

Museum Studies
New York University
Spring 2013
Fridays 10:00 – 1:00

Glenn Wharton
Office Hrs: Friday 1:30 – 3:30 or by appointment
Tel: (NYU) 212-998-3592 / (cell) 917-414-2842
Email: glenn.wharton@nyu.edu

THE MUSEUM LIFE OF CONTEMPORARY ART
Museum Studies G49.3330-003 / IFA G43.3032-006

COURSE DESCRIPTION

The topic of this seminar is the life of contemporary artworks within museum collections. Sessions are organized around the trajectory of complex artworks from the process of acquisition, to documentation, storage, exhibition, and conservation intervention. Artworks from the Museum of Modern Art serve as case studies to analyze social, legal, and material dynamics as they move through this life cycle. Examination of these stages engages various contemporary debates around intellectual property and copyright, the notion of co-authorship, and various conceptual frameworks such as object biographies, intentionality, and authenticity. Students learn about museum processes as they assess practical challenges and theoretical questions posed by contemporary art in the museum context. The course instructor is the time-based media conservator at MoMA.

Course Requirements, Assessment, & Grading

Grades will be based on seminar participation, course project, and research paper:

- Attendance and participation in every session. Seminar participation includes discussion, occasional presentations on weekly topics, and research presentation (30% of grade).
- Course Project: Students work alone or in small groups to research a particular artwork or group of artworks in a museum or archive. This is a practical assessment, not an intellectual undertaking. Source materials may come from an artist interview, archival research, or another approved resource. The project proposal is individually written. It includes a project description, research description, and proposed report outline (minimum 250 words). The project report is individually written. It includes a project description, artwork description including physical components, artwork trajectory before and after acquisition, and concerns about its future life in a museum (minimum 1,500 words of text, plus notes & references). Include footnotes or endnotes, and references for the artist, artwork, exhibition, interview, and other sources in a standard bibliographic style. Artist interview projects may include 500 words of quotation from interview transcriptions. Use double-line spacing. Include a title, name, date, and pagination (30% of grade).
- Research Proposal & Paper: The research proposal may be one paragraph or more describing the research question and research methods. The research paper addresses a fundamental issue in the museum life of contemporary art. It may build on the course research project, and it must engage with some of the readings from the course along with other academic sources specific to the research. It should express your own critical assessment and point of view. Minimum 3,000 words of text, plus notes & references. Grades are in part based on how well the course readings are used and cited. Properly cite quotes, references, and sources with footnotes or endnotes, using a standard bibliographic style – plagiarism will result in a failing grade. Include a full reference section. Use double-line spacing. Include a title, name, date, and pagination (40% of grade).

Submission Dates

March 15: Proposal for Course Project (submit brief statement by email)

March 29: Course Project Paper due (submit by email)

April 5: Proposal for Research Paper (one page, submit by email)

May 10: Research Paper due (submit by email)

COURSE SCHEDULE

February 1	Course Introduction
February 8	The Museum Life of Contemporary Art
February 15	Contemporary Art in the Museum: A Sociological Perspective Guest Speaker: Fernando Dominguez, Sociologist of Art, The Open University
February 22	Working with Artists in the Museum Guest Speaker: Paul Galloway, Architecture & Design Study Center Supervisor, MoMA
March 1	Artist Interview Guest Speakers: Andrea Geyer & Sharon Hayes (artists), Sabine Breitwieser (curator)
March 8	Collections Research: Archives, Ethnography, and Participant Observation Fales Downtown Collection: Guest Speakers Marvin Taylor & Lisa Darms Location: Fales Special Collections, 3 rd floor Bobst Library
March 15	Technical Studies, Authenticity, and the Contingent Object of Contemporary Art
March 22	Spring Break
March 29	Translation: Installation & Performance Art
April 5	Curatorial & Conservation Research: The Guggenheim's Panza Collection Guest Speakers: Jeffrey Weiss (curator) & Francesca Esmay (conservator)
April 12	Exhibition Design / Migration: Film & Video Guest Speaker: Eric Meier, Exhibition Designer, MoMA
April 19	Emulation: Software-Based Art
April 26	Backstage at the Museum: MoMA Queens Warehouse Visit Guest Speakers from Registrar, Collections Imaging, Archives, Fluxus, Media Conservation Getting to MoMA QNS http://www.moma.org/learn/resources/momaqns
May 3	Student Research Presentations
May 10	Student Research Presentations

COURSE READINGS

Books on Reserve At Bobst Library

- Altshuler, Bruce (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2006. N6486 .C65 2005
- Becker, Howard. *Art Worlds*. Berkeley: University of California Press, 1984. NX180.S6 B42 2008
- Buskirk, Martha. *The Contingent Object of Contemporary Art*. Cambridge, MA and London: MIT Press. 2003. N8580 .B87 2003
- Corzo, M.A. (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. Los Angeles: The Getty Conservation Institute. 1999. N6485 .M67 1999
- Beerens, L. (ed.) *The Artist Interview*. Heÿningen: Jap Sam Books. 2012.
- Scholte, T. & G. Wharton (eds.) *Inside Installations*. Amsterdam: University of Amsterdam Press. 2011. N6498.I56 I57 2011
- Sussman, Elisabeth (ed.) *Hesse: San Francisco Museum of Modern Art*. (Exhibition catalog). New Haven and London: Princeton University Press. 2002. N6537.H4 A4 2002
- Hummelen, IJstrand & Dionne Sill  (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. N8560 .M63 2005

Additional Background Readings

Students are expected to be familiar with standard literature in collections management and exhibition practices, such as the following.

- Bachmann, Konstanze and Rebecca Anne Rushfield. *Principles of Storage*. In Bachman, K. (ed.) *Conservation Concerns: A Guide for Collectors and Curators*. New York: Cooper-Hewitt National Museum of Design, Washington, DC: Smithsonian Institution Press. 1992. 5-9.
- Buck, Rebecca. *Museum Registration Methods 5th Edition*. Washington DC: American Association of Museums. 2010.
- Carnwell, Clarisse & Buck, Rebecca. *The New Museum Registration Methods*. Washington DC: American Association of Museums. 1998.
- Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images*.
<http://www.vraweb.org/ccoweb/cco/about.html>
- Dean, David. *Museum Exhibition: Theory and Practice*. London & New York: Routledge. 1994.
- Gallery Systems. The Museum System. <http://www.gallerysystems.com/tms> (watch TMS 2010 Demonstration at bottom right of screen).
- Gardner, James B. and Elizabeth E. Merritt. *The AAM Guide to Collections Planning*. Washington, DC: American Association of Museums. 2004.
- Getty Conservation Institute "Preventive Conservation". In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 83-87.
- Hilberry, J.D. and S. K. Weinberg "Museum Collections Storage". In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 155-175.
- National Museum of Wales / Collection Management Policies.
<http://www.museumwales.ac.uk/en/collections/management/> (Skim through the sections in this museum's collection management policies).
- Reibel, Daniel. *Registration Methods for the Small Museum*. Lanham, MD: AltaMira Press. 2008.
- Rowlison, E.B. "Rules for handling works of art". In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 202-211.
- Simmons, John E. *Things Great and Small: Collections Management Policies*. Washington, DC: American Association of Museums. 2005.

SEMINAR SESSIONS

February 1 Course Introduction

February 8 The Museum Life of Contemporary Art

Required Reading

Becker, Howard. "Art Worlds and Collective Activity." In *Art Worlds*, Berkeley: University of California Press. 1984. 1-40. (on reserve at Bobst Library)

Bowker, Geoffrey & Star, Leigh. "Introduction: To Classify is Human" and "Why Classifications Matter." *Sorting Things Out: Classification and its Consequences*. Cambridge MA: MIT Press. 2000. 1-32; 319-326. (Read pp 1-11, 31-32, and the first and last few pages of chapter 10. Skim the rest.) Available as ebook (log on to NYU home page to access).

Berndes, Christiane. "New Registration Models Suited to Modern and Contemporary Art." <http://www.incca.org/resources/38-documentation/329-sbmk-registration-models>

Ippolito, Jon. *Death by Wall Label*. 2008. <http://thoughtmesh.net/publish/printable.php?id=11>

Jones, Caitlin. *Surveying the State of the Art (of Documentation)*. <http://www.fondation-langlois.org/html/e/page.php?NumPage=2125>.

Jones, Caitlin. "David Rokeby, *The Giver of Names*." <http://www.fondation-langlois.org/html/e/page.php?NumPage=2121>

Additional Reading

Documentation and Conservation of Media Arts Heritage (DOCAM). Cataloguing Guide. <http://www.docam.ca/en/cataloguing-guide.html> (Read the Introduction, scan the rest including the case studies).

Heydenreich, Gunnar. "Documentation of Change – Change of Documentation." In Tatja Scholte & Glenn Wharton (eds.) *Inside Installations*. Amsterdam: University of Amsterdam Press. 2011. (on reserve at Bobst Library)

Gosden, C. & Y. Marshall. The Cultural Biography of Objects. *World Archaeology*. 1999. 31:2. 169-178.

Kopytoff, Igor. "The Cultural Biography of Things". In Igor Kopytoff (ed.) *The Social Life of Things*. Cambridge: Cambridge University Press. 1986. 64-91.

Kraemer, Herald. "Art is Redeemed, Mystery is Gone: The Documentation of Contemporary Art." In F. Cameron and S. Kenderdine (eds.) *Theorizing Digital Cultural Heritage*. Cambridge, MA: MIT Press. 2007. 165-191.

Viola, Bill "Permanent Impermanence", In M.A. Corzo (ed.) *Mortality/Immortality? The Legacy of 20th-Century Art*. Los Angeles: Getty Conservation Institute. 1999. 85-94. (on reserve at Bobst Library)

February 15 Contemporary Art in the Museum: A Sociological Perspective
Guest Speaker: Fernando Dominguez, Sociologist of Art, The Open University

Required Reading

Domínguez Rubio, Fernando. "Docile and Reticent Objects at the Museum of Modern Art of New York (MoMA)". Unpublished manuscript.

Bourdieu, Pierre. "Editor's Introduction" & "Principles for a Sociology of Cultural Works". In *The Field of Cultural Production*. Cambridge: Polity Press. 1993. 1-28; 176-191.

Graves, David. The Institutional Theory of Art: A Survey. *Philosophia* 25 (1) 1997 51-67.

Tanner, Jeremy. "Introduction." *The Sociology of Art: A Reader*. London: Routledge. 2003. 1-26.

Additional Reading

Foucault, Michel. "What is an Author?" In Josué V. Harari (ed.) *Textual Strategies: Perspectives in Post-Structuralist Criticism*. Ithaca, NY: Cornell University Press. (1969). 1979. 141-160.

Barthes, Roland. "Death of the Author." *Image, Music, Text*. New York: Hill and Wang. 1977. 142-148.

Beerkens, Lydia, "Reconstruction of a Moving Life." AND Dionne Sille, & Marjan Zilmans. "The Playful World of Jean Tinguely: An Interview with Ad Petersen." In Hummelen, IJsbrand & Dionne Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 23-41. (on reserve at Bobst Library)

Stitger, Sanneke. "How Material is Conceptual Art? From Certificate to Materialization: Installation Practices of Joseph Kosuth's *Glass (one and three)*." In Tatja Scholte & Glenn Wharton (eds.) *Inside Installations*. Amsterdam: University of Amsterdam Press. 2011. 69-80. (on reserve at Bobst Library)

Vergo, Peter. "The Reticent Object." In Vergo, Peter (ed.) *The New Museology*. London: Reaktion Books. 1989. 41-59.

February 22 Working with Artists in the Museum
Guest Speaker: Paul Galloway, Architecture & Design Study Center Supervisor, MoMA

Required Reading

MoMA Architecture & Design Department website:

http://www.moma.org/explore/collection/architecture_design (skim). Video Game Acquisition press release: <http://press.moma.org/2012/12/moma-acquires-14-video-games-for-architecture-and-design-collection/> (skim)

Antonelli, Paola. "Objects of Design." In *Objects of Design*. New York: Museum of Modern Art. 2003. 10-22. (skim this catalog entry to prepare for the presentation by Paul Galloway)

http://books.google.com/books?id=crvJlpp511kC&pg=PA10&source=gbs_toc_r&cad=4#v=onepage&q&f=true

Basilio, Miriam, Briggs, Sydney, and Roger Griffith. "Impermanence and Entropy: Collaborative Efforts Installing Contemporary Art." *Journal of the American Institute for Conservation*. Spring 2008. 47:1. 3-13.

Beunan, Annemaire. "Moral Rights in Modern Art: An International Survey," In Hummelen, IJsbrand & Dionne Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 222-232. (on reserve at Bobst Library)

Livingston, Paisley. "Authorship, Individual and Collective." In *Art and Intentions*. Oxford: Calendon Press. 2005. 62-90.

Summers, David. "Intentions in the History of Art." *New Literary History*. 17:2. Interpretation and Culture. Winter 1986. 305-321.

Additional Reading

College Art Association website: Beyond Copyright: Do Artists Have Rights? A panel discussion of the Visual Artists Rights Act (VARA). February 2003.

<http://www.studiolo.org/CIP/VARA/CIP-VARA.htm>

Davenport, Kimberly. "Impossible Liberties: Contemporary Artists on the Life of Their Work over Time". *Art Journal*. 50 (2). 1995. 40-52.

Garfinkle, A.M., Fries, J. Lopez, D. & Possessky, L. "Art Conservation and the Legal Obligation to Preserve Artistic Intent". *Journal of the American Institute for Conservation*. 36:2 165-179. (available on JSTOR).

Rinehart, Richard. *Nailing Down Bits: Digital Art and Intellectual Property*. Ottawa: Canadian Heritage Information Network. 2006. <http://publications.gc.ca/collections/Collection/CH56-4-4-2006E.pdf>

Scheidemann, Christian. "Is the Artist Always Right?" Podcast from *Contemporary Art: Who Cares?* Conference. Amsterdam. June 2010. <http://vimeo.com/14603693>

Scheidemann, Christian. "Material and Process: Gordon Matta-Clark's Object". In *Gordon Matta Clark: You are the Measure*. Exhibition catalog published by the Whitney Museum of American Art. New Haven: Yale University Press. 2007. 119-123.

Smith, Roberta. "Is It Art Yet? And Who Decides?" *New York Times*. September 16, 2007. <http://www.nytimes.com/2007/09/16/arts/design/16robe.html?pagewanted=all&r=0>

Temkin, Ann. "Strange Fruit". In M.A. Corzo (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. Los Angeles: The Getty Conservation Institute. 1999. 45-50. (on reserve at Bobst Library)

Artist Intentions:

Baxandall, Michael. Chapters 1 & 2. In *Patterns of Intentions*. New Haven: Yale University Press. 1985. 12-73.

Best, D. "Intentionality and Art". *Philosophy*. 56. 1981. 349-63.

Dykstra, Steven W. "The Artist's Intentions and the Intentional Fallacy in Fine Arts Conservation". *Journal of the American Institute for Conservation*. 1996. 35:3. 197-218. (available on JSTOR)

Hagberg, Garry. "Artistic Intention and Mental Image." *Journal of Aesthetic Education*. 22:3. Autumn 2008. 63-75.

Livingston, Paisley. "Intention and the Creation of Art." In *Art and Intentions*. Oxford: Calendon Press. 2005. 31-61.

Lyas, C. "Anything Goes: The intentional Fallacy Revisited". *British Journal of Aesthetics*. 23. 1983. 291-305.

Maes, Hans. "Intention, Interpretation, and Contemporary Visual Art". *British Journal of Aesthetics*. 50:2 2010. 121-138.

Margolis, J. Z. The Intention of the Artist. In *Art and Philosophy*. Atlantic Highlands, N.J.: Humanities Press. 1980. 165-89.

Wimsatt, W. K., and M. Beardsley. "The Intentional Fallacy." *Sewanee Review* 54. 1946. 468-88.

Zumbach, C. "Artistic Functions and the Intentional Fallacy." *American Philosophical Quarterly*. 21. 1984. 147-56.

March 1 Artist Interview
 Guest Speakers: Andrea Geyer & Sharon Hayes (artists), Sabine Breitwieser (curator)

Required Reading

9 Scripts from a Nation at War <http://www.9scripts.info/> (check out the project website)

Additional readings will be assigned by students

International Network for the Conservation of Contemporary Art (INCCA): on Artist Interviews <http://www.incca.org/> Read about the organization, then click on Resources / Artist Participation. Read these two articles:

 "ICN / SBMK, Scenario for Artists' Interviews"

 "INCCA Guide to Good Practice Artists Interviews"

Sommermeier, Barbara. "Who's Right – The Artist or the Conservator?" In Tatja Scholte & Glenn Wharton (eds.) *Inside Installations*. Amsterdam: University of Amsterdam Press. 2011. 143-151. (on reserve at Bobst Library)

Additional Reading

Beerens, L. (ed.) *The Artist Interview*. Heÿningen: Jap Sam Books. 2012. (on reserve at Bobst Library)

Inside Installations website (Artist Interviews)

<http://www.inside-installations.org/> click: research / artist participation. There are downloadable articles available on interviewing artists in the conservation context.

Minnesota Historical Society Oral History Page, see Tips

<http://www.mnhs.org/people/mngg/stories/oralhistory.htm>

Truesdell, Barbara. *Oral History Techniques: How to Organize and Conduct Oral History Interviews*. <http://www.indiana.edu/%7Ecsh/techniques.html>

US Holocaust Memorial Museum Oral History Interview Guidelines.

<http://www.ushmm.org/archives/oralhist.pdf>

March 8 Collections Research: Archives, Ethnography, and Participant Observation
Fales Downtown Collection: Guest Speakers Marvin Taylor & Lisa Darms
Location: Fales Special Collections, 3rd floor Bobst Library

Required Reading

Taylor, Marvin J. (ed.) *The Downtown Book: The New York Art Scene, 1974–1984*. Princeton: Princeton University Press. 2006. (Skim the following):

Gumpert Lynn. “Forward” 9-16.

Taylor, Marvin J. “Playing the Field...” 17-39.

Breakell, Sue. *Perspectives: Negotiating the Archive*.

<http://www.tate.org.uk/research/publications/tate-papers/perspectives-negotiating-archive>

Fox, Michael J. and Peter L. Wilkerson. *Introduction to Archival Organization and Description*. Los Angeles: The Getty Conservation Institute. 1998. (Read: “Introduction”, “Archival Documentation”, “Archival Materials and Information”. Skim other sections).

Hummelen, IJsbrand, and Scholte, Tatja. “Sharing Knowledge for the Conservation of Contemporary Art: Changing Roles in a Museum Without Walls?” In Roy, A and P. Smith (eds.) *Modern Art, New Museums. Contributions to the Bilbao Congress 13-17 September 2004*. London: International Institute for Conservation. 208-212.

Jones, Sarah, Abbott, Daisy and Ross, Seamus. “Redefining the Performing Arts Archive.” *Archival Science*. 9 (3-4). 2008. 165-171.

Additional Reading

Foster, Hal. “An Archival Impulse.” *October*. 110. Autumn 2004. 3-22.

Merewether, Charles. “Art and the Archive.” In C. Merewether (ed.) *The Archive*. Cambridge, Mass: MIT Press. 2006. 10-17.

March 15 Technical Studies, Authenticity, and the Contingent Object of Contemporary Art

Required Reading

INCCA / Foundation for the Conservation of Modern Art. "The Decision-Making Model for the Conservation and Restoration of Modern and Contemporary Art."

<http://www.incca.org/> click Resources / Theory & Ethics / SBMK Decision-Making Model (If it doesn't load, try a different browser)

Barassi, Sebastiano. "The Modern Cult of Replicas: A Rieglian Analysis of Values in Replication." Tate Papers, *Inherent Vice: The Replica and its Implications in Modern Sculpture*, Autumn 2007. <http://www.tate.org.uk/research/publications/tate-papers/issue-08>

Narkiss, Irit. "‘Is this Real?’ Authenticity, Conservation and Visitor Experience." In Erma Hermens and Tina Fiske (eds.) *Art Conservation and Authenticities: Material, Concept, Context*. London: Archetype Publications, Ltd. 2009. 237-245.

Privitello, Lucio Angelo. "The Ritual Around Replica: From Replicated Works of Art to Art as Replica (Part II). In Virginia Greene & Jessica Johnson (eds.) *Objects Specialty Group Postprints Volume 7. Proceedings from the Objects Specialty Group Session. June 12, 2000. 28th Annual Meeting*. Washington DC: American Institute for Conservation. 29-41.

Wharton, Glenn. "The Conservation of Contemporary Art." In Altshuler, Bruce (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2006. 164-178. (on reserve at Bobst Library)

Additional Reading

Bracker, Alison. "Beuys is Dead: Long Live Beuys! Characterising Volition, Longevity, and Decision-Making in the Work of Joseph Beuys" <http://www.tate.org.uk/download/file/fid/7404>

Dutton, Denis. *Authenticity in Art*. <http://www.denisdutton.com/authenticity.htm>

Hess Norris, Debra. "The Survival of Contemporary Art: The Role of the Conservation Professional in the Delicate Ecosystem. In M.A. Corzo (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. Los Angeles: The Getty Conservation Institute. 1999. 131-134. (on reserve at Bobst Library)

Keynan, Daria. "Pop Revisited: The Collage and Assemblage Work of Tom Wesselmann". In Roy, A and P. Smith (eds.) *Modern Art, New Museums. Contributions to the Bilbao Congress 13-17 September 2004*. London: International Institute for Conservation. 156-159.

Levy, J. "From Sharks to Sugar: Addressing Conservation Issues of Non-Traditional Contemporary Art Media." Masters Thesis. Museum Studies Program. J.F.K. University. 2008. <http://www.incca.org/resources/106-preservation/394-levy-article-2008>

Luber, Kerstin & Barbara Sommemeyer. "Remaking Artworks: Realised Concept versus Unique Artwork." In Tatja Scholte & Glenn Wharton (eds.) *Inside Installations*. Amsterdam: University of Amsterdam Press. 2011. 235-248. (on reserve at Bobst Library)

Manusi-Ungaro, Carol. "Authority and Ethics." Tate Papers, *Inherent Vice: The Replica and its Implications in Modern Sculpture*, Autumn 2007.
<http://www.tate.org.uk/research/publications/tate-papers/issue-08>

Scheidemann, Christian. "Authenticity: How do we Get There?" In Erma Hermens and Tina Fiske (eds.) *Art Conservation and Authenticities: Material, Concept, Context*. London: Archetype Publications, Ltd. 2009. 3-12.

March 22 Spring Break

March 29 Translation: Installation & Performance Art

Required Reading

Bishop, Claire. "The Social Turn: Collaboration and its Discontents." *Artforum*. February, 2006. 179-185.

Irvin, Sherri. "Museums and the Shaping of Contemporary Artworks." *Museum Management and Curatorship*. 21. 2006. 143-156.

Inside Installations. <http://www.inside-installations.org/home/index.php>

Familiarize yourself with this site. Read "Welcome", "Project / Introduction / Virtual Tour. Check out a case study (information is deeply buried).

Yaneva, Albena. "When a Bus met a Museum: Following Artists, Curators and Workers in Art Installation." *Museum and Society*. November 2003. 1:3 116-131.

Additional Reading

Auslander, Philip. "The Performativity of Performance Documentation." *A Journal of Performance and Art*. 2006. 84. 1-10.

Graham, Beryl, & Cook, Sarah. "Participative Systems" and "Collaboration in Curating". In *Rethinking Curating*. Cambridge, MA: MIT Press. 2010. 111-144 and 247-280.

Jadzinska, Monika. "'The Voice of Things': Koji Kamoji and Authenticity in Installation Art." In Erma Hermens and Tina Fiske (eds.) *Art Conservation and Authenticities: Material, Concept, Context*. London: Archetype Publications, Ltd. 2009. 165-173.

Park, Gill. "A Space to Talk: Curator, Artist, Collaborateur." *Axis The Online Resource of Contemporary Art*. 2008. <http://www.axisweb.org/dlFull.aspx?ESSAYID=122>

Santone, Jessica. "Marina Abramovic's *Seven Easy Pieces*: Critical Documentation Strategies for Preserving Art's History." *Leonardo* 41:2. 2008 147-152.

Sterrett, Jill. Lecture podcast. March 27, 2007. Tate Modern. "Shifting Practice, Shifting Roles? Artists' Installations and the Museum". Jill speaks about the installation process. See the following url (3rd podcast on the site): <http://www.tate.org.uk/context-comment/video/shifting-practice-shifting-roles-part-3>

Umatham, Sandra. "Given the Tino Sehgal Case: How to Save the Future of a Work of Art that Materializes Only Temporarily." *Theatre Research International* 34:2. 194-199.

Van Saaze, Vivian. *Doing Artworks: A Study into the Presentation and Conservation of Installation Artworks*. Ph.D. Thesis. Maastricht University. July 2009.
Chapter 3: "From Intention to Interaction: Artist's Intention Reconsidered." 99 – 127.

Vidokle, Anton. "Art Without Artists?" *e-flux*. 2010. <http://www.e-flux.com/journal/art-without-artists/>

Wharton, Glenn & Harvey Molotch. The Challenge of Installation Art. In (A. Bracker & A. Richmond eds.) *Conservation: Principles, Dilemmas, and Uncomfortable Truths*. London: Elvsevier. 2009. 210-222.

April 5 Curatorial & Conservation Research: The Guggenheim's Panza Collection
 Guest Speakers: Jeffrey Weiss (curator) & Francesca Esmay (conservator)

Solomon R. Guggenheim Museum Panza Collection / The Panza Collection Initiative
<http://www.guggenheim.org/new-york/collections/about-the-collection/new-york/panza-collection> Read about the Panza Collection / then click on The Panza Collection Initiative and read the text.

Buskirk, Martha. Chapter 1 "Authorship and Authority." In *The Contingent Object of Contemporary Art*. Cambridge, MA and London: MIT Press. 2003. 21-56. (on reserve at Bobst Library)

Glueck, Grace. "Millions for Art, A Lot of it Unfinished," *New York Times* (June 12, 1990).

Judd, Donald. "Una Stanza per Panza," Part I, *Kunst Intern*. May-November 1990. (skim)

LeWitt, Sol. "Paragraphs on Conceptual Art," *Artforum* (Summer 1967): 79-83. (skim)

Morris, Robert. "What Did the Guggenheim Gain?", *Journal of Art*. October 1990. (skim)

Panza, Giuseppe. "Dan Flavin," in *Memories of a Collector* (Abbeville Press 2007): 123-27. (skim)

Additional Reading

Buskirk, Martha. "Introduction." In *The Contingent Object of Contemporary Art*. Cambridge, MA and London: MIT Press. 2003. 1-16. (on reserve at Bobst Library)

Fox, Howard. "The Right to be Wrong." In Altshuler, Bruce (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2006. 15-27. (on reserve at Bobst Library)

Meyer, James. "The Minimal Unconscious." *October* 130 Fall 2009. 141-176.

Perchuk, Andrew & David Turnbull. "James Turrell, Trace Elements: Light into Space." Podcast from Object in Transition Conference. Day One: January 25, 2008.

http://www.getty.edu/conservation/publications/videos/object_in_transition.html (click "Videos from Conference Day One").

Sussman, Elisabeth (ed.) *Hesse: San Francisco Museum of Modern Art*. (Exhibition catalog). New Haven and London: Princeton University Press. 2002. (Skim 79-95, read 313-319 and then 291-311.) (on reserve at Bobst Library)

Smitt, Ingeborg, Reijnders, Tineke, & Brokerhof, Agnes W. "The Transitory Nature of Memory". In Hummelen, IJsbrand & Dionne Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage 93-105. (on reserve at Bobst Library)

Van Wegen, D.H. "Between Fetish and Score: The Position of the Curator of Contemporary Art." In Hummelen, IJsbrand & Dionne Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 201-209. (on reserve at Bobst Library)

Vogel, Susan. "Always True to the Object, in our Fashion." In Ivan Karp & Steven D. Levine (eds.) *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington: Smithsonian Institution Press. 1991. 191-204.

April 12 Exhibition Design / Migration: Film & Video
 Guest Speaker: Eric Meier, Exhibition Designer, MoMA

Required Reading

Dietz, Steve. "Collecting New-Media Art: Just Like Anything Else, Only Different". In Altshuler, Bruce (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2006. 85-101. (on reserve at Bobst Library)

Laurenson, Pip. "The Management of Display Equipment in Time-based Media Installations." Tate Papers. <http://www.tate.org.uk/research/publications/tate-papers/management-display-equipment-time-based-media-installations>

Laurenson, Pip. "Authenticity, Change and Loss in the Conservation of Time-Based Media Installations" Autumn 2006. Tate Papers. 10 June 2007.
<http://www.tate.org.uk/download/file/fid/7401>

Matters in Media Art. *Acquisitions*.

<http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/> Click on Acquisitions, skim *Process Diagram, Pre-Acquisition, Accessioning, and Post-Acquisition* pages).

Real, William A. "Toward Guidelines for Practice in the Preservation and Documentation of Technology-Based Installation Art." *Journal of the American Institute for Conservation*. 2001 40: 211-231. (available on JSTOR).

Additional Reading

Bek, Reinhard. "Walking the Line: Between Replacement and Preservation in Technology-Based Art." Conference presentation at *Contemporary Art: Who Cares*. Royal Tropical Institute, Amsterdam. June 10, 2010. <http://www.incca.org/cawc-programme/day-2/657-reinhard-bek>

Benjamin, Walter: "The Work of Art in the Age of Mechanical Reproduction" (third version 1939) in Arent (ed.): *Illuminations* (1955), 1968. Schocken Books. 217-251.

Diamond, Sara. "Participation, Flow, and the Redistribution of Authorship: The Challenges of Collaborative Exchange and New Media Curatorial Practice. In B. Graham and S. Cook (eds.) *Rethinking Curating: Art After New Media*. Cambridge MA: MIT Press. 2010. 135-162.

Kinoshita, Suchan. *Untitled*. Inside Installations project documentation. http://www.inside-installations.org/artworks/artwork.php?r_id=603

Muller, Lizzie. "Towards an Oral History of New Media." Montreal: Fondation Daniel Langlois. 2008. <http://www.fondation-langlois.org/html/e/page.php?NumPage=2096>

Noël de Tilley, Ariane. "Moving Images, Edited Artworks and Authenticity." In Erma Hermens and Tina Fiske (eds.) *Art Conservation and Authenticities: Material, Concept, Context*. London: Archetype Publications, Ltd. 2009. 208-216.

Pfenninger, Martina & Jarczyk, Agathe. "Don't Believe I am an Amazon: The Preservation of Video Installations Based on Performance Art." In Tatja Scholte & Glenn Wharton (eds.) *Inside Installations*. Amsterdam: University of Amsterdam Press. 2011. 55-68. (on reserve at Bobst Library)

Van Saaze, Vivian. "Authenticity in Practice: An Ethnographic Study into the Preservation of *One Candle* by Nam June Paik." In E. Hermens and T. Fiske. (eds.) *Art Conservation and Authenticities: Material, Concept, Context*. London: Archetype Publications. 2009. 190-198.

Related Organizations and Projects:

Electronic Arts Intermix Online Resource Guide for Exhibiting, Collecting, and Preserving Media Art. <http://www.eai.org/resourceguide/>

Forging the Future. <http://forging-the-future.net/>

Still Water Blog. <http://www.blog.still-water.net/?tag=forging-the-future>

Archiving the Avant-Garde. <http://www.bampfa.berkeley.edu/about/avantgarde>

April 19 Emulation: Software-Based Art

Required Reading

Besser, Howard. "Longevity of Electronic Art." 2001.

<http://besser.tsoa.nyu.edu/howard/Papers/elect-art-longevity.html>

Jones, Caitlin & Carol Stringari. "Seeing Double: Emulation in Theory and Practice." In *New Media in the White Cube and Beyond*. Berkeley, CA: University of California Press. 2008. 220-232.

Rinehart, Richard. "The Straw that Broke the Museum's Back? Collecting and Preserving Digital Media Art Works for the Next Century."

http://switch.sjsu.edu/nextswitch/switch_engine/front/front.php?artc=233

Depocas, Alain. *Digital Preservation: Recording the Recoding- the Documentary Strategy*.

<http://www.fondation-langlois.org/html/e/page.php?NumPage=152>

Additional Reading

Guggenheim Museum. *Seeing Double: Emulation in Theory and Practice*.

<http://www.variablemedia.net/e/seeingdouble/index.html>

Latour, Bruno & Steve Woolgar. Chapter 2 "An Anthropologist Visits the Laboratory." *Laboratory Life: The Construction of Scientific Facts*. Princeton: Princeton University Press. 1986. 45-90.

Macdonald, Sharon. *Behind the Scenes at the Science Museum*. Oxford, New York: Berg. 2002.

Van Saaze, Vivian. *Doing Artworks: A Study into the Presentation and Conservation of Installation Artworks*. Ph.D. Thesis. Maastricht University. July 2009.

Chapter 4: "From Object to Collective, from Artists to Actants: Ownership Reframed." 129-162.

April 26 Backstage at the Museum: MoMA Queens Warehouse Visit
Guest Speakers from Registrar, Collections Imaging, Archives, Fluxus, Media
Conservation
Getting to MoMA QNS <http://www.moma.org/learn/resources/momaqns>

MoMA Queens Warehouse Visit

Take #7 local train to 33rd St. (make sure you don't take an express train, it doesn't stop at 33rd St.) Take the stairs down near the end of the train. You will see the large blue warehouse across the street. Ring the doorbell on 33rd street as you walk south from the train station.

Required Reading

Temkin, Ann. (on storage). *ArtForum*. Summer 2010. 48:10. 312-313.

MoMA Archives. <http://www.moma.org/learn/resources/archives/> Read introduction text, click on "About the Archives" and read the text.

Museums and the Web / MoMA <http://www.museumsandtheweb.com/tags/moma> Skim site.

ArtDaily.Org. "The Museum of Modern Art Acquires the Gilbert and Lila Silverman Collection of Fluxus Art." http://www.artdaily.org/index.asp?int_sec=2&int_new=29018#.UQW2nI5ZHa4

Additional Reading

Hendricks, Jon. "An Introduction." *What's Fluxus? What's Not! Why?* Rio de Janeiro: Centro Cultural Banco do Brasil. 2002.

May 3 Student Research Presentations
May 10 Student Research Presentations