

## MOVING IMAGE ARCHIVING & PRESERVATION PROGRAM HANDLING COMPLEX MEDIA, CINE-GT 1805

Last revised 2/1/2015

Spring 2015 - Tuesdays, 6:00 pm – 9:00 pm

721 Broadway, room 652 (except as otherwise noted in schedule)

Instructor: Ben Fino-Radin

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**GOALS:** This seminar will increase students' knowledge of primary issues and emerging strategies for the preservation of artworks and other forms of cultural heritage that are in some way or another functionally reliant on computers and software. An emphasis will be placed on installation-based artworks, and the context of museum conservation. Students will gain practical hands-on 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 stored on aging tangible media carriers, presented as installations, and/or existing in networks. Students will be trained in the principles and practices of time-based media conservation, and evaluate methodologies currently practiced in the field.

**EXPECTATIONS:** Each student will complete three assignments in groups of varying sizes. Attendance at all classes is expected unless excused; our work together will be intensive. Notify the instructor prior to class of any absences; absences for classes where work is due or presentations are scheduled will require a doctor's note if due to illness or injury. Deadlines for assignments are firm and any extensions on written work due to unavoidable circumstances will require prior approval. Grades will be primarily based on assignments: Project #1 (30%); Project #2 (30%); and Project #3 (40%). Your level of class preparedness and participation will also impact the grade, as well as any unexcused absences or unexcused late work.

- **Project #1:** Students will be tasked with designing a workstation, and procedural documentation for the acquisition, appraisal, and curation of born-digital materials according to present day archival best practices. Students will be provided with a profile of a hypothetical collecting institution. Due date: March 3rd.
- **Project #2:** Artist interviews. In small groups, students will collaboratively research for, construct, plan, and conduct an artist interview with an artist about a specific artwork. List of artists TBA. Due date: April 7th.
- **Project #3:** Comprehensive case study of a time-based media installation artwork from the collection of the Museum of Modern Art. The work will be

researched and analyzed through individual and group work, over the course of several weeks – including direct observation and analysis of the work on-site at MoMA's storage facility. Students will be responsible for a section of resulting reports and/or will serve as editor. Due date: April 28th. After review by instructor, minor revisions may be needed by May 12.

Please note that as needed all written work must utilize proper citations, including proper web citations. APA style is preferred but not required. Works that do not include complete citations will be returned for revision and considered late. Please see the plagiarism policy here and do not hesitate to seek advice where needed: <http://www.nyu.edu/tisch/preservation/handbook.html>

**MIAP Digital Archive:** In addition to submitting assignments in print form, all course papers/projects will be submitted in electronic form via NYU Classes. The materials will be made part of the MIAP digital archive in a private space for faculty use, and on the MIAP web site, unless there is a legitimate reason for it to be restricted.

Standard file naming convention: 15s\_1805\_smith\_a1.doc  
Restricted file naming convention: 15s\_1805\_smith\_a1\_x.doc  
Where:

15s = spring 2015  
1805 = class number  
smith = author's last name  
a1 = assignment number 1  
x = restricted work designation

### **LOGISTICS AND ADDITIONAL RESPONSIBILITIES:**

This course will have a web presence on NYU Classes – Please log-on at least once a week.

**Access to Labs:** Please see <http://www.nyu.edu/its/labs/> for locations and descriptions of NYU's computer labs if needed for your research. In addition, access will be provided to the 'Old Media Lab', 721 Broadway, room 644B.

**Cell phones:** Refrain from using your phone during class.

## Schedule at a glance

Class #	Date	topic	guest speaker	project due	Class location
1	Jan 27th				
2	Feb 3rd	technical / material foundations			
3	Feb 10th	foundations & disk imaging			
4	Feb 17th	digital forensics, archival workflows	Don Mennerich		
5	Feb 24th	emulation & access			
6	March 3rd	conservation / introduction		Project 1	
7	March 10th	conservation / artist interviews	Glenn Wharton		
8	March 24th	conservation / practice	Kate Lewis		MoMA
9	March 31st	conservation / installations			MoMA qns
10	April 7th	conservation / assessment		Project 2	MoMA qns
11	April 14th	private collections	Pam Kramlich [tentative]		
12	April 21st	lab work			MoMA qns
13	April 28th	Presentation of final project		Project 3	
14	May 5th	Class wrap-up.			

**~~Class 1: Tuesday, January 27~~**  
*Snow day!*

**Class 2: Tuesday, February 3**

Topics/activities:

- Syllabus review / introduction to course / charting the semester
- Discussion of the present state of the field, areas of practice, various prominent practitioners in specific fields
- Introduction to the old media lab
- Technical and material foundation
- Disk imaging part 1 of 2
- Introduction to Project #1

Reading due this class:

- Marx, L. (2010, July). [Technology The Emergence of a Hazardous Concept](#). *Technology and Culture*, 561-577.

- Laue, A. (2004, January 1). [How the Computer Works](#). Retrieved January 26, 2015.
- Kirschenbaum, M. (2004, January 1). ["So the Colors Cover the Wires": Interface, Aesthetics, and Usability](#). Retrieved January 26, 2015.
- Episode 149: Of Mice And Men. (2015, January 20). Retrieved January 26, 2015, from <http://99percentinvisible.org/episode/of-mice-and-men/>

### **Class 3: Tuesday, February 10**

#### Topics/activities:

- Disk imaging part 2 of 2
- Bagging / checksumming
- Intro to emulation

#### Reading due this class:

- Chapter 1 and Chapter 3 of Kirschenbaum, M. (2008). *Mechanisms: New media and the forensic imagination*. Cambridge, Mass.: MIT Press.
- Kirschenbaum, M., & Oviden, R. (2010). *Digital forensics and born-digital content in cultural heritage collections*. Washington, D.C.: Council on Library and Information Resources. \*\*read sections 1 and 2\*\*

### **Class 4: Tuesday, February 17**

**Guest Speaker: Don Mennerich, Digital Archivist, NYU Digital Libraries**

#### Topics/activities:

- Devising a plan for archival processing of tangible media
- Disk imaging at NYU Digital Library
- Techniques for post-imaging analysis and arrangement / description

#### Reading due this class:

- The Forensic Curator: Digital Forensics as a Solution to Addressing the Curatorial Challenges Posed by Personal Digital Archives  
<http://www.ijdc.net/index.php/ijdc/article/view/218/287>
- Integrating Digital Forensics Techniques into Curatorial Tasks: A Case Study  
<http://www.ijdc.net/index.php/ijdc/article/view/9.2.6/364>
- Schuessler, J. (2013, September 13). Timothy Leary Video Games Unearthed in Archive. Retrieved January 26, 2015, from  
<http://artsbeat.blogs.nytimes.com/2013/09/27/timothy-leary-video-games-unearthed-in-archive/>

### **Class 5: Tuesday, February 24**

#### Topics/activities:

- Modes of access and analysis: emulation, reconstruction, normalization
- Check-in on project #1

#### Reading due this class:

- Hedstrom, M., Lee, C., Olson, J., & Lampe, C. (2006). "The Old Version Flickers More": Digital Preservation from the User's Perspective. *The American Archivist*, 69(1), 159-187. Retrieved February 1, 2015, from  
[http://www.ils.unc.edu/callee/dig-pres\\_users-perspective.pdf](http://www.ils.unc.edu/callee/dig-pres_users-perspective.pdf)

- Scott, J. (2015, January 23). The Emularity. Retrieved January 26, 2015, from <http://ascii.textfiles.com/archives/4546>
- Adang, L. (2013). Untitled Project: A Cross-disciplinary Investigation of JODI's Untitled Game. Retrieved February 1, 2015 from <http://media.rhizome.org/artbase/documents/Untitled-Project:-A-Cross-Disciplinary-Investigation-of-JODI%E2%80%99s-Untitled-Game.pdf>
- Scott, J. (2012, December 4). What a Wonder is a Terrible Monitor. Retrieved January 26, 2015, from <http://ascii.textfiles.com/archives/3786>
- Espenschied, D. (2012, January 1). Authenticity/Access. Retrieved January 26, 2015, from <http://contemporary-home-computing.org/1tb/archives/3214>
- Scott, J. (2014, June 23). Rise of the Screen Shotgun. Retrieved January 26, 2015, from <http://ascii.textfiles.com/archives/4306>

### **Class 6: Tuesday, March 3rd**

#### Topics/activities:

- Introduction to conservation issues
- History and evolution of media conservation in museums

#### Reading due this class:

- American Institute for Conservation of Historic and Artistic Works Code of Ethics. (n.d.). Retrieved February 1, 2015, from [http://www.conservation-us.org/about-us/core-documents/code-of-ethics#.VM59\\_I7F88Y](http://www.conservation-us.org/about-us/core-documents/code-of-ethics#.VM59_I7F88Y)
- Tate Conservation – time-based media. (n.d.). Retrieved February 1, 2015, from <http://www.tate.org.uk/about/our-work/conservation/time-based-media>
- Dover, C. (2014, March 4). What Is “Time-Based Media”? A Q&A with Guggenheim Conservator Joanna Phillips. Retrieved February 1, 2015, from <http://blogs.guggenheim.org/checklist/what-is-time-based-media-a-q-and-a-with-guggenheim-conservator-joanna-phillips/>
- <http://www.si.edu/tbma/about>
- Education in Electronic Media Art Conservation: Where We Are and Where We Should Be  
<http://www.conservation-us.org/docs/default-source/periodicals/jan10-aic-news.pdf?sfvrsn=3>

#### Viewing due this class

- Conservation at the Whitney Museum:  
<http://whitney.org/WhitneyStories/CarolMancusiUngaro>
- Pip Laurenson <http://vimeo.com/14632365>

### **Class 7: Tuesday, March 10th**

**Guest Speaker: Glenn Wharton, Clinical Associate Professor, NYU Museum Studies**

#### Topics/activities:

- The artist interview
- Discussion of readings and key concepts of identity, authenticity and variability.

### Reading due this class:

- Scheurmann, I. (2013). Monument – Values – History. On the Theory and Relevance of Monument Conservation. In B. Serexhe (Ed.), *Preservation of digital art: Theory and practice : The Project Digital Art Conservation* (pp. 109-124). Vienna: Ambra |V.
- Wharton, G. (2013, May 8). Conserving a Nam June Paik Altered Piano, Part 2. Retrieved from [http://www.moma.org/explore/inside\\_out/2013/05/08/conserving-a-nam-june-paik-altered-piano-part-2](http://www.moma.org/explore/inside_out/2013/05/08/conserving-a-nam-june-paik-altered-piano-part-2)
- Beerkens, L. (2012). *The artist interview: For conservation and presentation of contemporary art, guidelines and practice* (pp. 14-36, 42-53). Heyningen: Jap Sam Books.
- Peruse The Artist Documentation Project website <http://adp.menil.org/>

### Viewing due this class

- Glenn Wharton <http://vimeo.com/14632474>

## **NO CLASS Tuesday March 17th – SPRING BREAK**

### **Class 8: Tuesday, March 24th**

Guest Speaker: Kate Lewis, Media Conservator, MoMA

\*\* class meets at MoMA \*\*

#### Topics/activities:

- Walk-through of MoMA exhibitions
- Media conservation in practice
- Conservation of installation based art

#### Reading due this class:

- Learner, T., Levin, J. Gale, M., Lake, S., & Sterrett, J. (2009). [Competing Commitments: A Discussion about Ethical Dilemmas in the Conservation of Modern and Contemporary Art.](#) *Conservation Perspectives: The GCI Newsletter*, 24(2), 18-24.
- Laurenson, P. (2006, January 1). Authenticity, Change and Loss in the Conservation of Time-Based Media Installations. Retrieved February 1, 2015, from <http://www.tate.org.uk/download/file/fid/7401>
- Van Saaze, V. (2012). From Singularity to Multiplicity? A Study Into Versions, Variations, and Editions in Museum Practices. *Electronic Media Review*, 1, 87-95.
- Ryan, G. (2012). Gary Hill's Suspension of Disbelief (for Marine): Documentation Strategies for Time-Based Media. Part I. *Electronic Media Review*, 1, 51-57.

### **Class 9: Tuesday, March 31st**

Class meets at MoMA QNS

#### Topics/activities:

- Conservation of installation based art
- Direct observation and study of installation for Project #3

#### Reading due this class:

- Laurenson, P. (2004, April 1). Developing Strategies for the Conservation of Installations Incorporating Time-Based Media: Gary Hill's Between Cinema and a Hard Place. Retrieved February 1, 2015, from <http://www.tate.org.uk/research/publications/tate-papers/developing-strategies-conservation-installations-incorporating>
- Emanuel, L. (2013). Anatomy of the Analog: The Preservation of Frank Theys's Video Installation Oratorium for Prepared Video Plater and Eight Monitors (1989). *Electronic Media Review*, 2, 49-66.
- Laurenson, P. (2007, May 1). Inside Installations. Research on preservation strategies Part 1: Risk Assessment. Retrieved February 1, 2015, from [http://www.inside-installations.org/OCMT/mydocs/Risk\\_assessment.pdf](http://www.inside-installations.org/OCMT/mydocs/Risk_assessment.pdf)
- <http://www.guggenheim.org/new-york/collections/conservation/time-based-media/media-art-documentation>

### **Class 10: Tuesday, April 7th**

**Project #2 Due this class – Class meets at MoMA QNS**

Topics/activities:

- Direct observation and study of installation for Project #3
- conservation of installation based art

Reading due this class:

- Laurenson, P. (2005, January 1). The Management of Display Equipment in Time-based Media Installations. Retrieved February 1, 2015, from <http://www.tate.org.uk/download/file/fid/7344>
- Chan, S. (2013, August 26). Planetary: Collecting and Preserving Code as a Living Object. Retrieved February 1, 2015, from <http://www.cooperhewitt.org/2013/08/26/planetary-collecting-and-preserving-code-as-a-living-object/>

### **Class 11: Tuesday, April 14th**

**Guest Speaker: Pam Kramlich, private collector Kramlich Collection & New Art Trust**

Due this class:

- Read: Corbett, R. (2013, July 3). Pam Kramlich on Pioneering the Market for Video Art. Retrieved February 1, 2015, from [http://www.artspace.com/magazine/interviews\\_features/how\\_i\\_collect\\_pam\\_kramlich](http://www.artspace.com/magazine/interviews_features/how_i_collect_pam_kramlich)
- Watch: <http://vimeo.com/45475116>
- Watch: <http://www.kqed.org/arts/programs/spark/profile.jsp?essid=4564>
- Further readings may be assigned as needed

### **Class 12: Tuesday, April 21st**

**Class meets at MoMA QNS**

Topics/activities:

- Last session for hands-on lab work / direct observation and study of installation based artwork for project #3

Reading due this class:

- Readings may be assigned as needed

**Class 13: Tuesday, April 28th**

**Project #3 Due this class**

Topics/activities:

- Present final report for the project #3
- Discussion about potential areas of further investigation by the museum.

Reading due this class:

- Readings may be assigned as needed

**Class 14: Tuesday, May 5th**

Topics/activities:

- Semester wrap-up – informal discussion and review of concepts and methodologies, areas of practice, and professional opportunities.