide a brief descriptive summary of the exhibition preferences for this work's installation. Please describe any qualities of the exhibition environment that are essential to the display of this work.		
Preferred dimensions (please indicate length x width x height in inches or centimeters)	Minimum:	Maximum:
Image size:		
Room size:		
Installation size:		
Are there any preferences for the placement of the entrance to the exhibition space relative to the image?		
Should the audience approach the installation from a specific direction or in a specific order? Should the audience interact with the artwork in any way? If so, please explain.		
Are there any preferences for the wall or ceiling color?		
Are there any preferences for the projection surface? Please name paint brand and color, if applicable.		
Are there any preferences for the flooring such as carpeting?		
Should seating be provided? If so, what type of seating (eg. benches, bean bags, pillows, etc.)?		

Can the artwork be displayed in the same exhibition space as other artworks?	
Is it acceptable for any of the equipment to be visible to the public, or should it all be hidden?	
Are light locks such as a curtain or corridor preferred?	
Are sound locks or sound dampening panels preferred?	

Display Equipment	
Please list all equipment needed to display this work, including make/model or other specifications:	
Is any of the above equipment unique or artist-modified?	
What important features or qualities have led to the choice of equipment?	
What is the role of this equipment in the installation? Is it purely functional or does it have a conceptual or aesthetic significance?	
In case of equipment obsolescence, The Met may find it necessary to replace vintage equipment with newer components. Is this acceptable to the artist?	
Are there special power requirements associated with this work? Are any of the electrical components configured for European (220 volt) output? If yes, please describe.	
Any additional comments about the work not addressed elsewhere?	