HANDLING COMPLEX MEDIA

HOME   ABOUT   2022 SYLLABUS   ASSIGNMENTS   PRESERVATION PLAN

ABOUT

Handling Complex Media
CINE-GT 1805
Moving Image Archiving and Preservation
Tuesdays, 4pm – 8pm Eastern Time

Caroline Gil
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Course Description

This seminar will increase students' knowledge of primary issues and emerging strategies for the preservation of time-based media works that go beyond single channels/screens. Students will gain practical skills with identification and risk assessment for works as a whole and their component parts, particularly in the areas of audio and visual media and digital, interactive media projects that are stored on fixed media, presented as installations, and existing in networks.

Examples of production modes/works to be studied are microcontroller-based works, animations (individual works and motion graphics) web sites, games, interactive multimedia (i.e., educational/artist CDROMs), and technology-dependent art installations. Students will test principles and practices of traditional collection

management with these works, such as appraisal, selection, care and handling, risk/condition assessment, "triage", description, and storage and will be actively engaged in developing new strategies for their care and preservation. Digital archivists, artists/producers, museum conservators, collection managers, and others with expertise in the above will provide a wide range of perspectives in a series of guest lectures.

Learning Objectives

At the conclusion of this course, students should:

- Understand concepts of digital forensics and be able to use forensic acquisition techniques (i.e., write blockers) to safely copy content from digital carries such as external hard drives, floppy disks, removable flash storage devices (such as SD cards and USB drives), optical media, and computers.

- Understand and be able to use BitCurator and other tools employed in digital forensic acquisition workflows.

- Understand how computers work and be able to identify and account for hardware and software dependencies of digital media projects during preservation planning.

- Understand disk imaging procedures and different types of disk images, and be able to create, document, and access disk images.

- Understand emulation concepts and tools, including emulation-as-a-service (Eaas), and be able to install and run emulators (e.g., VirtualBox, Basilisk, Sheepshaver, etc) purposefully to realize access and/or exhibition objectives for software-based digital media projects.

- Understand software development workflows and tools including GitHub and its use in software creation as well as preservation.

- Understand conservation methodology and ethics, especially as they apply to digital media projects and artworks including those with sound elements, multi-channel video installations, multimedia sculpture, websites, and interactive artworks.

- Understand the unique context of the artist's studio and archive, and the special considerations and challenges of this context for archivists and conservators.

- Understand digital film production workflows and born-digital elements, and be able to identify and plan for the preservation of various digital film formats including DCP and DPX.

- Possess basic knowledge of preservation strategies and risks of digital media projects on exotic platforms, including websites, podcasts, VR/AR environments, social media, etc. and the landscape of rapidly developing resources emerging to address these preservation needs.

- Understand how strategic, collaborative initiatives have been developed in the past to address preservation and conservation challenges too complex for individual effort alone to resolve, and possess basic knowledge of how to initiate the formation of such an initiative.

Expectations

- Attend class each week, arrive on time, and stay for the entire class period

- Complete required readings each week in order to be prepared for class exercises and discussions

- Participate in hands-on lab work and cooperate with fellow students

- Complete both assignments, meet deadlines, and produce excellent work

- Bring laptop computers on lab days designated in the course syllabus

Attendance & Participation

Students are expected to attend all classes and labs. If you might miss more than two classes during the semester, please consider enrolling in the course at another time.

Punctuality, attendance, and participation are expected of every student. Absences must be discussed with the instructors prior to missing class. Unexcused absences, lateness, or leaving class early will affect your grade. Class sessions will include a mix of lecture, discussion, demonstrations, and group or individual lab exercises. Your participation in these in class activities is a required part of your grade. You will be graded on you ability to collaborate with others during class and for group assignments. Many in-class exercises and homework assignments will require a computer. Laptops are required for in-class labs, so please bring your computer to class (see syllabus for details). Please inform the instructor if you regularly cannot bring a laptop so that arrangements can be made.

Grading
1) attendance and punctuality (15%)
2) participation (25%) – engage in discussion, conduct lab work, assist fellow students

3) first assignment (25%)

4) final project (35%)

No late assignments will be accepted except under extraordinary circumstances. Approval for an extension and/or an Incomplete grade must be sought PRIOR to associated due dates.

Class Topics

See Handling Complex Media 2022 Syllabus

Course Texts

All readings are available electronically. For a list of each week's readings, see the "**Readings**" header. If you have any issues accessing readings, please contact Nicole or Amy ASAP.

All course materials and communications will be made available on the class website: https://www.handlingcomplexmedia.com/

Digital Archive of Student Work

All student projects are to be collected and made accessible on the Student Work page of the MIAP website (https://tisch.nyu.edu/cinema-studies/miap/student-work). Certain types of assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or other available digital medium.

As a primary goal of NYU's MIAP Program is to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not a general unwillingness to make work public.

Formatting

Please use the Chicago Manual of Style to document all citations for assignments

When students submit digital files of their work, the file names should conform to MIAP's standard format, with *f* used to indicate fall semester and *s* used to indicate spring semester: YYsemester_course number_author's last name_a[assignment#].file extension. Here is an example of a student with the surname Smith, submitting the first assignment in the spring 2022 course CINE-GT 1800: *22s_1800_Smith_a1.pdf*.

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an "a," followed by a number between one and ten. For assignments with multiple files, a letter can be added after the number. Thus, one could have "a1b," meaning that this is the second of multiple files from one student for one particular assignment. In the case of a restricted file that should not be made public, the student should add an "_x" to the end of the file name indicating the file's restricted status: *22s_1800_Smith_a1_x.pdf*. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

Important Policies and Resources

Tisch Policy on Academic Integrity

The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the Policies and Procedures Handbook (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs.

Health & Wellness Resources

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange: contact 212-443-9999 or via their website.. Also, all

students who may require academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center for Student Accessibility (CSA): contact 212-998-4980 or via their website. Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu) for help connecting to resources.

Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students

New York University (NYU) is committed to providing a safe environment for its Students. Sexual Misconduct, Relationship Violence, and Stalking are emotionally and physically traumatic, and are a violation of one's rights. There are many on-campus and community support services and resources available to help Students. Students are encouraged to consult the online Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu).

NYU Title IX Policy

New York University (NYU) is committed to complying with Title IX and related laws and guidance, enforcing University policies prohibiting discrimination, and maintaining a safe learning, living, and working environment. To that end, the responsibilities of NYU's Office of Equal Opportunity (OEO) include managing the University's response to reports of discrimination, including alleged violations of NYU's Sexual Misconduct, Relationship Violence, and Stalking Policy (Sexual Misconduct Policy). Detailed information regarding these laws and related NYU policies and the resources that are available to students through the Title IX office can be found by using this link. https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

New York University is committed to equal treatment and opportunity for its students; to maintaining an environment that is free of bias, prejudice, discrimination, harassment, and retaliation; and to establishing complaint procedures for allegations involving students. This policy demonstrates the University's strong commitment to prevent

discrimination and harassment against students on the bases of several protected characteristics as set forth below. This policy applies regardless of whether the alleged wrongdoer is a student. This policy applies when the conduct occurs on NYU premises, in the context of an NYU program or activity (including but not limited to NYU-sponsored study abroad, research, or internship program), or the conduct occurs outside the context of an NYU program or activity but (i) has continuing adverse effects on NYU premises or in any NYU program or activity or (ii) occurs in close proximity to NYU premises and is connected to violative conduct on NYU premises.

NYU strongly encourages all members of the University community who have been victims of prohibited discrimination, prohibited harassment, or retaliation to report the conduct. In the case of incidents of prohibited discrimination and prohibited harassment alleged to have been committed against students, the student complainant or other reporting party may make a report to anyone listed on this website: Non-Discrimination and Anti-Harassment Policy and Complaint Procedures (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) which also has detailed information about on-campus and community support services, resources, and reporting procedures.

MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu), or directly to the offices linked above.

NYU Guidelines for Compliance with the Family Educational Rights and Privacy Act (FERPA)
The Family Educational Rights and Privacy Act of 1974 (FERPA) was enacted to protect the privacy of students' education records, to establish the rights of students to inspect and review their education records, and to provide students with an opportunity to have inaccurate or misleading information in their education records corrected. In general, personally identifiable information from a student's education records, including grades, may not be shared without a student's written consent. However, such consent is not needed for disclosure of such information between school officials with legitimate educational interests, which includes any University employee acting within the scope of their University employment. See here (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) for full policy guidelines.

NYU Student Religious Observance Policy
See here for the University Calendar Policy on Religious Holidays.

NYU Academic Support Services

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

NYU Libraries

Main Site: library.nyu.edu; Ask A Librarian: library.nyu.edu/ask

70 Washington Square S, New York, NY 10012

Staff at NYU Libraries has prepared a guide (http://guides.nyu.edu/c.php?g=276579&p=1844806) covering services and resources of particular relevance to graduate students. These include research services and guides by topic area, subject specialists, library classes, individual consultations, data services, and more. There's also a range of study spaces, collaborative work spaces, and media rooms at Bobst, the library's main branch.

The Writing Center

https://nyu.mywconline.com

411 Lafayette, 4th Floor, 212-998-8860, writingcenter@nyu.edu

The Writing Center is open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center (cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html).

The University Learning Center (ULC)

nyu.edu/ulc; Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

Moses Center for Student Accessibility (CSA)

https://www.nyu.edu/students/communities-and-groups/student-accessibility.html

726 Broadway, 3rd Floor, 212-998-4980, mosescsd@nyu.edu

New York University is committed to providing equal educational opportunity and participation for all students. The Moses Center for Student Accessibility (CSA) works with NYU students to determine and implement appropriate and reasonable

accommodations as well as connect to available programs and resources to support equal access to a world-class education. CSA provides services for undergraduate and graduate students (and other students enrolled in an NYU course) with hearing and visual, mobility, learning and attention, chronic illness, psychological and temporary needs. Learn more about CSA services at nyu.edu/csa.

MIAP Resources for Current Students

More resources for current MIAP students can be found here: https://tisch.nyu.edu/cinema-studies/miap/current-students including the Program Contacts, links to the NYU MIAP Student Handbook, Academic Policies, Important Dates, and additional information for current MIAP students.

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gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's Non-Discrimination and Anti-Harassment Policy and Complaint Procedures (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) for detailed information about on-campus and community support services, resources, and reporting procedures.

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The University Learning Center (ULC)

[nyu.edu/ulc](nyu.edu/ulc)

Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

Peer Writing Support: All students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the University Learning Center (ULC), which has two locations noted above. Students for whom English is a second language may wish to utilize drop-in tutoring geared towards international student writers (see schedule for "International Writing Workshop").

Academic Skills Workshops: The ULC's Lunchtime Learning Series: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are kept small and discuss topics include proofreading, close reading to develop a thesis, study strategies, and more. All Lunchtime Learning Series workshops are run by Peer Academic Coaches.

Moses Center for Students with Disabilities

nyu.edu/students/communities-and-groups/students-with-disabilities.html

726 Broadway, 3rd Floor, 212-998-4980, mosescsd@nyu.edu

All students who may require an academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The Moses Center's mission is to facilitate equal access to programs and services for students with disabilities and to foster independent decision making skills necessary for personal and academic success. The Moses Center determines qualified disability status and assists students in obtaining appropriate accommodations and services. To obtain a reasonable accommodation, students must register with the Moses Center (visit the Moses Center website for instructions).

Handling Complex Media: CINE-GT 1805
Moving Image Archiving and Preservation
New York University

POWERED BY SQUARESPACE.

HANDLING COMPLEX MEDIA

HOME   2022 SYLLABUS   ASSIGNMENTS   PRESERVATION PLAN

2022 Syllabus
Handling Complex Media

Caroline Gil

Nicole Martin

01 :: January 25th, 2022

Introduction to Handling Complex Media

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Topics

Introductions, syllabus review, course format and goals

Review the Preservation Plan

Class Exercise

Preservation Plan: The Furbee Organ

As a class, analyze complex media object & present a mini preservation plan

   - Additional artwork/device examples: This Museum is Not Obsolete

Recommended Readings

Ceruzzi: A History of Modern Computing (Chapter 7, p. 207 – 242)

Oleksik: Janet Cardiff and George Bures Miller's The Killing Machine

02 ::
February 1st, 2022

How Computers Work: Hardware, Troubleshooting, & Repair

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Topics

How Computers Work: Hardware

Introduction to Troubleshooting

Repair: Planned Obsolescence vs. Design for Repair

   -iPhone: Planned Obsolescence > Self Service Repair

   -Electric Vehiclces: Software Updates & DTC Codes

Class Exercise

Discuss Midterm Assignment

Whiteboarding devices from the 80s, 90s, and 00s

Lab

Form groups and discuss artwork/device options for midterm assignment

Required Readings & Resources

GFCGlobal: Inside a Computer

Gil, Krabbenhoeft, Rhonemus, Turkus: Restart it Again – Troubleshooting in Context

Dulaney, Certification Magazine: A guide to troubleshooting theory from a CompTIA A+ perspective

Goldmark/Sierra Club: Built Not to Last: How to Overcome Planned Obsolescence

Apple Computer Press Release: Apple announces Self Service Repair

Recommended Resources

Rosner, Jackson, Hertz, Houston, Rangaswamy:

Reclaiming Repair: Maintenance and Mending as Methods for Design

Jackson: Rethinking Repair

Jonnasen & Hung: Learning to Troubleshoot

03 ::
February 8th, 2022

Computing Environments, Software & Diagramming

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Topics

Computing Environments, Operating Systems (and associated microprocessors)

Systems Diagramming

Class Exercise

Systems diagram of a complex media object

Lab

In groups, discuss artwork/device options for midterm assignment

Required Readings & Resources

CodeNewbie: What is open source hardware? (podcast audio)

Acaroglu: Tools for Systems Thinkers: Systems Mapping

Finley: Linux Took Over the Web. Now, It's Taking Over the World (WIRED)

Kelty: Two Bits: The Cultural Significance of Free Software (Chapter 3 only)

Recommended Readings & Resources

Krzyzanowski: Rutgers Department of Computer Science History of Operating Systems (1970s – Today only)

DUE: MIDTERM PROPOSAL, FRIDAY, FEBRUARY 11TH

04 ::
February 15th, 2022

Collaborations in Computer-Based Artwork Preservation & Documentation

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Topics

Building Public Resources for Preservation of Complex Artworks

Lab

Open Lab Time for Midterm Assignment

Required Readings & Resources

The Artist Archives Initiative

Wharton, Engel, & Taylor: The Artist Archives Project – David Wojnarowicz

05 ::
February 22nd, 2022

Introduction to Software Preservation & Emulation

Tue 4:00pm – 8:00pm

721 Broadway,Room 652

Topics

Introduction to Software Preservation
Community & Consortia Approaches to Emulation & Software Preservation

Lab

Open Lab Time for Midterm Assignment

Required Readings & Resources

Kilbride, Meyerson & Wheatley (SPN): Introduction to Software Preservation

06 :: March 1st, 2022

Topics

Video Game Preservation

Video Game Preservation & Emulation

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Emulation of Video Games and Computing Environments for Preservation

Lab

Open Lab Time for Midterm Assignment

Readings & Resources

Gates: emulation-resources repository

Gates: Classroom Access to Interactive DVDs

Internet Archive: Tour the Console Living Room

RHIZOME: The Theresa Duncan CD-ROMs

CMSI, ARL: Code of Best Practices in Fair Use for Software Preservation

07 :: March 8th, 2022

Midterm Presentations

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Students give presentations for Assignment One

DUE: MIDTERM ASSIGNMENT, FRIDAY, MARCH 11TH

Spring Break :: March 14th – March 20th

08 :: March 22nd, 2022

HCM in Museums & Discussion of Conservation Ethics

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Topics

Handling Complex Media in Museums

Artist interviews & building a media lab

Conservation Ethics

Readings

AIC Code of Ethics and Guidelines for Practice

V&A Ethics Checklist

Richmond: The Ethics Checklist - 10 Years On

Ashley-Smith: A Role for Bespoke Codes of Ethics

SAA Core Values Statement and Code of Ethics

Recommended

Mellon Conservation Initiative

VoCA Artist Interview Workshops

Developing a Media Lab from Workshop 1 MoMA (Getting Started workshop series)

MoMA-Mellon Media Conservation Initiative
    The Acquisition Process - Getting Started
    The Acquisition Process - video

Lab

Open Lab Time for Final Assignment

09 :: March 29th, 2022

HCM in Museums I:

Topics

Handling Complex Media in Museums

The Artist's Studio and Archive

Readings

Laurenson: Authenticity, Change and Loss in the

Installation Art

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Conservation of Time-based Media Installations

Oleksik: Rewind: A Brief History of Caring for Video Art in the United States

Lozano-Hemmer: Best practices for conservation of media art from an artist's perspective with video or audio only

Sterett and Candida Smith: Looking Back: The Origins of VoCA and the Artist Interview Workshops [VIDEO]

Starting an Artist Interview Program: Hard-Earned Lessons and Best Practices

Recommended

Bishop: Evolving Exemplary Pluralism

Fino-Radin: The Nuts and Bolts of Handling Digital Art

Phillips: Implementing Time-based Media Conservation in Museum Practice

Brost: A Documentation Framework for Sound in Time-based Media Installation Art

Roeck: Preservation of digital video artworks in a museum context

van Saaze et al: Adaptive Institutional Change: Managing Digital Works at the Museum of Modern Art

Matters in Media Art website: www.mattersinmediaart.org

Resources

The Met Museum Time-Based Media Working Group:

Sample Documentation and Templates [Especially - Artist Questionnaires]

Lab

Open Lab Time for Final Assignment

10 :: April 5th, 2022

Topics

3D printed Art

3D Printed Art

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Contemporary art conservation within institutional settings

Readings

Guidera, S. A. N. Shugar, J. McGlinchey-Sexton *Identifying 3D Printing Manufacture Techniques*. 2021 AIC Conference Poster Presentation

Artefactual Systems and the Digital Preservation Coalition, Preserving 3D Data Types Series

Recommended

Electronic Arts Intermix: EAI Resource Guide

Cavoulacos, Oleksik, Everything is Illuminated: Shuzo Azuchi Gulliver's Immersive Cinema

Lab

Open Lab Time for Final Assignment

11 :: April 12th, 2022

Immersive Media and VR

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Topics

Immersive Media and VR formats and their preservation/management

Readings

Tate Museum: Preserving Immersive Media

Ensom & McConchie: Preserving Virtual Reality Artworks: White Paper

Arden: From Immersion to Acquisition: An Overview of Virtual Reality for Time-Based Media Conservators

Recommended

PIMG Videos on YouTube- dancer's choice (select one and review for the group)

Campbell: A Rift in Our practices? Toward Preserving Virtual Reality

Lab

Open Lab Time for Final Assignment

12 :: April 19th, 2022

Software-based Art

Tue 4:00pm – 8:00pm
721 Broadway, Room 652

Topics

Software-Based Art, Web-based artworks

Readings

Falcao, Ensom: Conserving Digital Art

Engel & Phillips (2019) : Applying conservation ethics to the examination and treatment of software- and computer-based art

Recommended

Lialina & Lurk: Owning Online Art: Selling and Collecting Netbased Artworks

Scott: The Hidden Shifting Lens of Browsers

Fino-Radin: Digital Preservation Practices and the Rhizome Artbase

Engel & Wharton: Source code documentation as a conservation strategy for software-based art

Guggenheim Blog: How the Guggenheim & NYU are conserving computer-based art

- Part I
- Part II

Case studies

Walker Art Center- Piotr Szyhalski's *Ding an Sich*

Cooper Hewitt- Planetary: collecting and preserving code as a living object

Victoria and Albert Museum- WeChat

13 :: April 26th, 2022

Topics

Performance art conservation

Participatory approaches towards conservation

Performance Art conservation

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

Readings

Van Saaze, In the Absence of Documentation: Remembering Tino Sehgal's Constructed Situations

Lawson, Marçal, Finbow, Developing a strategy for the conservation of performance-based artworks at Tate

Lawson, Finbow, Harvey, Marçal, Ribeiro & Kramer, Strategy for the documentation and conservation of performance

Recommended

14 :: May 3rd, 2022

Last Class: Student Presentations

Tue 4:00pm – 8:00pm

721 Broadway, Room 652

DUE: FINAL PROJECT, FRIDAY, MAY 6TH