

Glenn Wharton
Museum Studies
New York University
Fridays 10:00 – 1:00

Spring 2010
Office Hrs: Friday 1:15 or by appointment
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THE CHALLENGE OF INSTALLATION ART
Museum Studies, Graduate School of Arts and Science G49.3333.003
Institute of Fine Arts G43.3035.003

COURSE SYLLABUS

This seminar focuses on documenting the conceptual and material components of installations within the museum context for purposes of conservation and re-installation. It covers recent literature on installation variability and object contingency, and explores models for collaborative research. Topics include the acquisition of non-traditional works and the legal and ethical framework governing artists' rights in future installations. The course instructor is the time-based media conservator at the Museum of Modern Art.

Weekly seminar sessions combine lectures with student presentations and discussion on course readings. Students work in teams to research complex installations in MoMA's collection. Course research includes consulting with MoMA staff and interviewing artists to build documentation needed to re-install and conserve the works in the future. Student teams conduct artist interviews and write reports on the installations. Students then write seminar papers on larger topics related to the course content.

The course is open to Conservation and Art History graduate students specializing in modern and contemporary art, upon approval by the instructor. Graduate students outside of the IFA will be considered if space is available.

Course Requirements, Assessment, & Grading:

Grades will be based on attendance and participation (30%), course project (30%), and research paper (40%) as indicated below:

- Attendance and participation in every session. Seminar participation includes discussion, occasional presentations on weekly topics, and research presentation (30%)
- Course Project: Most students will work in small research groups on agreed upon projects. Projects will typically be primary research to create documentation for an installation work. Reports may include portions of interview transcripts, spreadsheets from research, installation specifications, installation guidelines, photographs, floor plans, etc. They should include a short introduction to the artist and the work, along with the technical history, conservation risks, and recommendations for further

research. Also include a brief description of your research methods (interview, archival research, gallery observation, etc. 10 – 15 pages. (30%)

- **Research Paper:** (10 – 15 pages) Unlike the applied nature of the project based on original research, the paper will address a fundamental question in conserving installation art. It should engage with the readings from the course or similar references. It may be based entirely on published literature rather than original research. Must be printed on one side of the paper using double-line spacing. All sources must be cited in footnotes or endnotes. References should be listed at the end of the paper, using a standard bibliographic style. (40%).

Course Project and Research Schedule:

February 19:	One page outline of Course Project (by email) or meet with professor to discuss structure of Course Project
March 26:	Proposal for Research Paper (by email)
April 2:	Course Project Reports due
April 30:	Research paper due (pdf or rtf file by email)

Blackboard Access to Syllabus:

The syllabus, course schedule, readings, and other relevant documents will be posted online.

COURSE SCHEDULE

January 22	Course Introduction
January 29	Installations in the Museum: Guest Speaker: Chrissie Iles
February 5	The Challenge to Museums
February 12	Installations and the Archive Location: Fales Special Collections, Bobst Library 3 rd floor
February 19	The Language of Materials: Guest Speaker: Christian Scheidemann Location: 556 W. 22 nd St. tel: 212-675-4220
February 26	Artist Participation
March 5	Research Day
March 12	Artist Interview: William Kentridge Location: MoMA Classroom B (enter on 54 th St, Education Wing)
March 19	Spring Break
March 26	Moving Image Media
April 2	Artist Interview: Paul Chan (note this session is 11:00 – 2:00) Location: MoMA Classroom B (enter on 54 th St, Education Wing)
April 9	Electronic Media: Guest Speaker: Deena Engel
April 16	Performance Art: Guest Speaker: Mathew Breatore
April 23	Student Presentations
April 30	Student Presentations

COURSE READINGS

Course Textbook

Van Saaze, Vivian. *Doing Artworks: A Study into the Presentation and Conservation of Installation Artworks*. Ph.D. Thesis. Maastricht University. July 2009.
Available for \$18.94 at Unique Copy Center, 252 Greene St.

Books on Reserve At Bobst Library

- Altshuler, Bruce (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2006.
- Bishop, Claire. *Installation Art: A Critical History*. New York: Routledge. 2005.
- Bishop, Claire. *Participation: Documents of Contemporary Art*. London: Whitechapel & Cambridge MA: The MIT Press. 2006.
- Buskirk, Martha. *The Contingent Object of Contemporary Art*. Cambridge, MA and London: MIT Press. 2003.
- Iles, Chrissie. *Into the Light: The Projected Image in American Art 1964 – 1977*. New York: Whitney Museum. 2001.
- Corzo, M.A. (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. Los Angeles: The Getty Conservation Institute. 1999.
- Oliveira, Nicola Oxley & Michael Petry. *Installation Art in the New Millennium: The Empire of the Senses*. New York: Thames and Hudson. 2003.
- Rosenthal, Mark. *Understanding Installation Art From Duchamp to Holzer*. Munich: Presetel. 2003.
- Sudenburg, Erika. *Space, Site Intervention: Situating Installation Art*. Minneapolis: University of Minnesota Press. 2000.
- Sussman, Elisabeth (ed.) *Hesse: San Francisco Museum of Modern Art*. (Exhibition catalog). New Haven and London: Princeton University Press. 2002.

General Reading List

Students are required to read the following, or similar literature by the end of the term.

General Texts on Installation Art

- Bishop, Claire. *Installation Art*. New York: Routledge. 2005.
- Oliveira, Nicola Oxley & Michael Petry. *Installation Art in the New Millennium: The Empire of the Senses*. New York: Thames and Hudson. 2003.
- Rosenthal, Mark. *Understanding Installation Art From Duchamp to Holzer*. Munich: Presetel. 2003.

Conservation Basics

- AIC Code of Ethics and Guidelines for Practice
<<http://aic.stanford.edu/pubs/ethics.html>>.

- 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.
- Bracker, Alison & Alison Richmond (eds.) *Conservation: Principles, Dilemmas, and Uncomfortable Truths*. London: Elsevier. 2009.
- Clavir, M. 2002. *Preserving What is Valued: Museums, Conservation, and First Nations*. Vancouver and Toronto: UBC Press.
- Knell, S. (ed.) *Care of Collections*. London and New York: Routledge. 1994.
- Pye, Elisabeth. *Caring for the Past: Issues in Conservation for Archaeology and Museums*. London: James and James (Science Publishers) Ltd. 2001.
- Stanley-Price, N., M. K. Talley, and A. M. Vaccaro. (eds.) *Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 1996.
- Thomson, Garry. *The Museum Environment*. Boston: Butterworth. 2nd edition. 1986.
- Viñas, S.M. "Contemporary Theory of Conservation". *Reviews in Conservation*. The International Institute for Conservation of Historic and Artistic Works. No. 3. 2002. 25-34.

Conservation of Contemporary Art

- Corzo, M.A. (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. The Getty Conservation Institute: Los Angeles. 1999.
- Hummelen, I. and D. Sillé. (eds.) *Modern Art: Who Cares? An interdisciplinary research project and an international symposium of the conservation of modern and contemporary art*. The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage: Amsterdam. 1999.
- 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.
- 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.

SEMINAR SESSIONS

January 22 Course Introduction

January 29 Installations in the Museum: Guest Speaker: Chrissie Iles

Required Reading

- Bishop, Claire. *Installation Art: A Critical History*. New York: Routledge. 2005. (Read pp. 6-13, skim the rest of the book.)
- Iles, Chrissie. "Between the Still and Moving Image." *Into the Light: The Projected Image in American Art 1964 – 1977*. New York: Whitney Museum. 2001. 32-69.
- Sudenburg, Erika. *Space, Site Intervention: Situating Installation Art*. Minneapolis: University of Minnesota Press. 2000. 1-22. + skim book.
- Van Saaze, Vivian. *Doing Artworks: A Study into the Presentation and Conservation of Installation Artworks*. Ph.D. Thesis. Maastricht University. July 2009. Read pp. 11-53.
- Inside Installations project website: <http://www.inside-installations.org/home/index.php>
Spend some time familiarizing yourself with this project and its website – it is deeply nested, but contains considerable information and literature relevant to the course.

Additional Reading

- Altshuler, Bruce. Lecture podcast. March 27, 2007. Tate Modern. "Shifting Practice, Shifting Roles? Artists' Installations and the Museum". Bruce speaks about the history of installations in museums. See the following url (4th podcast on the site):
<http://channel.tate.org.uk/media/38065051001#media:/media/38065051001/24881424001&context:/channel/most-popular>
- Bishop, Claire. *Participation: Documents of Contemporary Art*. London: Whitechapel & Cambridge MA: The MIT Press. 2006. (Familiarize yourself with this book)
- Foster, Hal. "Chat Rooms". *London Review of Books*. 4: December 2004. 21-22. (reprinted in Bishop, Claire. *Participation*.)
- Oliveira, Nicola Oxley & Michael Petry. *Installation Art in the New Millennium: The Empire of the Senses*. New York: Thames and Hudson. 2003.
- Rosenthal, Mark. *Understanding Installation Art From Duchamp to Holzer*. Munich: Presetel. 2003.

February 5 The Challenge to Museums

Required Reading

- Van Saaze, Vivian. *Doing Artworks: A Study into the Presentation and Conservation of Installation Artworks*. Ph.D. Thesis. Maastricht University. July 2009. Read pp. 55-127.
- Stringari, Carol. "Installations and Problems of Preservation." In Hummelen, I. & D. Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 272-281.

- Van Asseldonk, Wilma. et al., “The Decision-Making Model for the Conservation and Restoration of Modern and 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. 164-172.
- Laurenson, Pip. “Risk Assessment”. Inside Installations. <http://www.inside-installations.org/OCMT/mydocs/Risk%20assessment.pdf>
- 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.

Additional Reading

Inside Installations case studies:

- [Glass \(one and three\) by Joseph Kosuth](#)
 - [The wider the flatter by Ger van Elk](#)
 - [Grass just Grass by Krzysztof M. Bednarski](#)
 - [Interminável by Artur Barrio](#)
- Barger, Michelle E. “A Delicate Balance: Packing, Handling, and Installation of Ephemeral Works by Eva Hesse.” *Journal of the American Institute for Conservation*. Spring 2008. 47:1. 27-40.
- 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/research/tateresearch/tatepapers/05autumn/barker.htm>
- Danto, Arthur C. “Looking at the Future Looking at the Present as Past.” In M.A. Corzo (ed.) *Mortality/Immortality? The Legacy of 20th-Century Art*, (Los Angeles: Getty Conservation Institute) 1999: 3-12.
- Fiske, Tina. “White Walls: Installations, Absence, Iteration, and Difference. In (A. Bracker & A. Richmond eds.) *Conservation: Principles, Dilemmas, and Uncomfortable Truths*. London: Elvsevier. 2009. 229-240.
- 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.
- Irvin, Sherri. “Museums and the Shaping of Contemporary Artworks.” *Museum Management and Curatorship*. 21 (2006) 143-156.
- 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.)
- 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://channel.tate.org.uk/media/38065051001#media:/media/38065051001/24881424001&context:/channel/most-popular>
- 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.
- 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/files/pdf/resources/sbmk_icn_decision-making_model.pdf

February 19 The Language of Materials: Guest Speaker: Christian Scheidemann
Location: 556 W. 22nd St. tel: 212-675-4220

Required Reading

- Williams, G. "Conserving Latex and Liverwurst: An interview with Christian Scheidemann". *Cabinet Magazine*. Issue 2 Spring 2001.
<http://www.cabinetmagazine.org/issues/2/latexandliverwurst.php>
- Cragg, Tony. "Projectiles". In M.A. Corzo (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. Los Angeles: The Getty Conservation Institute. 1999. 115-119.
- Scheidemann, Christian. "Authenticity: How to Get There?" In E. Hermens & T. Fiske (eds.) *Art, Conservation and Authenticities: Material, Concept, Context*. London: Archetype Publications. 2009. 3-11.
- Art Materials Information and Education Network. <http://www.amien.org/> (Familiarize yourself with this organization, its aims, and its projects).

Additional Reading

- Buskirk, Martha. "Medium and Materiality". In *The Contingent Object of Contemporary Art*. Cambridge, MA: and London: The MIT Press. 107-158.
- Just Paint. Check out this Website sponsored by Golden Artist Colors.
<http://www.goldenpaints.com/justpaint/index.php>
- Stoner, Joyce Hill. "America's Colormen: Bocour, Levison, Gamblin, and Golden". 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. 189-192.
- Scheidemann, Christian. "All in the Present Must Be Transformed: Barney Beuys". In exhibition catalog of the same title. New York: Solomon R. Guggenheim Foundation. 2006. 125-139.
- Scheidemann, Christian. "Material and Process: Gordon Matta-Clark's Object Legacy". In E. Sussman (ed.) *Gordon Matta Clark: You are the Measure*. New York: Whitney Museum of Art. 2007. 119-123.
- Scheidemann, Christian. "Material as Language in Contemporary Art". In (S. Melville, ed.) *The Lure of the Object*. Newhaven: Yale University Press.
- Scheidemann, Christian. "Men at Work: The Significance of Material in the Collaboration Between Artist and Fabricator in the 1960s and 1970s". 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. 242-246.
- Wharton, Glenn, Blank, Sharon, and Dean, Claire. "Sweetness and Blight: The Conservation of Chocolate Works of Art". In Hueman, Jackie (ed.) *Proceedings from conference: From Marble to Chocolate: the Conservation of Modern Sculpture*. London: Tate Gallery. 1995. 162-170.

February 26 Artist Participation

Required Reading

Van Saaze, Vivian. *Doing Artworks: A Study into the Presentation and Conservation of Installation Artworks*. Ph.D. Thesis. Maastricht University. July 2009. Read pp. 129-170.

Garfinkle, A.M., Fries, J. Lopez, D. & Possesky, 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).

Inside Installations website:

<http://www.inside-installations.org/> click: research / artist participation. Read: "Research on Artists' Participation" Huys, Frederika and Anne De Buck. (available as pdf).

International Network for the Conservation of Contemporary Art (INCCA) website:

<http://www.incca.org/> click: Resources / Artists participation. Read: "INCCA Guide to Good Practice Artists Interviews" "ICN / SBMK, Scenario for Artists' Interviews" read pdf: "Concept Scenario" Huys, F. "A Methodology for the Communication with Artists" Weyer, C. & Heydenreich, G. "From Questionnaires to a Checklist for Dialogues"

Additional Reading

Buskirk, Martha. 2003. "Introduction" and Chapter 1. Skim chapters 4 & 5. In *The Contingent Object of Contemporary Art*. Cambridge, MA and London: MIT Press.

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

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

Davenport, Kimberly. "Impossible Liberties: Contemporary Artists on the Life of Their Work Over Time," *Art Journal*. 54, no 2 (Summer 1995): 40-52. (available on JSTOR)

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) (focus on major arguments and outline of points – don't get bogged down in the details, skip the discussion on cleaning paintings).

Beunan, Annemare. "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.

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>

Gantzert-Castrillo, Erich. "The Archive of Techniques and Working Materials used by Contemporary Artists." In M.A. Corzo (ed.) *Mortality/Immortality? The Legacy of 20th-Century Art*, (Los Angeles: Getty Conservation Institute) 1999: 127-130.

Smithsonian Archives of American Art. <http://www.aaa.si.edu/> (Familiarize yourself with this archive).

- Angrosino, Michael V. Chapter 3 “Conducting a Life History Interview” In *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*. Prospect Heights, Ill: Waveland Press. 2002. 33-44.
- Babbie, Earl. Chapter 9 “Survey Research”. In *The Practice of Social Research*. Belmont, CA: Wadsworth. 2000. 237 – 273.
- Babbie, Earl. Chapter 10 “Qualitative Field Research”. In *The Practice of Social Research*. Belmont, CA: Wadsworth. 2000. 237 – 273.
- Minnesota Historical Society Oral History Page, see Tips
<http://www.mnhs.org/people/mnngg/stories/oralhistory.htm>
- MHS Oral History Project Guidelines: Conceptual issues, interview tips, logistical matters, and consent forms.
<http://www.mnhs.org/collections/oralhistory/ohguidelines.pdf>
- Ritchie, Donald. 2003. *Doing Oral History A Practical Guide*. Oxford: Oxford University Press.
- Truesdell, Barbara. *Oral History Techniques: How to Organize and Conduct Oral History Interviews*. <http://www.indiana.edu/%7Ecshmm/techniques.html>
- US Holocaust Memorial Museum *Oral History Interview Guidelines*.
<http://www.ushmm.org/archives/oralhist.pdf>

March 5 Research Day

Required Reading

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.

Inside Installations Glossary: <http://glossary.inside-installations.org/>

Additional Reading

Iles, Chrissie & Henriette Huldisch. “Keeping Time: On Collecting Film and Video Art in the Museum. In Altshuler, Bruce (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2006. 65-83.

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.

March 12 Artist Interview: William Kentridge

Location: MoMA

Required Reading: to be assigned

March 19 Spring Break

March 26 Moving Image Media

Required Reading

- Bill Viola, "Permanent Impermanence", In M.A. Corzo (ed.) *Mortality/Immortality? The Legacy of 20th-Century Art*. Los Angeles: Getty Conservation Institute. 1999: 85-94.
- Electronic Arts Intermix Online Resource Guide for Exhibiting, Collecting, and Preserving Media Art. <http://resourceguide.eai.org/> (skim this site).
- 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/research/tateresearch/tatepapers/06autumn/laurenson.htm>
- Matters in Media Art: Collaborating Towards the Care of Time-based Media Works of Art <http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/>
Familiarize yourself with this project. Read "About Matters in Media Art", "Acquisitions" – go through all three sections, open "Structure and Condition Reports" – check out Video, Audio, Film, Slide, Computer-based templates.
- 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

- Inside Installations case study report
[Voorstelling by Suchan Kinoshita](#)
[Glauben Sie nicht, daß ich eine Amazone bin by Ulrike Rosenbach](#)
- Laurenson, Pip. "Inside Installations: The Preservation and Presentation of Installation Art. Mapping the Studio II". http://www.tate.org.uk/research/tateresearch/majorprojects/inside_installations.htm
Explore this presentation of preserving Bruce Nauman's work. Click "Inside Installations: Mapping the Studio II" and read through all sections of the site.
- Laurenson, Pip and Anne Wagner. "Nauman's Edge." 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").
- Messier, Paul. "Dara Birnbaum's Tiananmen Square: Break-In Transmission: A Case Study in the Examination, Documentation, and Preservation of a Video-Based Installation." *Journal of the American Institute for Conservation*. Fall/Winter 2001. Vol. 40: No. (Available on JSTOR).
- Conservation Center for Art and Historic Artifacts. *A Race Against Time: Preserving AV Media*. Online video series <http://www.ccaha.org/education/videos>

April 2 Artist Interview: Paul Chan
 Location: MoMA

Required Reading: to be assigned

April 9 Electronic Media: Guest Speaker: Deena Engel

Required Reading

Besser, B. "Longevity of Electronic Art," paper delivered at *International Cultural Heritage Informatics* (conference, 2001), available from
<http://74.125.113.132/search?q=cache:j9c1DyLzXu0J:www.gseis.ucla.edu/~howard/Papers/elect-art-longevity.html+howard+besser+%22longevity+of+electronic+art%22&cd=1&hl=en&ct=clnk&gl=us&client=safari>

Guggenheim Museum. *Seeing Double: Emulation in Theory and Practice*.
<http://www.variablemedia.net/e/seeingdouble/index.html> (Read the Introduction sections.)

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/web/v6n1/article_a.htm
(if the first doesn't work, try this url:
http://switch.sjsu.edu/nextswitch/switch_engine/front/front.php?artc=233

Additional Reading

Documentation and Conservation of Media Arts Heritage (DOCAM)
<http://www.docam.ca/en/?cat=17> Familiarize yourself with this project.

Archiving the Avant-Garde. <http://www.bampfa.berkeley.edu/about/avantgarde>
Familiarize yourself with this project.

Forging the Future. Familiarize yourself with this multi-faceted project:
<http://forging-the-future.net/>
http://www.variablemediaquestionnaire.net/vocabwiki/index.php?title=Main_Page
<http://www.blog.still-water.net/?tag=forging-the-future>

Rinehart, Richard. *Nailing Down Bits: Digital Art and Intellectual Property*. Ottawa: Canadian Heritage Information Network. 2006.

April 16 Performance Installations: Guest Speaker: Mathew Breatore

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

Santone, Jessica. "Marina Abramovic's *Seven Easy Pieces*: Critical Documentation Strategies for Preserving Art's History". *Leonardo*. 41:2. 2009. 147-152.

Umatham, Sandra. Given the Tino Sehgal Case: How to Save the Future of a Work of Art that Materializes Only Temporarily. *Theatre Research International*. 2009. 34:2. 194-199.

April 23 Student Presentations

April 30 Student Presentations