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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