



**Artists' Records in the Archives:
A Two Day Symposium
October 11 - 12, 2011
www.nycarchivists.org**

**Tuesday, October 11, 2011
South Court Auditorium, New York Public Library
Fifth Avenue and 42nd Street, New York, NY**

10:00am – 10:30am: Registration

10:30am – 10:45am: Welcome - Rachel Chatalbash, Archivists Round Table

10:45am – 12:15pm: **Session 1. Artwork or Documentation:
Artists' Records as an Extension of the Artwork**

What defines 'a record' when it has been produced by a contemporary artist? Is it possible to generalize about artists' records? Does one find common patterns of accumulation, organization, process and documentation with artists' records? This panel brings together three distinguished professionals to discuss how artists' records function as an extension of the artwork. Presentations will explore the fundamental relationship between the artist, the types of records they produce, and the art object, as well as examining how artists' records contextualize, validate, contradict, and in some cases 'stand-in' for the contemporary art object. The relationship between monetary value and research value for artists' records in light of collection development and appraisal methods will also be discussed, as well as the question of how archival repositories can best function in tandem with libraries and museums to provide the most appropriate collection management practices for contemporary art related archives.

Moderator - Ann Butler, Center for Curatorial Studies, Bard College

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Chrissie Iles, Whitney Museum of American Art
Marvin Taylor, Fales Library & Special Collections, New York University

12:15pm – 12:30pm: Break

12:30pm – 1:30pm: **Session 2. Mediating Art Historical Research: Finding a Path Between the Forest and the Trees**

In this session, two archivists will converse with two art historians. They will discuss the roles of archivists as mediators, as well as the expectations of the seasoned researcher when visiting an archival repository. Their discussions will consider multiple issues pertaining to archives-based art historical research, including the archivist's role in refining and enhancing the research process.

Moderator - Joy Weiner, Archives of American Art

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Francine Snyder, Solomon R. Guggenheim Museum
Jeannette Redensek, The Josef + Anni Albers Foundation
Thomai Serdari, Department of Art History, New York University

1:30pm – 2:30pm: Break for Lunch

2:30pm – 3:30pm: **Session 3. Digital Solutions: Initiating Digital Projects to Document Artists' Work, Records, and Processes**

This session focuses on the challenge to successfully create a permanent record of creative work in the digital age. Two case studies, The University of Kansas and White Columns, will be presented. Panelists will speak on KU Scholarworks, an open access digital repository of research by KU faculty and staff, which makes text-based information accessible, such as articles, lecture transcripts, reports, monographs, and conference papers. Next, the open source digitization effort initiated at White Columns, New York's oldest alternative art space, will be discussed. This effort has provided access to White Columns' archival collections using Collective Access software.

Moderator - Jenny Swadosh, Kellen Design Archives, Parsons The New School for Design

KU ScholarWorks: Exploring Digital Institutional Repositories as a Solution for Archiving Artists' Work

Susan Craig, University of Kansas

Elizabeth Kowalchuk, University of Kansas

Artists' Records in the Art Space

Ryan Evans, Museum of Modern Art and White Columns

3:30pm – 3:45pm: Break

3:45pm – 5:30pm: **Session 4. Art, Artifact, Artist's Record: Processing and Managing Collections**

In this session, panelists will examine the challenges faced when processing artists' records. Panelists will discuss these challenges in terms of their own day-to-day activities, such as: the possibility of highlighting and identifying artists' records; the complexities of distinguishing between art and artifact; the problems posed by current processing methods as they pertain to artists' records; and how to address an artist's records across multiple institutions. This discussion will then expand to interrogate traditional processing practices.

Moderator - Rachel Jirka, Archives & Special Collections, College of Staten Island/CUNY

Unearthing Treasures: Identifying Original Artists' Records in an Art Library

Sally Brazil, The Frick Collection and Frick Art Reference Library

Perpetual Fluxfest: Distinguishing Artists' Records from Artworks in the Gilbert and Lila Silverman Fluxus Collection Archives

Julia Pelta Feldman, Museum of Modern Art

Artful Arrangement: The Unique Challenges of Processing Artists' Papers in Archives

Erin Murphy, Harvard Art Museums

The Art of the Possible: Processing an Artist-run Centre's Archives

Denis Lessard, Centre des arts actuels Skol, Montreal

Wednesday, October 12, 2011
Katie Murphy Amphitheatre, Fashion Institute of Technology
Seventh Avenue and 27th Street, New York, NY

10:00am – 10:25am: Registration

10:25am – 10:30am: Welcome - Rachel Chatalbash, Archivists Round Table

10:30am – 12:15pm: **Session 5. Collaborating to Document the Past: Artists and Archivists Working Together**

This session will present case studies demonstrating the possibilities for artist-archivist collaboration. This collaboration will be discussed in terms of processing artists' records, as well as collection development. This session will also examine how this collaboration is not always archivist or institution-driven; artists and their assistants often want to learn more about best practices for the stewardship of their records.

Moderator - Farris Wahbeh, Whitney Museum of American Art

Studio Archives: Voices of Living Artists, Their Assistants, and Their Archivists

Eumie Imm Stroukoff, Georgia O'Keeffe Museum
Heather Gendron, Sloane Art Library, UNC Chapel Hill

Winnowing with George Herms: Lessons for Collaboration Between Archivists and Artists

Andra Darlington, Getty Research Institute

Archiving the Artist-run Movement in Canada

Marilyn Nazar, University of Toronto

Building the Archives: Collaboration Between Artist and Archivist in Collection Development

Mark Vajcner, University of Regina

12:15pm – 1:15pm: Break for Lunch

1:15pm – 2:45 pm: **Session 6. Artists' Papers in the Age of Electronic Reproduction**

This session will examine how the Archives of American Art is treating artists' records. Presentations will discuss: assessing and collecting artists' papers at the Archives of American Art, with an emphasis on donor expectations relative to processing and digital dissemination programs; the role of the archivist in providing greater online access to artists' papers; and types of film, video, and audio recordings found in artists' papers, their potential research uses, and issues of access, preservation, and copyright.

Moderator - Erin Kinhart, Archives of American Art

Acquiring Artists' Papers in the 21st Century

Charles Duncan, Archives of American Art

Challenges of Digitizing Artists' Papers

Erin Kinhart, Archives of American Art

Artists' Audiovisual Records

Megan McShea, Archives of American Art

2:45pm – 3:00pm: Break

3:00pm – 4:30pm: **Session 7. Managing Artists’ Legacies: Stewardship of Artists’ Records**

This session examines the challenges of managing artists’ legacies. Three case studies will be presented. Martinez will outline RISD’s institutional policy of giving each student’s work equal weight in the archives, regardless of the success and acclaim some students may achieve after graduating. Using a recent acquisition, Esposito and Holt will explore archival repositories as sites for preserving “living curricula,” in which learning, teaching, and research are generative, fluid processes situated in evolving experiences, times and places. Hemler will discuss the potential issues with monumentalizing notes, sketches and other documents by artists, using Felix Gonzalez-Torres as a case study to explain how the inherent open-endedness of his work may be threatened by focusing specifically on the artist's hand.

Moderator - Gretchen Opie, The Dedalus Foundation

There Are No Art Stars: Student Work in Context in the RISD Archives

Andrew Martinez, Rhode Island School of Design

Archiving a Living Curriculum: The Judy Chicago Collection

Jackie Esposito, Penn State University

Ann Holt, Penn State University

The Conflict Between Archives and Artist Monumentalization

Allison Hemler, The Felix Gonzalez-Torres Foundation

4:30pm – 4:45pm: Break

4:45pm – 5:45pm: **Session 8. Born Digital: Ensuring Access to Artists’ Records Created by Emerging Technologies**

This session will investigate born digital artists’ records. In addition to email and other electronically created documents, web 2.0 technology, social media, and virtual realities are now mediums archivists must contend with when managing artists’ records. Saunders will outline methods used to preserve artists’ social media content with archival value, including blogs as well as Twitter and Facebook. Moser will examine how organizations that have an historical involvement studying and addressing these trends may or may not be responding to ensure the future of artists’ records.

Moderator - Ben Fino-Radin, Rhizome at the New Museum

Archiving Social Media Content by Visual Artists

Heather Saunders, Greyhouse Publishing

In The Blink of a Digital Eye

Dennis Moser, University of Wyoming

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