

Museum Studies  
New York University  
Spring 2018 Wednesdays 10:00 – 1:00  
Location: Museum Studies Seminar Room

Glenn Wharton  
Office Hrs: Wed. 2:00 – 3:00 or by appointment  
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## THE MUSEUM LIFE OF CONTEMPORARY ART

Museum Studies: MSMS-GA 3330.003  
Institute of Fine Arts: FINH-GA.3042.1.001

### COURSE DESCRIPTION

This seminar addresses the curation, conservation, and documentation of contemporary art. The focus is on emerging museum practices that respond to the needs of ephemeral and variable media. These practices include artist/museum collaborations to replace deteriorating materials, migrate obsolete media, and re-activate performance works while striving to retain core features of artwork identity. Emphasis is given to new forms of documentation in response to these practices. With a case study focus, the weekly readings, seminar discussions, and guest speakers engage larger debates about authorship, authenticity, and intellectual property.

Students conduct research projects such as artist interviews or archival research regarding the disposition of artworks in museums. Possible projects include artist interviews, creating artwork documentation for museums, and building information resources about artists. Students will have an option to perform a second course project or write a seminar paper addressing a fundamental issue in the museum life of contemporary art.

### COURSE REQUIREMENTS, ASSESSMENT, & GRADING

**Attendance and participation** in every session (30% of final grade). Seminar participation includes discussion and occasional presentations on weekly topics. Absences must be reported to the professor in advance. Following university policy, students will be allowed only two absences for legitimate religious reasons and/or family/medical emergencies before formal grade reduction.

**Reading Responses:** Students submit written responses to readings, assigned by the professor on NYU Classes / Forums (approximately 200 words). The reading responses are not graded but lack of submission by 5:00pm on the due date will affect the attendance and participation aspect of your grade.

**February 15: First Project Proposals Due.** Students work alone or in small groups to perform primary research about a particular artwork or group of artworks. Source materials may come from an artist interview, archival research, or another approved resource.

Project proposals may be co-authored and are not graded. They include a project description, research description, and proposed report outline. Minimum 250 words.

NB: For artist interviews, a topic guide must be turned in for discussion with professor prior to conducting the interview, but is not required for the project proposal. All artist interviews must be

conducted after the **February 20** seminar session. A signed artist release is usually not necessary for a student interview unless you plan to use the content in a publication. Upload proposal to the Assignments tab on NYU Classes.

**February 22: First Project Updates Due.** Submit project updates, including project description, research methods, timeline for completion, and a description of data you have generated so far.

**March 6: First Project Presentations.** Individual projects will have up to 10 minutes to present their projects, two-person projects will have up to 15 minutes, and three-person projects will have up to 20 minutes. The use of images is recommended.

**March 27: First Project Reports Due** (35% of grade). The report is individually written, even for students working in groups. Use double-line spacing. Minimum 1,500 words of text, not including any notes & references that you might include. Most, if not all of the content in the report should come from your primary research, not from publications by other authors. If footnotes are included, use a standard bibliographic style\* for footnotes and references. Images may be inserted in the document, with captions. Include a report title, your name, report date, and paginate. Upload the report to the Assignments tab on NYU Classes.

This is a project report not a scholarly paper and will most likely not include academic references. Start with a project overview, then include a description of the project methodology (details of conducting archival research or interview, focusing on the process steps). For projects that include research on an artwork or group of artworks, include descriptions of physical components and artwork trajectories before and after acquisition. Summarize your findings in the end and reflect on the practical and ethical challenges that the archival materials, artist, or artwork(s) pose to museum processes.

**Archival research project** data may be presented in a spreadsheet, table, or other visualization if appropriate.

**Interview project reports** must include a discussion of the interview topics, a description of the interview process, and new knowledge produced during the interview. If you use quotes, do not paste large sections of the interview in the report. Instead, select shorter quotes and embed them in your own writing. Longer quotes may be added as an appendix. A maximum of 500 words of quotation from the interview may be incorporated into the text.

**April 3: Research Paper or Second Project Proposals Due.** Project proposal requirements are the same as the first project.

Research papers address a fundamental issue in the museum life of contemporary art. They may build on a research project conducted in the first part of the semester. The proposal includes a description of the research question and research methods. It should express your own critical assessment and point of view. It must contain at least five scholarly references, including three from the syllabus. The research proposal is not graded. Minimum 250 words. Upload proposal to Assignments tab on NYU Classes.

**April 24: Research Paper / Second Project Updates Due.** Submit project updates, including project description, research methods, timeline for completion, and a description of data you have generated so far.

**May 8 Research Paper / Second Project Presentations.** Students conducting research papers and individual projects will have up to 10 minutes to present their projects, two-person projects will have

up to 15 minutes, and three-person projects will have up to 20 minutes. The use of images is recommended.

**May 10: Second Project Reports & Reflective Papers Due** (35% of grade).

Requirements for the **project reports** are the same as the first project reports (see above March 27). Submit data from the second project in a format agreed upon by the instructor.

Write a **reflective paper** on your experience on both course projects. Include project descriptions, personal narrative of the projects including your role, a critical analysis of the projects, and an assessment of any impact that you think the projects would have on museums. The paper will be a minimum of 2,000 words.

**May 10: Research Papers Due** (35% of grade). The research paper is a minimum of 5,000 words of text, plus notes & references. Grades are in part based on how well the paper engages with literature from the syllabus and the core issues of the seminar. At least 5 sources must be from peer-reviewed academic journals or a book published by an academic press. At least three sources from the syllabus must be integrated into the paper. Properly cite quotes, references, and sources with footnotes (not endnotes), using a standard bibliographic style\*. Include a full reference section. Use double-line spacing with 1” margins and a font size similar to Times New Roman 12-point. Images may be inserted in the document, with captions. Include a report title, your name, report date, and paginate. Upload the report to the Assignments tab on NYU Classes.

\* For standard formatting styles, see Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. Chicago: University of Chicago Press. 2013.

**Plagiarism**

Employing ideas or phrases that are not your own without explicitly and sufficiently crediting their creator will not be tolerated. If you plagiarize, the Program Chair and the University will be notified of your actions, and appropriate steps will be taken. I urge you to err on the side of caution: take careful notes, cite your sources carefully and consistently, and do not leave assignments to the last minute. For this and other University policies, see the Graduate School of Arts and Science Policies and Procedures Manual.

**Assignment Due Dates:** Upload all submissions to NYU Classes

- February 15** First Project Proposals Due
- February 22** First Project Updates Due
- March 6** First Project Presentations
- March 27** First Project Reports Due
- April 3** Research Paper or Second Project Proposals Due
- April 24** Research Paper or Second Project Updates Due
- May 8** Research Paper or Second Project Presentations
- May 10** Second Project Reports & Reflective Papers Due
- May 10** Research Papers Due

**COURSE RESOURCES**

**Books on Reserve At Bobst Library**

- Altshuler, Bruce (ed.) 2006. *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. N6486 .C65 2005
- Beerkens, Lydia. (ed.) 2012. *The Artist Interview*. Heÿningen: Jap Sam Books. N8560 .A823 201

- Becker, Howard. 1984, 2008. *Art Worlds*. Oakland: University of California Press. NX180.S6 B42 2008
- Buskirk, Martha. 2003. *The Contingent Object of Contemporary Art*. Cambridge, MA and London: MIT Press. N8580 .B87 2003
- Corzo, Miguel Angel (ed.) 1999. *Mortality Immortality? The Legacy of 20th-Century Art*. Los Angeles: The Getty Conservation Institute. N6485 .M67 1999
- Graham, Beryl (ed.) 2014. *New Collecting: Exhibiting and Audiences After New Media Art*. Farnham: Ashgate Publishing Ltd. NX.456.5. N49. N48 2014
- Hermens, Erma & Frances Robertson. 2016. *Authenticity in Transition: Changing Practices in Art Making and Conservation*. London: Archetype Publications. N8554.5.A88 2014
- Scholte, Tatja & Glenn Wharton (eds.) 2011. *Inside Installations*. Amsterdam: University of Amsterdam Press. N6498.I56 I57 2011
- Hummelen, IJbrand & Dionne Sillé (eds.) 1999. *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. N8560 .M63 2005

### **e-Books available through Bobcat**

- Outi, Remes (ed.) *Performativity in the Gallery: Staging Interactive Encounters*. Bern: Peter Lang. 2014.

### **Additional Background Readings**

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

- Buck, Rebecca A., and Jean Allman Gilmore. 2010. *MRM5: Museum Registration Methods*. Washington, DC: AAM Press. (On reserve at Bobst Library) AM 139.M78 2010
- Caple, Chris. (ed.) 2011. *Preventive Conservation in Museums*. London: Routledge. (on reserve at Bobst Library) AM141 .P74 2011
- Carnwell, Clarisse & Buck, Rebecca. *The New Museum Registration Methods*. Washington DC: American Association of Museums. 1998. (available at the Conservation Center library)
- Landrey, G. J. (ed.) 2000. *The Winterthur Guide to Caring for Your Collection*. Winterthur, DE: Henry Francis Du Pont Winterthur Museum. (on reserve at Bobst Library) N5220.H494 W56 2000
- National Park Service. *Museum Handbook*.  
<http://www.nps.gov/museum/publications/handbook.html>
- Reibel, Daniel B. 2008. *Registration Methods for the Small Museum*. Lanham, MD: AltaMira Press.
- Simmons, John E. *Things Great and Small: Collections Management Policies*. Washington, DC: American Association of Museums. 2005.

### **Additional Relevant Organizations / Projects**

- Andrew W. Mellon Foundation Funded Open Source Collections Database Projects  
 ResearchSpace <http://www.researchspace.org/>  
 CollectionsSpace <http://www.collectionspace.org/>  
 ConservationSpace <http://conservationspace.org/Home.html>
- Curatorial Resource for Upstart Media Bliss (CRUMB) <https://www.facebook.com/CRUMB-The-Curatorial-Resource-for-Upstart-Media-Bliss-316359367817/>
- DOCAM: Documentation and Conservation of Media Arts Heritage <http://www.docam.ca/>
- Forging the Future <http://forging-the-future.net/>
- Guggenheim Museum

Panza Collection Initiative <http://www.guggenheim.org/new-york/collections/about-the-collection/the-panza-collection-initiative>  
Time-Based Media Conservation <http://www.guggenheim.org/new-york/collections/conservation/time-based-media>

Hirshhorn Museum  
Artist Interview Program  
<http://hirshhorn.si.edu/collection/conservation/#detail=/bio/about-artist-interview-program/&collection=conservation>

Inside Installations <http://nimk.nl/inside-installations-theory-and-practice-in-the-care-of-complex-artwork>

International Network for the Conservation of Contemporary Art (INCCA)  
<http://www.incca.org/>

LIMA Preserving Digital Art <http://www.li-ma.nl/site/preservation>

Matters in Media Art <http://mattersinmediaart.org/>

Menil Collection: Artist Documentation Project (ADP) <http://adp.menil.org/>

San Francisco Museum of Modern Art  
Artist Initiative <https://www.sfmoma.org/artists-artworks/research/artist-initiative/>  
Rauschenberg Research Project  
[http://www.sfmoma.org/about/research\\_projects/research\\_projects\\_rauschenberg](http://www.sfmoma.org/about/research_projects/research_projects_rauschenberg)

Smithsonian Institution  
Time-Based Media Conservation <http://www.si.edu/tbma/about>

Tate  
Collecting the Performative <http://www.tate.org.uk/about/projects/collecting-performative>  
Time-Based Media Conservation <http://www.tate.org.uk/about/our-work/conservation/time-based-media>

Variable Media Initiative <https://www.guggenheim.org/conservation/the-variable-media-initiative>

Voices in Contemporary Art <http://www.voca.network/>

Walker Art Center  
Living Collections Catalog <http://www.walkerart.org/press/browse/press-releases/2014/walker-art-center-launches-new-online-collect>

## COURSE SCHEDULE

January 30	Course Introduction
February 6	Acquiring and Managing Contemporary Art
February 13	A New Age of Documentation
February 20	Working With Artists
February 27	Curating Contemporary Art Guest Speaker: Chrissie Iles, Curator, Whitney Museum of American Art
March 6	Conserving Contemporary Art / First Project Presentations
March 13	Artist Interview: Kiki Smith Location: Metropolitan Museum of Art Uris Center for Education Entrance near 81 <sup>st</sup> and Fifth Avenue
March 20	Spring Break
March 27	Processing Architecture & Design Collections at MoMA Guest Speaker: Paul Galloway, Architecture & Design Collection Specialist, MoMA
April 3	Film, Audio, & Video Art in the Museum
April 10	Software & Performance Art in the Museum
April 17	Migration, Loss, and Replication
April 24	Re-Interpretation / Reflexive & Participatory Practices at the Museum
May 1	Museum Life Backstage at MoMA Location: MoMA
May 8	Research Presentations

## SEMINAR SESSIONS

January 30 Course Introduction

February 6 Acquiring and Managing Contemporary Art

### Required Reading

Simmons, John. "Collections Management Policies." In Buck, Rebecca A., and Jean Allman Gilmore (eds.) *MRM5: Museum Registration Methods*. Washington, DC: AAM Press. 2010. 24-29. (Read this to establish a baseline for understanding how traditional collections are managed).

MoMA Collections Management Policies.

[http://www.moma.org/docs/explore/CollectionsMgmtPolicyMoMA\\_Oct10.pdf](http://www.moma.org/docs/explore/CollectionsMgmtPolicyMoMA_Oct10.pdf) (Skim this document to gain an understanding of museum policies for managing modern & contemporary art).

*Matters in Media Art. Acquisitions.* <http://mattersinmediaart.org/> Click on Acquisitions, skim *Process Diagram, Pre-Acquisition, Accessioning, and Post-Acquisition* pages).

Moomaw, Kate. "Collecting Participatory Art at the Denver Art Museum." In *Saving the Now: Crossing Boundaries to Conserve Contemporary Works*. London: International Institute for Conservation of Historic and Artistic Works. 2016. S2-130 – S2-136.

### Additional Reading

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

February 13 A New Age of Documentation

### Required Reading

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. (Skim these pages to get the general message, don't worry about the details) 1-32; 319-326. Available as eBook through NYU Libraries.

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)

MacDonald, Corina. "Scoring the Work: Documenting Practice and Performance in Variable Media Art." *Leonardo*. 2009. 42:1. 59-63.

Phillips, Joanna. "Reporting Iterations: A Documentation Model for Time-Based Media Art." *Revista de História da Arte - Série W*. Lisbon: Instituto de História da Arte. 2015. 168-179. <http://revistaharte.fcsh.unl.pt/rhaw4/RHAW4.pdf> (scroll down to p. 168.)

### Additional Reading

Documentation and Conservation of Media Arts Heritage (DOCAM).

Documentation Model. <http://www.docam.ca/en/documentation-model.html>

Cataloguing Guide. <http://www.docam.ca/en/cataloguing-guide.html> (Read the Introduction, scan the rest including the case studies).

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

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

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.

Wharton, Glenn. "Public Access in the Age of Documented Art." *Revista de História da Arte - Série W*. Lisbon: Instituto de História da Arte. 2015.

The Artist Archives Initiative, New York University

Wharton, Glenn, Deena Engel, & Marvin J. Taylor. "The Artist Archives Project – David Wojnarowicz." *Studies in Conservation*. London: International Institute for Conservation. 2016. Vol. 61. S2-241-247.

Artist Archives Initiative <https://cs.nyu.edu/ArtistArchives/Initiative/>  
(Skim through to familiarize yourself with this website)

David Wojnarowicz Knowledge Base

<http://www.cs.nyu.edu/ArtistArchives/KnowledgeBase/index.php/>

(Skim through to familiarize yourself with the structure and content of this resource)

February 20 Working With Artists

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.

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.

Beerkens, Lydia (et. al.) "Part I Guidelines: Practical Guide for the Artist Interview." In *The Artist Interview: For Conservation and Presentation of Contemporary Art Guidelines and Practice*. Heñningen: Jap Sam Books. 2012. 13-53. (Skim these pages to gain familiarity with the artist interview process).

Brown, A. Jean E. "The Legalities of Authenticity and Contemporary Art." In Erma Hermens & Frances Roberston (eds.) *Authenticity in Transition: Changing Practices in Art Making and Conservation*. London: Archetype Publications. 2016. 95-104.

Additional Reading

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

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.



Hummelen, IJsbrand. & Tatja Scholte. "Collecting and Archiving Information from Living Artists for the Conservation of Contemporary Art." In Joyce Hill Stoner (ed.). *The Conservation of Easel Paintings*. Oxon: Routledge. 2012. 39-50.

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

Mulholland, R. "'And I know damned-well what he wanted!': Deliberate alteration and interpretations of intent in several late sculptures by David Smith." In R. Gordon, E. Hermens and F. Lennard (eds). *Authenticity and Replication: The 'Real Thing' in Art and Conservation*. London: Archetype Publications. 2014. 86-94.

San Francisco Museum of Modern Art: Artist Initiative

<https://www.sfmoma.org/artists-artworks/research/artist-initiative/>

Clark, Robin & Michelle Barger. "The Artist Initiative at San Francisco Museum of Modern Art." In *Saving the Now: Crossing Boundaries to Conserve Contemporary Works*. London: International Institute for Conservation of Historic and Artistic Works. 2016. S2-24 – S2-28.

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

Sommermeier, Barbara. "Who's Right – The Artist or the Conservator?" In Tatja Scholte & Glenn Wharton (eds.) *Inside Installations*. Amsterdam: University of Amsterdam Press.

Sterrett, Jill. Lecture podcast. March 27, 2007. Tate Modern. "Shifting Practice, Shifting Roles? Artists' Installations and the Museum". (Sterrett speaks about the installation process. <https://vimeo.com/14763130> (See the following url (3rd podcast on the site)

Temkin, Ann. "Strange Fruit". In M.A. Corzo (ed.) *Mortality Immortality? The Legacy of 20<sup>th</sup>-Century Art*. Los Angeles: The Getty Conservation Institute. 1999. 45-50.

#### Artist Interviews:

For students conducting artist interviews:

Netherlands Institute for Cultural Heritage / Foundation for the Conservation of Modern Art. "Concept Scenario Artists' Interviews." <http://www.sbm.nl/uploads/concept-scenario.pdf>

International Network for the Conservation of Contemporary Art (INCCA). "Guide to Good Practice Artists Interviews." <https://www.eai.org/resourceguide/collection/computer/pdf/incca.pdf>

Abraham, Liesbeth. "You Should Never Give up Your Freedom: Some Reflections Following two Conversations with Constant." In Beerkens, Lydia. (ed.) *The Artist Interview: For Conservation and Presentation of Contemporary Art Guidelines and Practice*. Heijningen: Jap Sam Books. 2012. 94-101.

Hirshhorn Museum. *Artist Interview Program*

<https://hirshhorn.si.edu/bio/about-artist-interview-program/>

Menil Museum. *Artist Documentation Program*. <http://adp.menil.org/> (You must sign up in advance to access these artist interviews).

#### Artist Rights:

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)

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

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

#### Authenticity, Authorship & Artist Intentions:

Anscombe, G.E.M. *Intention*. Cambridge, MA: Harvard University Press. 1957, 1963.

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

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

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)

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.

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.

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

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.

#### Archives

Breakell, Sue. "Archival Practices and the Practice of Archives in the Visual Arts. *Archives and Records*. London: Routledge. 36:1. 1-5.

Breakell, Sue. *Perspectives: Negotiating the Archive*.  
<http://www.tate.org.uk/research/publications/tate-papers/perspectives-negotiating-archive>

Darms, Lisa. "Study in Documents: The Archival Object: A Memoir of Disintegration." *ArchivAria*. 67. Spring 2009. 143-155.

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

Jones, Sarah, Daisy Abbott, & Seamus Ross. "Redefining the Performing Arts Archive." *Archival Science*. 9 (3-4). December 2009. 165-171.

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

Zanella, Francesca, Ilaria Bignotti, Elisabetta Modena & Marco Scotti. "MoRE, an Archive of Signs and Traces of Artistic Practices: Creating a Tool for Research in Contemporary Art and Curatorial Practices." *Archives and Records*. London: Routledge. 36:1. 56-70.

February 27 Curating Contemporary Art

Guest Speaker: Chrissie Iles, Curator, Whitney Museum of American Art

#### Required Reading

Abrams, Loney. "Whitney Curator Chrissie Iles Looks Forward to a Future with A.I. and Universal Income." *Artspace*. July 21, 2017. [https://www.artspace.com/magazine/interviews\\_features/qa/qa-whitney-curator-chrissie-iles-looks-forward-to-a-future-with-ai-and-universal-income-54912](https://www.artspace.com/magazine/interviews_features/qa/qa-whitney-curator-chrissie-iles-looks-forward-to-a-future-with-ai-and-universal-income-54912)

Groys, Boris. "Multiple Authorship." In Barbara Vanderlinden and Elena Filipovic (eds.) *The Manifesta Decade: Debates on Contemporary Exhibitions and Biennials*. Cambridge, MA: MIT Press. 2006. 93–99. Available at: <http://idea.ro/revista/?q=en/node/41&articol=469>

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

#### Additional Reading

Bishop, Claire. "What is a Curator?" *IDEA*. 2007. Issue 26. <http://idea.ro/revista/?q=en/node/41&articol=468>

Curatorial Resource for Upstart Media Bliss (CRUMB) <https://www.facebook.com/CRUMB-The-Curatorial-Resource-for-Upstart-Media-Bliss-316359367817/> (familiarize yourself with CRUMB if you are interested in curating media art)

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

Eco, Umberto. *The Open Work*. Cambridge, MA: President and Fellows of Harvard College. 1962, 1989.

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)

Frieling, Rudolf. "The Museum as Producer: Processing Art and Performing a Collection." In Beryl Graham (ed.) *New Collecting: Exhibiting and Audiences After New Media Art*. Farnham: Ashgate Publishing Ltd. 2014. 135-158.

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

Landi, Ann. "Wall Talk: Do We Even Need Museum Wall Labels?" *ArtNews*. December 2015. 42-29. <http://www.artnews.com/2015/12/21/wall-talk-do-we-even-need-museum-wall-labels/>

O'Neill, Paul. "Curating as a Medium of Artistic Practice: The Convergence of Art and Curatorial Practice Since the 1990s." In *The Culture of Curating and the Curating of Culture(s)*. Boston: MIT. 2012. 87-167.

Stringari, C. "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. (on reserve at Bobst)

Van Saaze, Vivian. Chapter 3: "From Intention to Interaction: Artist's Intention Reconsidered." *Installation Art and the Museum: Presentation and Conservation of Changing Artworks*. Amsterdam: University of Amsterdam Press. 2013. 109-141.

Wharton, Glenn & Harvey Molotch. "The Challenge of Installation Art." In A. Bracker & A. Richmond (eds.) *Conservation: Principles, Dilemmas, and Uncomfortable Truths*. London: Elsevier. 2010. 210-222.

## March 6          Conserving Contemporary Art / First Project Presentations

### Required Reading

Baldessari, John. "Ingres." In *Ingres and Other Parables*. London: Studio International Publications Ltd. 1972.

Barker, R & P Smithen, 'New Art, New Challenges: The Changing Face of Conservation in the Twenty-First Century' in Marstine, Janet (ed.), *New Museum Theory and Practice*, Blackwell Publishing, Oxford, 2006, pp.86-103.

Foundation for the Conservation of Modern Art. "The Decision-Making Model for the Conservation and Restoration of Modern and Contemporary Art." <https://sbmk.nl/source/documents/decision-making-model.pdf>

Sully, Dean. "Conservation Theory and Practice: Materials, Values, and People in Heritage Conservation." In *The International Handbooks of Museum Studies*. Sydney: John Wiley & Sons Australia. 1-23. (Skim this for an understanding of traditional conservation and recent trends in recognizing social values and public participation in conservation).

### Additional Reading

Hummelen, IJbrand, 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.

Stigter, 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)

Van Wegen, D.H. "Between Fetish and Score: The Position of the Curator of Contemporary Art." In Hummelen, IJstrand & 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)

Van Saaze, Vivian, Glenn Wharton, & Leah Reisman. "Adaptive Institutional Change: Managing Digital Works at the Museum of Modern Art." *Museums & Society*. 16:2. July 2018. 220-239

Wharton, Glenn. "The Challenges of Conserving 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)

March 13      Artist Interview: Kiki Smith  
                  Location: Metropolitan Museum of Art  
                  Uris Center for Education Entrance near 81<sup>st</sup> and Fifth Avenue  
Required Reading  
Students leading the interview with Kiki Smith will develop required readings.

March 20      Spring Break

March 27      Processing Architecture & Design Collections at MoMA  
                  Guest Speaker: Paul Galloway, Architecture & Design Collection Specialist, MoMA  
Required Reading  
Architecture & Design Department at MoMA:  
MoMA Architecture & Design Department website:  
[http://www.moma.org/explore/collection/architecture\\_design](http://www.moma.org/explore/collection/architecture_design) (skim).  
Acquisition of emoji: <https://stories.moma.org/the-original-emoji-set-has-been-added-to-the-museum-of-modern-arts-collection-c6060e141f61#.ofa94n33m>  
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=crvJIpp511kC&pg=PA10&source=gbs\\_toc\\_r&cad=4#v=onepage&q&f=true](http://books.google.com/books?id=crvJIpp511kC&pg=PA10&source=gbs_toc_r&cad=4#v=onepage&q&f=true)  
Video Games: Seven More Building Blocks in MoMA's Collection  
[http://www.moma.org/explore/inside\\_out/2013/06/28/video-games-seven-more-building-blocks-in-momas-collection](http://www.moma.org/explore/inside_out/2013/06/28/video-games-seven-more-building-blocks-in-momas-collection) (skim)  
Digital Fonts: 23 New Faces in MoMA's Collection  
[http://www.moma.org/explore/inside\\_out/2011/01/24/digital-fonts-23-new-faces-in-moma-s-collection](http://www.moma.org/explore/inside_out/2011/01/24/digital-fonts-23-new-faces-in-moma-s-collection) (skim)

EVE, offline: how do you archive a universe?

<http://www.theverge.com/2014/2/24/5441866/eve-offline-how-do-you-archive-a-universe> (skim)

April 3 Film, Audio, & Video Art in the Museum

Required Reading

Guggenheim Museum. "Time-Based Media Conservation"

<https://www.guggenheim.org/conservation/time-based-media> (read the text on this website.

Check out the *Iteration report*)

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>

Tate. "Things Change: Conservation and Display of Time-based Media Art."

<https://www.tate.org.uk/context-comment/video/things-change-conservation-and-display-time-based-media-art> (watch this 22 minute video).

Additional 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.

Gilberg, Mark, Silviu Boariu, Steve Colton, John Hirx and Jeff Ono. "The Resurrection of Nam June Paik's *Video Flag Z*." *e\_conservation*, Spring 2013. 25. 116-127.

Iles, Chrissie & Henriette Huldish. "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.

Laurenson, Pip. "Developing Strategies for the Conservation of Installations Incorporating Time-Based Media: Gary Hill's Between Cinema and a Hard Place." *Tate Papers*, 4 2004. 1-8.

<http://www.tate.org.uk/download/file/fid/7240>

Paul, Christiane. Challenges for a Ubiquitous Museum: Presenting and Preserving New Media." 2004. <http://www.mediaarthistory.org/refresh/Programmatic%20key%20texts/pdfs/Paul.pdf>

Phillips, Joanna. "The Reconstruction of Video Art: A fine line between authorized re-performance and historically informed interpretation." In Irene Schubiger (ed.) *Reconstructing Swiss Video Art From the 1970s and 1980s*. Zurich: JRP Ringier. 2013. 158-165.

Phillips, Joanna. "Shifting Equipment Significance in Time-Based Media Art." *The Electronic Media Review*. Washington D.C.: American Institute for Conservation. Vol. 1. 2012. 139-154.

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).

Wharton, Glenn. 2018. "Bespoke Ethics and Moral Casuistry in the Conservation of Contemporary Art." *Journal of the Institute of Conservation. Journal of the Institute of Conservation*. 41:1. 58-70.

Wharton, Glenn. *Disrupted Circuits: Managing Nam June Paik Video Sculpture at the Museum of Modern Art*. In *Nam June Paik Art Center Interviews*. Seoul: Nam Jun Paik Art Center. 2013. 150-169.

Weise, Marcus & Diana Weynand. *How Video Works: From Analog to High Definition. Second Edition*. Amsterdam: Elsevier. 2007.

Wijers, Gaby. "Obsolete Equipment: Ethics and Practices of Media Art Conservation." In Noordegraaf, Julia, Cosetta G. Saba, Barbra Le Maître, & Vinzens Hediger (eds.) *Preserving and Exhibiting Media Art: challenges and Perspectives*. Amsterdam: Amsterdam University Press. 25-53.

#### 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/>

Guggenheim Museum. *Seeing Double: Emulation in Theory and Practice*. <http://www.variablemedia.net/e/seeingdouble/index.html>

LIMA "Preserving Digital Art" <http://www.li-ma.nl/site/preservation>

Matters in Media Art <http://mattersinmediaart.org/>

Smithsonian Time-Based Media Art <https://www.si.edu/tbma>

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

#### April 10 Software & Performance Art in the Museum

##### Required Reading

Marchese, Francis T. "Conserving Digital Art for the Ages." *Media in Transition 7: Unstable Platforms: The Promise and Peril of Transition*. Boston: Massachusetts Institute of Technology. May 2011. 13-15.

*Matters in Media Art. Digital Preservation*. <http://mattersinmediaart.org/sustaining-your-collection.html> (skim all sections under Sustaining Media Art – some are quite technical).

Laurenson, Pip and Vivian van Saaze. "Collecting Performance-Based Art: New Challenges and Shifting Perspectives." In Oouti Remes (ed.) *Performativity in the Gallery: Staging Interactive Encounters*. Bern: Peter Lang. 2014. 27-41.

Tate. "The Live List: What to Consider When Collecting Live Works." <http://www.tate.org.uk/about-us/projects/collecting-performative/live-list>

##### Additional Reading

##### Software-Based Art

De Wild, Karin. "Trades of the Past in JODI's Variable Art." *VoCA Journal*. Summer 2017. <http://journal.voca.network/transmissions/>

Engel, Deena & Glenn Wharton. Source Code Analysis as Technical Art History. *Journal of the American Institute for Conservation*. 2015. 54:2. 91-101.

Fino-Radin, Ben. "Art in the Age of Obsolescence: Rescuing an Artwork from Crumbling Technologies." Museum of Modern Art blog post. <https://stories.moma.org/art-in-the-age-of-obsolence-1272f1b9b92e>

Fino-Radin, Ben. "Digital Art Storage: What Every Conservator Needs to Know." *American Institute for Conservation Newsletter*. January 2018. 43:1. 1, 4-8.

Phillips, Joanna, Deena Engel, Emma Dickson, and Jonathan Farbowitz. "Restoring Brandon, Shu Lea Cheang's Early Web Artwork." Guggenheim Museum blog post. <https://www.guggenheim.org/blogs/checklist/restoring-brandon-shu-lea-cheangs-early-web-artwork>

Shepard, Joanna. "In Search of the Real Suzanne: Authenticity and Evolving Artistic Practice in the Conservation of a Time-Based Media Sculpture by Julian Opie." In Erma Hermens & Frances Roberston (eds.) *Authenticity in Transition: Changing Practices in Art Making and Conservation*. London: Archetype Publications. 2016. 149-159.

#### Performance Art

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

Gordon, Rebecca. "Authenticity and Authorship in Socially Engaged Art." In Erma Hermens & Frances Roberston (eds.) *Authenticity in Transition: Changing Practices in Art Making and Conservation*. London: Archetype Publications. 2016. 107-116.

Groys, Boris. "Art in the Age of Biopolitics: From Artwork to Art Documentation." (originally published in 2002). Reprinted in Amelia and Adrian Heathfield (eds.) *Perform, Repeat, Record: Live Art in History*. Bristol, UK & Chicago: Intellect. 2012. 209-218.

Marçal, Hélia, Andreia Nogueira, Isabel Pires and Rita Macedo. "Connecting Practices of Preservation: Exploring Authenticities in Collaborative Performance-Based Artworks." In Erma Hermens & Frances Roberston (eds.) *Authenticity in Transition: Changing Practices in Art Making and Conservation*. London: Archetype Publications. 2016. 117-127.

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

Tate. *Collecting the Performative*. <http://www.tate.org.uk/about/projects/collecting-performative>. (skim website).

April 17      Migration, Loss, and Replication  
                 Guest Speaker: Betty Fisher, Exhibition Designer, MoMA  
Required Reading



Hölling, Hanna Barbara. "Seeking the Authentic Moment: De- and Re-Materialisations in Paik's Video and Multimedia Installations." *AICCM Bulletin*. 2014. 34. 85-92. [http://www.hannaehoelling.com/wp-content/uploads/2016/10/Seeking\\_AICCM-Bulletin-v34-book-holling.pdf](http://www.hannaehoelling.com/wp-content/uploads/2016/10/Seeking_AICCM-Bulletin-v34-book-holling.pdf)

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>

Mancusi-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> (Scan down to find Carol's article).

Van de Vall, Renee, Hanna Hölling, Tatja Scholte, and Sanneke Stigter. "Reflections on a Biographical Approach to Contemporary Art Conservation." In (J. Bridgland. Ed.). *ICOM Committee for Conservation preprints. 16th Triennial Conference, Lisbon: 19–23 September 2011*. Almada: Critério—Produção Gráfica Ltd. 2011. 1–8.

#### Additional Reading

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> (Scan down to find Sebastiano's article).

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.

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>

Delidow, Margo, Roger Griffith and Scott Gerson. "Matthew Barney's Stadium: a Treatment of Replacement." In Keneghan, Brenda & Luise Egan. (eds.) *Plastics: Looking at the Future and Learning from the Past*. London: Archetype Books. 2008. 59-63.

Lawson, Louise & Simon Cane. "Do Conservators Dream of Electric Sheep? Replicas and Replication." In *Saving the Now: Crossing Boundaries to Conserve Contemporary Works*. London: International Institute for Conservation of Historic and Artistic Works. 2016. S2-109 – S2-113.

Lerner, Ben. "The Custodians: How the Whitney is Transforming the Art of Museum Conservation." *The New Yorker*. January 11, 2016.

<http://www.newyorker.com/magazine/2016/01/11/the-custodians-onward-and-upward-with-the-arts-ben-lerner>

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.

Monti, Francesca and Suzanne Keene. "Design and Design Idioms." In *Museums and Silent Objects: Designing Effective Exhibitions*. London and New York: Routledge. 35-53.

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

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. 28<sup>th</sup> Annual Meeting*. Washington DC: American Institute for Conservation. 29-41.

Temkin, Ann. "Uncertain Mandate: A Roundtable Discussion on Conservation Issues." In 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.) (full catalog on reserve at Bobst Library)

Van Saaze, Vivian. *Installation Art and the Museum: Presentation and Conservation of Changing Artworks*. Amsterdam: University of Amsterdam Press. 2013.

Chapter 2: "Authenticity in Practice: An Ethnographic Study into the Preservation of *One Candle* by Nam June Paik."

Chapter 4: "From Object to Collective, from Artists to Actants: Ownership Reframed." 143-180.

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

#### April 24 Re-Interpretation / Reflexive & Participatory Practices at the Museum

##### Required Reading

Stigter, Sanneke. "Autoethnography as a New Approach in Conservation." In *Saving the Now: Crossing Boundaries to Conserve Contemporary Works*. London: International Institute for Conservation of Historic and Artistic Works. 2016. S2-227 – S2-232.

Van Saaze, Vivian. "Going public: Conservation of contemporary artworks. Between backstage and frontstage in contemporary art museums." *Revista de História da Arte*. 2011. 8. 234-249.

Wharton, Glenn. "Reconfiguring Contemporary Art in the Museum." In Erma Hermens (ed.) *Authenticity in Transition: Changing Practices in Art Making and Conservation*. London: Archetype Publications. 2016. 27-36.

##### Additional Reading

Caianiello, Tiziana, "Creamcheese: From Disco to Museum Installation", in: T. Fiske, E. Hermens (Hrsg.), *Art, Conservation and Authenticities: Material, Concept, Context*: Proceedings from the conference organized by the University of Glasgow in 2007, London 2009, pp. 155-164.

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

Kaitavuori, Kaija. "Participation in the Gallery: (Re)negotiating Contracts." In Oouti Remes (ed.) *Performativity in the Gallery: Staging Interactive Encounters*. Bern: Peter Lang. 2014. 103-118.

Latour, Bruno & Steve Woolgar. "Introduction" and "From Order to Disorder" In *Laboratory Life: The Construction of Scientific Facts*. Princeton: Princeton University Press. 1986. 11-42.

Remes, Oouti & Cally Tranch. "At Play: Curatorial Notes about Playfulness." In Oouti Remes (ed.) *Performativity in the Gallery: Staging Interactive Encounters*. Bern: Peter Lang. 2014. 175-189.

Samis, Peter. "The Exploded Museum." In Gail Anderson (ed.) *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*. Lanham: Altamira Press. 2012. 303-316.

Simon, Nina. Chapter 1 "Principles of Participation." In *The Participatory Museum*. Santa Cruz: Museum 2.0. 2010. 1-32.

May 1            Working With Artists II  
                    Guest Speaker: Andrea Geyer

Required Reading

Learn about our guest speaker, artist Andrea Geyer, by perusing her website:

<http://www.andreageyer.info/index.htm>

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

Burin, Daniel and Thomas Repensek. "The Function of the Studio." *October*. 10. Autumn 1979. 51-58.

Duchamp, Marcel. "The Creative Act." *ART-news*. 1954. 56:4.

Uchill, Rebecca. "Processing Transactions, Forming Intent Coproduction and Exchange in the Work of Allison Smith." *Future Anterior*. 10. 2013. 52-68.

Additional Reading

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)

Gordon, Rebecca & Hermens, Erma. "The Artist's Intent in Flux." *CeROArt*. 2013.

Irvin, Sherri "The Artist's Sanction in Contemporary Art." *The Journal of Aesthetics and Art Criticism*. 63:4. Fall 2005. 315 – 326.

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

Wharton, Glenn. "Artist Intentions and the Conservation of Contemporary Art." *Objects Specialty Group Postprints, Volume Twenty-Two*. Washington D.C.: American Institute for Conservation. 2016. <http://resources.conservation-us.org/osg-postprints/wp-content/uploads/sites/8/2015/05/osg022-01.pdf>

May 8

Research Presentations