

Data, Archive, Infrastructure

Fall 2017 Graduate Seminar | NMDS 4487 | CRN 5278

Tuesdays 4-5:50pm | 6 East 16th Street, Room 611

Shannon Mattern, Ph.D. | matters@newschool.edu | office hours by appointment (write me!)

“There has been more information produced in the last 30 years than during the previous 5000.”

We’ve all heard some variation on this maxim. As we find ourselves wading through a billion websites; as publishers supply over two million books to the world’s libraries each year; as we continue to add new media – from apps to geo-tagged maps – to our everyday media repertoires, we continually search for new ways to navigate this ever more treacherous sea of information. Meanwhile, our analog audio-visual archives are deteriorating, and our ever-volatile digital media and data sets present their own preservation challenges. Throughout human history we have relied on various institutions and politico-intellectual architectures to organize, index, preserve, make sense of, and facilitate or control access to our stores of knowledge, our assemblages of media, our collections of information. This seminar looks at the past, present, and future of our archives, libraries, and data repositories, and considers what logics, politics, audiences, contents, aesthetics, physical forms, etc., define them. We will examine what roles these collections play in a variety of contexts: in democracy, in education, in science, in socio-cultural heritage, in everyday life, and in art. Throughout the semester we’ll examine myriad analog and digital artworks that make use of archival/library material, or take the archive, library, or data repository as their subject. Some classes will involve field trips and guest speakers. Students will have the option of completing a substantial traditional research project, or a research-based, theoretically-informed creative/production project for the class.

Course Materials

All readings will be posted as pdfs to the class website: http://www.wordsinspace.net/data_archive/fall2017

To access password-protected readings, you’ll be prompted to enter the **user name** <student> and **password** <seecritfilez>. Not so secret, eh?

A few notes about the weekly readings/screenings/listening exercises:

- I believe we can better appreciate the complexity, relevance, and resonance of each of our weekly themes by approaching them from multiple theoretical, historical, practical, and creative directions. That’s why, for each week, I’ve put together a mini “anthology” rather than assigning a single definitive text. Yes, sometimes those reading lists might look intimidatingly long – but the total number of pages hardly ever exceeds 150 (and a lot of those pages are illustrated!), which is a more-than-reasonable workload for a graduate student. Plus, each text on that list is there because it has the potential to add a distinctive voice to our conversation (you should see the ridiculously long lists of readings that *didn’t* make the cut!).
- That said, my selection of a particular text does not constitute an *endorsement* of it. Sometimes I choose texts that annoy me, or with which I disagree, for a few reasons: because they’re widely cited and I think it’d behoove you to be aware of them, because I want to allow you to exercise your own judgment, and because I’m pretty sure they’ll make for good conversation.
- We will not address *all* the readings in our in-class discussions. Some readings are primarily factual, some are self-explanatory, some simply present interesting illustrations or case studies; we needn’t discuss these sorts of texts in-depth – but they’re still worth your time. They provide valuable nuance and color that will inform our discussions, shape your own understanding, and, ideally, inspire ideas for your own projects.

Your Contributions

ATTENDANCE AND PARTICIPATION. In a seminar course each participant's contribution is valued, and absences affect the entire group. You will be permitted two excused absences ("excused" means that you must have contacted me *prior* to class to inform me of your absence) throughout the semester. Any excused absences in excess of two and any unexcused absences will negatively affect your grade. A pattern of late arrivals is likewise detrimental. More than three excused absences, or more than two unexcused absences, will prevent you from passing the course.

You're expected to come to class prepared (i.e., having read and digested the readings), remain engaged, and participate thoughtfully in class discussions, presentations, group exercises, etc. Attendance and participation are worth **20%** of your final grade.

PROCESSING POSTS. Just as archivists "process" a newly-acquired collection, we need to process the new ideas we're exposed to; we need to arrange those ideas in our minds, consider them in relation to our past knowledge, personal interests, and everyday experiences; and appraise what value they might hold for the future. This intellectual work benefits not only *you*; it also helps *us* make the most of our in-class discussions. You'll need to post to our class blog **at least five ~200-word "processing posts"** over the course of the semester; you should begin posting within the first three weeks of the semester, and keep posting at least once every three weeks for the duration of the semester. Posts are **due by noon on Tuesdays**. Your posts should involve some **critical, synthetic reflection on the week's assigned readings**, but would also ideally include: ideas that you find particularly captivating or frustrating and that you might like to explore through further research (perhaps your final project); questions you'd like us to address in our group discussion; connections you've drawn between the readings and art you've recently experienced, places you've recently been, current events you've heard about, etc. You're welcome to illustrate your posts with images, audio, video, etc., where appropriate. These posts are worth **20%** of your final grade.

APPLICATION. Over the course of the semester each student will deliver one **15-minute in-class presentation** and submit one **900- to 1200-word post** focusing on a *concrete application* of the theories we discuss in class. Where do you see the week's central themes playing out *in the world* – in a brick-and-mortar library or archive, in an artist's work, in a particular online database, in one of the many behind-the-scenes spaces supporting our digital infrastructure, etc.? On our website you'll find a sampling of interesting artists and local sites that you're welcome to take as your topic, but you're also welcome to go "off list." Just please try not to duplicate examples we discuss in class, and please **post a little preview (or "teaser" or "trailer") of your topic on our class blog at least two days before class**, so I don't steal your thunder in my own prepared presentation ☺ (...and so your classmates know what to expect). You're encouraged to investigate how archival/library/database theory works *on the ground* – which means that, ideally, for this assignment, you'll go visit places, talk to people, touch stuff, etc., rather than simply conduct online research from a critical distance, without "getting your hands dirty," so to speak. In your paper and presentation you'll want to strike a balance between *synopsis* of the relevant theoretical frameworks or concepts; *description* of your chosen concrete subject; and *critical analysis* of that subject in light of those theories and concepts.

Your paper should be **posted to our class website before class** on the date you're scheduled to present. You're encouraged to include illustrative media. And please note that, just because it's a blog post doesn't mean it's casual writing; **please edit and proofread!** You'll have **ten minutes** for your formal presentation, then we'll dedicate roughly five minutes to discussion. The presentation and paper are together worth **20%** of your final grade.

You'll find a few sample application projects from our Spring 2011 class [here](#), from our Fall 2012 class [here](#), from our Fall 2013 class [here](#), and from our Fall 2014 class [here](#).

FINAL PROJECT PROPOSAL. See below for more on the format of the final project. Throughout the semester I hope you'll come across several ideas, arenas, individuals, etc., about which or whom you would like to know more. This final project will give you the opportunity to delve deeply into a research and/or creative area of personal interest. You can draw inspiration from previous students' work: [here's](#) what the students in my 2011 "Archives/Libraries/Databases" class did, [here's](#) what the 2012 students did, [here's](#) what the 2013 students did, and [here's](#) what the 2014 students did.

You should begin thinking about potential topics early in the semester. By **11:59pm on Monday, October 23**, you'll need to submit, **via Google Drive**, a **formal ~900-word** (including end-matter) **project proposal**. This proposal should include:

1. a problem statement or research question;
2. a discussion of your proposed research methodology and an outline of your research/production plan*; and
3. a tentative bibliography containing at least ten sources, half of which must be scholarly sources.

You'll be expected to share your proposal in an informal **five-minute presentation in class** on October 24. I certainly don't expect your proposals to be perfect (the primary reason I ask you to submit these is *so* you can receive constructive feedback before delving too deeply into your projects), but I do expect the proposals to evince some serious contemplation, good planning, and an awareness of relevant resources in the field. The proposal is worth **10%** of your final grade. You'll have an opportunity to revise and resubmit the proposal if necessary.

*If you're considering a research-based creative project or media production, your "research methodology" section should explain how your chosen format – video, artist's book, interactive map, audio documentary, etc. – serves as an appropriate "method" for your project, i.e., how the *form* suits the *content*.

FINAL PROJECT. Throughout the semester you should be working toward the completion of either (1) a **4,000- to 6,000-word paper** (word count includes end-matter), or (2) a **creative/production project** (that's of final-project-appropriate scope) **with a 600-word accompanying text**, in which you address the critical and/or aesthetic issues you aimed to explore through your work, explain how your chosen format aided in that exploration, and provide a bibliography listing the critical resources that informed the project. This research project is worth **30%** of your final grade, and is due before class on **December 12**, our final meeting. Papers *and* support papers for creative projects should be submitted **via Google Drive**.

Policies and Procedures

SUBMITTING WORK VIA GOOGLE DRIVE

You'll occasionally be asked to submit your work via Google Drive. Because I prefer to insert margin comments and propose revisions directly in/on your text, I need to work with an editable document (e.g., *not* a pdf). For this reason, I ask that you please either (1) create your documents *in* Google Drive; (2) convert them *to* Google Doc format when you upload them; or (3) upload documents in .doc format, which I can then download and annotate using "track changes," and return to you via email. You can share your material with me by clicking on the "Share" button in the upper-right corner of Google Drive/Docs, and inserting my email address.

POSTING WORK ONLINE

We'll all create accounts for our class's blog, and we'll briefly review how to post. You're invited to post any class-related material – events, exhibitions, news, etc. – at any time, and you'll occasionally be asked to share your work online. If you're not comfortable posting your work, please don't hesitate to talk to me.

DEADLINES

Assignment deadlines are noted on the syllabus. Late work will be penalized, and extensions will be granted only rarely, and only after consulting with me well *in advance* of the assignment deadline. Sorry – I know some other faculty are a bit more lenient with deadlines, but I tend to set aside big blocks of time for assignment review, and I provide substantial feedback – so missing deadlines means you miss your "window of opportunity" for review, which is an essential part of your learning in this course (and any course, for that matter).

A student who has not submitted all assigned work by the end of the semester does not receive an "Incomplete" by default. "Incompletes" are assigned only in extreme circumstances, and require that the student consult with me well before the end of the semester and sign a contract obligating him or her to complete all outstanding work by a date that we agree upon.

CHANGES TO THE SYLLABUS

I make every effort to map out the entire semester before the semester begins, so we both know what we're in for. Yet we may need to make a few small alterations to our schedule: we might host a guest who's passing through town, I might decide to cut a couple of our readings or substitute new material that's published over the course of the semester, etc. Any changes will be noted, with plenty of advance notice, on **our class website, which will always be the most the most accurate, up-to-date "control center" for our class.** This printed syllabus is really just an administrative document.

ACADEMIC HONESTY

All students are expected to familiarize themselves with the University's [academic honesty policy](#). Plagiarism or cheating of any form will result in immediate failure of the course. No joke. If you have any questions regarding proper citation of sources or other academic integrity matters, consult the [University Learning Center](#).

Week 1: August 29

Introductions + Orientation

From Profusions of Papers and Pictures to Data Deluge¹

Thus far, 2017 has been an epistemological minefield. Between alternative facts and filter bubbles, leaking and doxxing, Twitter rants and conspiracy theories, and threatened cuts for libraries and climate research, it's difficult to discern what forms of *knowing* (if any) our current administration values.

Today, as we preview the various themes and concepts we'll be exploring throughout the semester, we'll also consider how these concerns are particularly resonant – and of critical importance – in our contemporary climate: political, cultural, socioeconomic, and ecological. Issues of privacy, visibility, and representation; of veracity and credibility; of accessibility and sustainability: all are pertinent to the realms of information management, scholarship, creative production, cultural politics, and beyond. What role can, or should, our knowledge infrastructures – both official institutions and informal, “rogue” activities; both “Big Data” and modest community archives – play in cultivating a better educated, more equitable, more just society? A society that recognizes the value of learning and compassion and aesthetic pleasure?

We'll start thinking about these questions today, and continue our investigation throughout the semester.

Week 2: September 5

Ecologies of Information: Entangled Infrastructures²

IN-CLASS ACTIVITY: We'll break into groups to create [forensic diagrams](#) of some of the case studies below; we'll [map](#) the myriad actors and connections within their information ecologies. Please bring a laptop, if you have one!

READINGS

Models and Metaphors:

- Susan Leigh Star, "[The Ethnography of Infrastructure](#)," *American Behavioral Scientist* 43:3 (1999): 377-91.
- *Skim* Paul N. Edwards, Stephen J. Jackson, Melissa K. Chalmers, Geoffrey C. Bowker, Christine L. Borgman, David Ribes, Matt Burton & Scout Calvert, [Knowledge Infrastructures: Intellectual Frameworks and Research Challenges](#) (2013).
- Benjamin Bratton, "[The Black Stack](#)," *e-flux* 53 (March 2014).
- Excerpts from Charlotte Hess and Elinor Ostrom, "[Introduction: An Overview of the Knowledge Commons](#)" in *Understanding Knowledge as a Commons: From Theory to Practice*, eds. Hess and Ostrom (Cambridge, MA: MIT Press, 2007): 3-14 [stop at "[The Knowledge Ecosystem...](#)"]
- Consider: what other spatial or conceptual models do we commonly use to make sense of our information "ecologies"? Nets, rhizomes, clouds...

Aestheticizing Information Ecologies:

- Hito Steyerl & Laura Poitras, "[Techniques of the Observer](#)," *Artforum* (May 2015) [and [here's the NSA Treasure Map](#) to which S+P refer]

Case Studies: Choose two to read about before class; think about the human, institutional, and non-human actors, hardware, software, protocols, sites of practice, flows, and other entangled infrastructures that compose them, and the cultures and ecologies that supply and sustain them:¹

- **The Alt-Right Web:** Alice Marwick and Rebecca Lewis, [Media Manipulation and Disinformation Online](#) (New York: Data & Society Institute, May 2017) [the report's fabulous, but long; you'll need to skim].
- **Data Refuge** (preserving endangered federal climate and environmental data): Bethany Wiggins, "[How Data Refuge Works, and How You Can Help Save Federal Open Data](#)," *Sunlight Foundation* (February 6, 2017)
- **Documenting the Now** (ethically collecting and preserving social media): Kritika Agarwal, "[Doing Right Online: Archivists Shape an Ethics for the Digital Age](#)," *Perspectives on History* (November 2016)
- **Internet Archive** (a massive digital library of public domain materials and web archive): Jill Lepore, "[The Cobweb: Can the InterNet be Archived?](#)" *New Yorker* (January 26, 2015); Jonathan Minard, "[The Internet Archive](#)" [video] (2012) [13:04].
- **Panama Papers** (leaked files documenting offshore tax regimes, publicized in 2016 through an international consortium of journalists): Mar Cabra & Erin Kissane, "[The People and Tech Behind the Panama Papers](#)," *Source* (April 11, 2016).
- What other "epistemic communities" or "belief networks" might lend themselves to network mapping? Various conspiracy circles? Supply chains?
- Consider also *historical* information ecologies, like those that Alejandra Dubcovsky describes in the early colonial American South, where, in the days before postal systems and printing presses, oral networks – composed of spies, scouts, traders, missionaries, couriers, hunting parties, shipwrecked sailors, captured soldiers, fugitive slaves – linked together Native American, African, and European communities (*Informed Power: Communication in the Early American South* (Cambridge, MA: Harvard University Press, 2016).

¹ Thanks to [Twitter friends](#) who helped me identify case studies for this exercise!

A bit too complicated to map, but worth looking into: [USGS Earth Explorer](#) (database of declassified US government satellite imagery, aerial photos, and LANDSAT imagery), the [Smithsonian/Museum of Natural History Field Book Project](#) (gathering and digitizing field books in various institutions' collections), and [Palantir](#) (secretive data company with interests in counter-terrorism, predictive policing, espionage-monitoring, etc.).

Epistemological Architectures

Week 3: September 12

Archaeologies of the Archive³

FIELD TRIP: New York City Municipal Archives, w/ Marcia Kirk, Archives and Research Associate, NYC Department of Records and Information Services

- Meet at 4:00 at **31 Chambers @** Centre St. Take 4/5/6 to Brooklyn Bridge. Please bring picture ID.

READINGS

To provide some context for our field trip:

- [NYC Department of Records + Collections + Digital Galleries](#)

Some canonical archival theory, and some insight into how archives work:

- Jacques Derrida, “[Note](#)” + “[Exergue](#)” in *Archive Fever: A Freudian Impression* (University of Chicago 1996): 1-23.
- Marlene Manoff, “[Theories of the Archives from Across the Disciplines](#),” *portal: Libraries and the Academy* 4:1 (2004): 9-25 [stop at “[Additional Formulations...](#)” on p. 18].
- Trevor Owens, “[What Do You Mean by Archive?](#)” *The Signal* (February 27, 2014).
- Jessa Lingel, “[This Is Not an Archive](#),” *Jessa Lingel* (November 5, 2013).
- Part 3 of *The Hairpin’s* “[Ask an Archivist](#)” series (September 4, 2012) [focus on first and third Q&A; you can skip the pirate genealogy section in the middle ☺].
- “[How Do Archivists Describe Collections? \(Or, How to Read a Finding Aid\)](#)” *Archives @ Peel Art Gallery* (February 29, 2016) [there are [lots of great posts](#) on the PAMA Archives blog].
- On processing a few unorthodox collections: Jennifer Ulrich, “[Transmissions from the Timothy Leary Papers: Applying Archival Processing](#),” *NYPL Archives Blog* (March 26, 2012); Jennifer Ulrich, “[Transmissions from the Timothy Leary Papers: MPLP, the New Standard?](#)” *NYPL Archives Blog* (December 10, 2012); “[Networked Q&A with Marvin Taylor](#),” *NYU Workshop in Archival Practice Blog* (April 20, 2012) → and the [Wojnarowicz Knowledge Base](#) Taylor and his team launched five years later.

Housekeeping:

- [Sign up for your Presentation Week!](#)

Week 4: September 19

Library Lineages⁴

FIELD TRIPS: Morgan Library, 225 Madison Ave @ 36th Street, 4-5pm – please arrive @ 3:50 to check your coats and bags; **NYPL Library Stacks**, 5:15-6:15pm (we’ll run a little late; you’re welcome to leave early, if necessary)

READINGS

- Matthew Battles, [Excerpts from “Burning Alexandria,” “The House of Wisdom” & “Books for All”](#) in *Library: An Unquiet History* (New York: W.W. Norton 2004): 22-81, 117-155.
- Shannon Mattern, “[Library as Infrastructure](#),” *Places* (June 9, 2014).

To prepare us for our field trip:

- Charles E. Pierce, Jr., “[Private to Public: Opening Mr. Morgan’s Library to All](#)” in *The Making of the Morgan: From Charles McKim to Renzo Piano*, eds., Paul Spencer Byard, et. al. (New York: W.W. Norton, 2008): 21-32.
- Check out the [collection](#) and [CORSAIR](#), their catalog.

Contrast the Morgan as a physical environment with the material concerns (and opportunities) of other institutions:

- Noah Arjomand, “[The Struggle for Kabul’s Libraries](#),” *Public Culture* 26:3 (2014): 378-92.
- *Skim* Matthew Battles & Jeffrey Schnapp, “[Scenarios](#)” in *The Library Beyond the Book* (Cambridge, MA: Harvard University Press, 2014): 55-119.

Week 5: September 26

(Infra)Structures and Logistics⁵

We'll recap our previous field trips and discuss the material landscapes and logistics of information.

READINGS/SCREENINGS

The Warburg Library

- Alberto Manguel, "[The Library as Mind](#)" in *The Library at Night* (Toronto: Knopf Canada, 2006): 193-212.
- The Warburg Institute [Library](#) and [Classification Scheme](#) [[video explanation](#)] + Cornell's [Mnemosyne](#) project.
- **Optional:** Adam Gopnik, "[The Memory Ward](#)," *New Yorker* (March 16, 2015).

The Prelinger Library

- Erin Kissane, "[The Library as a Map: An Interview with Rick Prelinger and Megan Shaw Prelinger](#)," *Contents* 5 (2013).
- **Optional:** Georgina Voss with Rick Prelinger, [Situated Knowledges 3: Prelinger Library](#) (2016).

Backstage & Underground

- Shannon Mattern, "[Middlewhere: Landscapes of Library Logistics](#)," *Urban Omnibus* (June 24, 2015).
- Metalab, [Cold Storage](#) [video] (2015) – or watch [on Vimeo](#) [24:10].
- Arthur Ou, *The Invisible Photograph*, "[Underground: The Corbis Image Vault](#)" [video] (2014) [16:50].

Epistemological Apparatae

Week 6: October 3

Intellectual Furnishings & Containers⁶

IN-CLASS ACTIVITY: Epistemological Fieldwork: you'll be observing how people use the material environment, and the material objects in it, to structure their engagement with media and their intellectual labor. More directions to come.

READINGS

- Susan Stewart, "[Wunderkammer: An After as Before](#)" in *Deep Storage: Collecting, Storing, and Archiving in Art*, eds. Ingrid Schaffner & Matthias Winzen (New York: Prestel, 1998): 291-5.
- Shannon Mattern, "[Before BILLY](#)," *Harvard Design Magazine* 43: Shelf Life (2016).
- Laura Tarrish, "[Hunter/Gatherer](#)," *Design Observer* (March 4, 2015) [on xylotheques].

Paul Otlet

- Molly Springfield, "[Inside the Mundaneum](#)," *Triple Canopy* 8.
- See the Google Cultural Institute's [Mundaneum Collection](#), and especially their "[The Origins of the Internet in Europe: 1895-2013](#)" exhibition [consider what it means that *Google* is collating resources from the world's cultural institutions, and positioning itself in relation to Otlet's legacy].
- We'll also talk in class a bit about [Suzanne Briet](#), who, in advancing Otlet's work, argued that even stars and rocks and antelopes, within the right epistemological "container," can constitute "documents."

Vannevar Bush

- Vannevar Bush, "[As We May Think](#)," *The Atlantic* (July 1945).
- Wendy Hui Kyong Chun, "[The Enduring Ephemeral, of the Future is a Memory](#)," *Critical Inquiry* 35 (Autumn 2008): 148-71 [[stop at 161](#)].

Week 7: October 10
Ordering Logics⁷

PRESENTATIONS: TBD

READINGS

- Georges Perec, "[Think/Classify](#)" in *Species of Spaces and Other Pieces* (New York: Penguin, 1997): 188-205.
- Michel Foucault, [Preface](#) to *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage Books [1970]1994): xv-xxiv.
- Alex Wright, "[The Industrial Library](#)" in *Glut: Mastering Information Through the Ages* (Ithaca, NY: Cornell University Press, 2008): 167-80.
- Jefferson Bailey, "[Disrespect des Fonds: Rethinking Arrangement and Description in Born-Digital Archives](#)" *Archive Journal* 3 (Summer 2013) [["Fonds Essentialism" through the end](#)].
- Emily Drabinski, "[Queering the Catalog: Queer Theory and the Politics of Correction](#)," *Library Quarterly* 83:2 (2013): 94-111.
- Bethany Nowviskie, "[Five Spectra for Knowledge Design](#)," *Bethany Nowviskie* (April 22, 2017).
- *Optional* [on the politics of classification in immigration court]: Valeria Luiselli, "[Forty Questions](#)," *Harper's* (August 2017).

Week 8: October 17
Epistemological Aesthetics⁸

PRESENTATIONS: TBD

READINGS/LISTENINGS

- Susan Breakell, Introduction, "The Archival Impulse: Artists and Archives" Tate Modern [audio] (November 16, 2007): search iTunes for "The Archival Impulse" + Tate → choose Part 1 → listen from 2:00 to 11:30.
- Hal Foster, "[An Archival Impulse](#)," *October* 110 (Fall 2004): 3-22.
- Shannon Mattern, "[Archival Aesthetics](#)," Talk @ Princeton-Weimar Summer School on "Archive Futures," Bauhaus University, Weimar, Germany (June 18, 2015) [libraries' myriad physical and virtual interfaces are aesthetic, too?].
- David Joselit, "[On Aggregators](#)," *October* 146 (Fall 2013): 3-18.
- Siegfried Zielinski, "[An Archaeology for AnArchives: Why We Need – Especially for the Arts – A Complementary Concept to the Archive?](#)" trans. Geoffrey Winthrop-Young, *Journal of Contemporary Archaeology* 2:1 (2015): 116-25.
- Check out Rhizome's [Net Art Anthology](#) – especially Antoni Muntada's [The File Room](#)

Optional: Pick a couple other archivally-aligned artists, and explore their work:

- Mariam Ghani's [Index of the Disappeared](#): Bindu Bhadana, "[Index of the Disappeared: Representing the Invisible South](#)," *Art@s Bulletin* 2 (2016); Deborah Frizzell, "[Seeing the Unseen: An Interview with Mariam Ghani](#)," *Cultural Politics* 13:1 (2017).
- [Emily Jacir](#): Cynthia Cruz, "[Silence Is Enough: On Emily Jacir](#)," *Hyperallergic* (August 7, 2014); [Europa @ Whitechapel](#), 2015-16.
- Walid Raad and the [Atlas Group](#): David J. Roxburgh, "[Walid Raad](#)," *Artforum* (January 2016); Kaelen Wilson-Goldie, "[By All Accounts](#)," *Artforum* (May 2015).
- Amie Siegel: Steel Stillman, "[In the Studio: Amie Siegel](#)," *Art in America* (November 2, 2015); Tulay Atak, "[Amie Siegel Uses Film and Photography to Explore Architecture and Fetishization](#)," *Architect's Newspaper* (June 27, 2016).

PROJECT PROPOSALS DUE BY 11:59PM ON MONDAY, OCTOBER 23!

Week 9: October 24
Project Workshop

READINGS

- Zack Lischer-Katz, "[Studying the Materiality of Media Archives in the Age of Digitization: Forensics, Infrastructures, and Ecologies](#)," *First Monday* 22:1/2 (January 2017) [read only the first two sections; stop at "New Directions for Conceptualizing..."]. We'll take a few minutes at the start of class to discuss Lischer-Katz's article, which provides a helpful infrastructural framing for archives; it's a nice summary of many of the themes and scales of analysis we'll have discussed thus far in the semester.

PROJECT PRESENTATIONS: In class, each student will have **five minutes** to share his/her proposed final project. This is your opportunity to draw on your classmates' collective wisdom in refining your plans, so you can make the best use of your time over the remaining six weeks of the semester. You'll want to help everyone understand your plans as concretely as possible, so please consider integrating images, video clips, models, etc., into your presentation.

Friday, October 27: 5-6:30pm
Optional (but highly recommended!) Field Trip
[SITU Research](#) | Brooklyn Navy Yard

Collections (aka "Content")

Week 10: October 31
Photo Collections¹⁰

PRESENTATIONS: TBD

READINGS

- John Tagg, "[The Archiving Machine; or, The Camera and the Filing Cabinet](#)," *Grey Room* 47 (Spring 2012): 24-37.
- Douglas Crimp, "[The Museum's Old, The Library's New Subject](#)" in *On the Museum's Ruins* (Cambridge, MA: MIT Press, 1993): 66-83.
- Anna Sophie Springer, "Original Sun Pictures: Institutionalization" in *Fantasies of the Library*, eds. Anna-Sophie Springer & Etienne Turpin (Berlin: K. Verlag, 2014): 119-31 [odd pages only – although the whole book is lovely, and I highly recommend skimming through!]
- Art Spiegelman, "[Words, Worth a Thousand](#)," *The New Yorker* (February 20, 1995).
- Elizabeth Edwards, "[Photographs: Material Form and the Dynamic Archive](#)" in *Photo Archives and the Photographic Memory of Art History*, ed. Costanza Caraffa (Berlin: Deutscher Kunstverlag, 2011): 47-56.
- Nina Lager Vestberg, "[Ordering, Searching, Finding](#)," *Journal of Visual Culture* 12:3 (2013): 472-89.
- Allison Meier, "[Four Million Images from the World's Endangered Archives](#)," *Hyperallergic* (February 23, 2015) [see also the various preservation projects listed in Maja Kominko, Ed., *From Dust to Digital: Ten Years of the Endangered Archives Programme* (Cambridge, UK: Open Book Publishers, 2015)].

Week 11: November 7

Collecting and Preserving Sound + Moving Images¹¹

GUEST: Rachel Mattson, PhD, Manager of Special & Digital Projects, [La MaMa Experimental Theatre Club Archives](#); Core Member, [XFR Collective](#); Historian

READINGS/SKIMMINGS/LISTENINGS

- Christine Mitchell, "[Media Archaeology of Poetry and Sound: A Conversation with Shannon Mattern](#)," *Amodern* 4 (2015).
- *Skim through* the program for "[Listening to the Archive: Histories of Sound Data in the Humanities and Sciences](#)," Humboldt-Universität and Max-Planck Institute, Berlin, February 11-13, 216.
- Explore the various kinds of sound archives: [poetry archives](#), radio archives, [bird calls](#), [sound art](#), and so on. Note the breadth of the [British Library's sound collections](#), and [its campaign](#) to preserve those materials.
- Katharine Gammon, "[Chemistry is Rescuing our Audio History from Melting](#)," *Nautilus* (November 11, 2015).
- Michael Gaynor, "[Inside the Library of Congress's Packard Campus for Audio-Visual Conservation](#)" *Washingtonian* (May 9, 2011).
- Martha Joseph, "[Collecting Alvin Lucier's I Am Sitting in a Room](#)," MoMA's *Inside/Out* Blog (January 20, 2015).
- Jeffrey Weiss, "[Revisions — Zen for Film](#)," *Artforum* (March 2016) [on exhibiting archival copies].
- Check out the [La MaMa Archives Blog](#)
- Rick Prelinger, "[Workshops, Workflows & Wooden Trains](#)," Keynote at Rare Books and Manuscripts Section Pre-Conference, Oakland, CA, 2015 – It's a great presentation, but a bit difficult to follow on Slideshare. As an alternative: "[Prelinger Archives Part 1](#)," C-Span (April 11, 2013).
- *Skim through* the program for "[The Politics of Film Archival Practice](#)," Stockholm, November 2016.

Week 12: November 14

Collecting Code + New Materialities of Storage¹²

PRESENTATIONS: TBD

READINGS/SCREENING [tentative list; will likely be revised as I learn more about your interests over the course of the semester]

- Wolfgang Ernst, "[Dis/continuities: Does the Archive Become Metaphorical in Multi-Media Space?](#)" In *New Media Old Media: A History and Theory Reader*, Eds. Wendy Hui Kyong Chun & Thomas Keenan (New York: Routledge, 2006): 105-123.
- *Skim through* [Limn 6: The Total Archive](#), eds., Boris Jardine and Christopher Kelty (March 2016).
- *Skim through* the "[Media Conservation](#)" posts on MoMA's *Inside/Out* blog.
- Rose Eveleth, "[Introducing the Archive Corps](#)," *The Atlantic* (September 1, 2015).
- Kyle Chayka, "[How Do You Back Up the Museum of Modern Art?](#)" *Motherboard* (July 20, 2015).
- Cory Arcangel, "[The Warhol Files](#)," *Artforum* (Summer 2014).
- Arthur Ou, "[Trapped: Andy Warhol's Amiga Experiments](#)" [video] (2014) [18:52]

Storage Material for Deep Time?

- Glenn Fleishman, "[Archiving a Website for Ten Thousand Years](#)," *The Atlantic* (May 12, 2016).
- D. Graham Burnett, "[The Archive of Ice](#)," *Cabinet* 59 (Fall 2015): 96-101.
- Gina Kolata, "[Who Needs Hard Drives? Scientists Store Film Clip in DNA](#)," *New York Times* (July 12, 2017).
- Malia Wollan and Spencer Lowell, "[Arks of the Apocalypse](#)," *New York Times Magazine* (July 13, 2017).

November 21: NO CLASS: Thanksgiving

Subjects + Publics

Week 13: November 28

Epistemological and Political Subjects¹³

PRESENTATIONS: TBD

READINGS

- Excerpt from Michel Foucault, *Archaeology of Knowledge*, trans. Smith (Harper & Row [1969]1972): 126-31.
- Ann Laura Stoler, “[Colonial Archives and the Acts of Governance](#),” *Archival Science* 2:1-2 (2002): 87-109.
- Jarrett M. Drake, “[RadTech Meets RadArch: Towards a New Principle for Archives and Archival Description](#),” Radcliffe Workshop on Technology & Archival Processing, Cambridge, MA, April 2016 [on the colonialism inherent in the archival principle of “provenance”].
- Christa Wolf, “[So Who Could I Tell the Story To](#),” *Harper’s* (March 2013): 15-9 [on the Stasi archive].
- Tara Robertson, “[Digitization: Just Because You Can, Doesn’t Mean You Should](#),” *Tara Robertson* (March 20, 2016) – read the comments, too!
- Diana Taylor, “[The Archive and the Repertoire](#)” in *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003): 16-33 [Taylor discusses the limitations of the text-centric archive, then proposes more capacious and ethically and culturally sensitive archival and information management practices. She leads us into our final week’s discussion...].

Week 14: December 5

Data Are Made of People¹⁴

READINGS

- On highlighting absences and erasures in the collection: Mimi Onuoha, “[Missing Data Sets](#)” @ Github + [this video](#) from Data & Society (2017) [2:44].
- On archiving Australia’s non-white residents: Tim Sherratt, “[A Map and Some Pins: Open Data and Unlimited Horizons](#),” *discontents* [blog post] (June 11, 2013) [and see [Tim’s research notebook](#)].
- On indigenous archiving: Kimberly Christen, “[Tribal Archives, Traditional Knowledge, and Local Contexts: Why the ‘s’ Matters](#),” *Western Archives* 6:1 (2015): 1-19 [focus on 1-8] + explore [Mukurtu](#), an open-access platform for storing and managing indigenous communities’ cultural heritage.
- On feminist activism in archives and libraries: Kate Eichhorn, [Interview](#) with Hope Leman, *Critical Margins* (January 1, 2014).
- On adapting technical protocols to honor linguistic and cultural difference: Elvia Arroyo-Ramirez, “[Invisible Defaults and Perceived Limitations: Processing the Juan Gelman Files](#),” *On Archivy* (October 30, 2016).
- On creating collections that embody the values of communities of color: Bergis Jules, Simone Browne, Kameelah Janan Rasheed, and Doreen St. Felix, “[Failures of Care](#)” Panel, Digital Social Memory: Ethics, Privacy, and Representation in Digital Preservation [conference](#), The New Museum, February 4, 2017 [video] (1:08) – consider the politics of invisibility, erasure, and the choice *not* to be documented and archived.
- *Highly Recommended for the Winter Break*: Tina M. Campt, *Listening to Images* (Durham, NC: Duke University Press, 2017) [on *listening* for the unspoken – for fears and aspirations and the possibility of self-definition – in quotidian and administrative archival photos from the Black Diaspora]

Week 15: December 12 – Final Class

FINAL PRESENTATIONS

¹ Ann Blair, "[Information Overload, Then and Now](#)," *The Chronicle Review* (November 28, 2010); Ann Blair, *Too Much to Know: Managing Scholarly Information Before the Modern Age* (New Haven: Yale University Press, 2010); danah boyd and Kate Crawford, "Critical Questions for Big Data," *Information, Communication and Society* 15:5 (2012): 662-79; John Seely Brown & Paul Duguid, *The Social Life of Information* (Boston: Harvard Business School Press, 2000); "[The Data Deluge](#)" *The Economist* (25 February 2010); "[Data, Data Everywhere](#)" Special Report *The Economist* (25 February 2010); Rob Kitchin, "[Big Data, New Epistemologies and Paradigm Shifts](#)," *Big Data & Society* (April – June, 2014): 1-12; Rob Kitchin, *The Data Revolution: Big Data, Open Data, Data Infrastructures and Their Consequences* (Thousand Oaks, CA: Sage, 2014); Rob Kitchin and Gavin McArdle, "What Makes Big Data, Big Data? Exploring the Ontological Characteristics of 26 Datasets," *Big Data & Society* 3:1 (February 2016): 1-10; Daniel Letvin, *The Organized Mind: Thinking Straight in the Age of Information Overload* (New York: Dutton, 2014); Shannon Mattern, "[Public In/Formation](#)," *Places Journal* (November 2016); Open Scholarship Initiative, [Report from the Information Overload Workgroup](#) (June 23, 2016); Daniel Rosenberg, "Early Modern Information Overload," *Journal of the History of Ideas* 64:1 (January 2003): 1-9; Clay Shirky, "[It's Not Information Overload, It's Filter Failure](#)" [video] O'Reilly Web 2.0 Expo NY (2008); Richard Saul Wurman, *Information Anxiety 2* (Que, 2000); Ilkka Tuomi, "Data Is More than Knowledge: Implications of the Reversed Knowledge Hierarchy," *Journal of Management Information Systems* 16:3 (Winter 1999/2000): 103-17; Chaim Zins, "Conceptual Approaches for Defining Data, Information, and Knowledge" *Journal of the American Society for Information Science and Technology* 58:4 (January 2007): 479-93.

² Adam Greenfield, "[Commoning Systems: Organize, Don't Jargonize](#)," *Speedbird* (January 9, 2016); Shannon Mattern, "[A City Is Not a Computer](#)," *Places Journal* (February 2017); Elinor Ostrom and Charlotte Hess, "A Framework for Analyzing the Knowledge Commons" in *Understanding Knowledge as a Commons: From Theory to Practice*, eds. Hess and Ostrom (Cambridge, MA: MIT Press, 2007): 41-81.

³ Ariella Azoulay, "[Archive](#)," trans. Tal Haran, in *Political Concepts: A Critical Lexicon* 1 (2012); Antoinette Burton, "Introduction: Archive Fever, Archive Stories" in *Archive Stories: Facts, Fictions, and the Writing of History*, ed. Burton (Durham, NC: Duke University Press, 2005): 1-24; Terry Cook, "What is Past is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift," *Archivaria* 43 (Spring 1997): 17-63; Wolfgang Ernst, *Digital Memory and the Archive*, Ed. Jussi Parikka (Minneapolis: University of Minnesota Press, forthcoming 2012); Arlette Farge, *The Allure of the Archives*, trans. Thomas Scott-Railton (New Haven: Yale University Press, 2013); Sigmund Freud, "A Note Upon the Mystic Writing Pad" (1925) In *General Psychological Theory: Papers on Metapsychology* (New York: Collier, 1925); Geert Lovink, [Interview with German Media Archaeologist Wolfgang Ernst](#), *Nettime* (26 February 2003); Tim Maly, "[Dark Archives](#)" *Contents* 5 (March 2013); *D. T. Max, "Final Destination" *New Yorker* (June 2007) [on the Ransom Humanities Research Center]; Jussi Parikka, "Archive Dynamics: Software Culture and Digital Heritage" In *What Is Media Archaeology?* (Malden, MA: Polity, 2012): 113-122; Sven Spieker, "Freud's Files" In *The Big Archive: Art from Bureaucracy* (Cambridge, MA: MIT Press 2009): 34-49; Carolyn Steedman, "Something She Called a Fever: Michelet, Derrida, and Dust" *The American Historical Review* 106:4 (October 2001): 1159-1180; Kate Theimer, "[A Distinction Worth Exploring: 'Archives' and 'Digital Historical Representations'](#)," American Historical Association Conference, Washington, DC, January 3, 2014.

ON ARCHIVAL LABOR: Hillel Arnold, "[Critical Work: Archivists as Maintainers](#)," *Hillel Arnold* (August 2, 2016); Michelle Caswell, "[The Archive is not an Archives': Acknowledging the Intellectual Contributions of Archival Studies](#)," *Reconstruction* 16:1 (2016); Eira Tansey, "[Archives Without Archivists](#)," *Reconstruction* 16:1 (2016) [on archival labor + processing].

⁴ Jan Assman, "Libraries in the Ancient World – with Special Reference to Ancient Egypt," Trans. Robin Benson, In Susanne Bieri & Walther Fuchs, Eds., *Building for Books: Traditions and Visions* (Boston: Birkhäuser, 2001): 51-67; Thomas Augst & Kenneth Carpenter, Eds., *Institutions of Reading: The Social Life of Libraries in the United States* (Amherst: University of Massachusetts Press, 2007); Thomas Augst & Wayne E. Wiegand, Eds., *Libraries as Agencies of Culture* (Madison: University of Wisconsin Press, 2002); Lionel Casson, *Libraries in the Ancient World* (New Haven: Yale 2001); Roger Chartier, "Libraries Without Walls" *Representations* 42 (Spring 1993); Sean Cubitt, "Library" *Theory, Culture & Society* 23:2-3 (2006): 581-606; Daniel Heller-Roazen, "Tradition's Destruction: On the Library of Alexandria" *October* 100 (Spring 2002): 133-153; Edward Howland, "The Public Libraries of the United States," *Harper's New Monthly Magazine* (April 1877): 722-30; Fred Lerner, *The Story of Libraries: From the Invention of Writing to the Computer Age* (New York: Continuum, 1999); Alberto Manguel, "The Library as Myth" [Tower of Babel & Library of Alexandria] + "The Library as Space" [on

Diderot's *Encyclopedie* *The Library at Night* (Toronto Knopf Canada, 2006): 6-34, 81-89; Shannon Mattern, "Collected Notes on the Morgan Library for an Article I Meant to Write in 2003 But Never Did" [unpublished]; Shannon Mattern, "[Marginalia: Little Libraries in the Urban Margins](#)," *Places* (May 22, 2012); Allison Meier, "[Researchers Bury Their Noses in Books to Sniff Out the Morgan Library's Original Smell](#)," *Hyperallergic* (February 28, 2017); Konstantinos Sp. Staikos, *The Great Libraries: From Antiquity to the Renaissance* (New Castle, DE: Oak Knoll Press & The British Library, 2000); Alex Wright, *Glut: Mastering Information Through the Ages* (Ithaca, NY: Cornell University Press, 2008): "The Universal Library": 70-5 [Alexandria] + "After Alexandria": 75-7 [Roman libraries] + "Houses of Mumbler's": 86-91 [Cassiodorus, Vivarium scriptorium, subject-level classification, annotation, craft textual production].

⁵ PRELINGER: Melanie Feinberg, "Classificationist as Author: The Case of the Prelinger Library" [unpublished manuscript]; Megan Shaw Prelinger, "[On the Organization of the Prelinger Library](#)"; Megan Shaw Prelinger, "[To Build a Library](#)" *Bad Subjects* 73 (April 2005); Marie L. Radford, Jessica Lingel & Gary R. Radford, "Alternative Libraries as Heterotopias: Challenging Conventional Constructs" Paper presented at Library Research Seminar V, University of Maryland, College Park, October 6-9, 2010.

WARBURG: [Aby Warburg's Mnemosyne Atlas](#)," *Frieze* 80 (January-February 2004; Giorgio Agamben, "Aby Warburg and the Nameless Science" In *Potentialities: Collected Essays in Philosophy*, Ed. & Trans. Daniel Heller-Roazen (Stanford: Stanford University Press, 2000); Dorothee Bauerle-Willert, "On the Warburg Humanities Library," Trans. Mark Walz, In *Building for Books: Traditions and Visions*, Eds. Susanne Bieri & Walther Fuchs (Boston: Birkhäuser, 2001): 253-267; Benjamin H.D. Buchloh, "Gerhard Richter's 'Atlas': The Anomic Archive," *October* 88 (Spring 1999): 117-45; Benjamin H.D. Buchloh, "Gerhard Richter's *Atlas*: The Anomic Archive" In Charles Merewether, Ed., *The Archive: Documents in Contemporary Art* (MIT Press 2006): 85-102; *Common Knowledge* 18:1 (Winter 2012): Warburg Special Issue; E. H. Gombrich, "Warburg: A Historical Witness" In Ingrid Schaffner & Matthias Winzen, Eds., *Deep Storage: Collecting, Storing, and Archiving in Art* (New York: Prestel, 1998); Benjamin H.D. Buchloh, "Gerhard Richter's *Atlas*: The Anomic Archive" In *The Archive: Documents in Contemporary Art*, Ed. Charles Merewether (MIT Press 2006): 85-102; *Common Knowledge* 18:1 (Winter 2012): Warburg Special Issue; E. H. Gombrich, "Warburg: A Historical Witness" In *Deep Storage: Collecting, Storing, and Archiving in Art*, Eds. Ingrid Schaffner & Matthias Winzen (New York: Prestel, 1998); Ernst Gombrich, "[The Warburg Institute: A Personal Memoir](#)," *The Gombrich Archive*; Adam Gopnick, "[In the Memory Ward](#)," *New Yorker* (March 16, 2015); *Geraldine Juárez, *Intercolonial Technogalactic* (2015) [on the Google Cultural Institute]; Jack Grove, "[New Warburg Institute Director Outlines Plan to Stop 'Slide into Obscurity'](#)," *Times Higher Education* (October 15, 2015); Philippe-Alain Michaud, "Hamburg: The Art History Scene" In *Aby Warburg and the Image in Motion*, Trans. Sophie Hawkes (New York: Zone Books, 2007): 229-46; Fritz Saxl, "The History of Warburg's Library" in E. Gombrich, *Aby Warburg: An Intellectual Biography* (London: Warburg Institute, University of London, 1980); Barbara Maria Stafford, "Reconceiving the Warburg Library as a Working Museum of the Mind," *Common Knowledge* 18:1 (Winter 2012): 180-7.

STORAGE + LOGISTICS: Shannon Mattern, "Extract and Preserve," *New Geographies* 9 (Cambridge, MA: Harvard Graduate School of Design, forthcoming 2017); Shannon Mattern, "[Learning from the Library \(Without Cracking a Book\)](#)," Public Lecture, Smith College, April 1,6, 2015; [Underground Vaults & Storage](#); Joshua Rothman, "[The Many Lives of Iron Mountain](#)," *New Yorker* (October 9, 2013); Craig Shank & George Drake, Jr., *Everything Sounds* 25: "[Packard Campus](#)" (May 23, 2013) [28:10].

⁶ *Suzanne Briet, *What is Documentation?* Trans. Ronald E. Day, Laurent Martinet & Hermina G. B. Angheliescu (Lanham, MD: Scarecrow Press, 2006); Melanie Feinberg, "Information System Design for Communication: The Use of Genre as a Design Element" [unpublished manuscript; on Prelinger & Warburg libraries]; Nina Katchadourian, "[Sorted Books Project](#)"; Alberto Manguel, "The Library as Order" *The Library at Night* (Toronto Knopf Canada, 2006): 36-63; Shannon Mattern, "[Cabinet Logic](#)," IKKM Talk, Bauhaus University, Weimar, Germany (January 20, 2016); Jennifer & Kevin McCoy, "[Every Shot, Every Episode](#)"; Henry Petroski, *The Book on the Bookshelf* (New York: Vintage, 1999); [Storage Techniques for Art, Science and History](#); the work of Lynn Spigel and Nader Vossoughian.

ON MEMORY THEATERS, WUNDERKAMMER, STUDIOLI: Robert Kirkbride, *Architecture and Memory: The Renaissance Studioli of Federico da Montefeltro* [interactive]; Shannon Mattern, "[500 Years of Wunderkammern from Cabinets to the Cloud](#)," *Words in Space* (January 31, 213); Museum of Modern Art, "[Wunderkammern: A Century of Curiosities](#)," July 30 – November 10, 2008; see also the work of [Hannelore Baron](#), [Jason Rhodes](#), [Sarah Sze](#); Anke Te Hessen, *The World in a Box: The Story of an Eighteenth Century Picture Encyclopedia*, trans. Ann M. Hentschel (Chicago: Chicago University Press, 2002).

OTLET: W. Boyd Rayward, "The Case of Paul Otlet, Pioneer of Information Science, Internationalist, visionary: Reflections on Biography" *Journal of Librarianship and Information Science* 23:3 (September 1991): 135-45; Charles van den Heuvel, "Mundaneum" *Volume 15 "Destination Library"* (2008): 48-53; Alex Wright, *Cataloging the World: Paul Otlet and the Birth of the Information Age* (New York: Oxford University Press, 2014); Alex Wright, "The Forgotten Forefather," *Glut: Mastering Information Through the Ages* (Ithaca, NY: Cornell University Press, 2008): 184-92; Alex Wright, "[Forgotten Forefather: Paul Otlet](#)," *Boxes and Arrows* (November 10, 2003); Alex Wright, "[The Web Time Forgot](#)" *New York Times* (June 17, 2008).

BUSH: Vannevar Bush, "Memex Revisited" (1967) Reprinted in Wendy Hui Kyong Chun & Thomas Keenan, Eds., *New Media Old Media: A History and Theory Reader* (New York: Routledge, 2006): 85-95; J. C. R. Licklider, *Libraries of the Future* (Cambridge, MA: MIT Press, 1965); Alex Wright, "Memex Redux," *Glut: Mastering Information Through the Ages* (Ithaca, NY: Cornell University Press, 2008): 192-203.

⁷ Melissa Adler, "[Classification Along the Color Line: Excavating Racism in the Stacks](#)," *Journal of Critical Library and Information Studies* 1:1 (2017); Melissa Adler, *Cruising the Library: Perversities in the Organization of Knowledge* (New York: Fordham University Press, 2017); Clare Beghtol, "Classification Theory" *Encyclopedia of Library and Information Sciences*, 3rd Ed. (New York: Taylor & Francis, 2010): 1045-1060; Terry Belanger, *Lunacy and the Arrangement of Books* (New York: Oak Knoll Press, 2003); Ann Blair, "Reading Strategies for Coping with Information Overload ca. 1550-1700" *Journal of the History of Ideas* 64:1 (2003): 11-28 [Conrad Gessner, *Bibliotheca Universalis*]; Geoffrey Bowker & Susan Leigh Star, *Sorting Things Out: Classification and Its Consequences* (Cambridge, MA: MIT Press, 1999); Roy Boyne, "Classification," *Theory, Culture & Society* 23:2-3 (2006): 21-30; Peter Burke, *A Social History of Knowledge: From Gutenberg to Diderot* (Malden, MA: Polity, 2000): 9-110; Peter Burke, *A Social History of Knowledge: From the Encyclopedia to Wikipedia*, Vol. 2 (Malden, MA: Polity, 2012): 52-6; 149-50 [on deletion/purging]; *Cataloguing & Classification Quarterly* 53:5/6 (2015): [Special Issue on Indigenous Knowledge and Organization](#); Alissa Cherry and Keshav Mukunda, "A Case Study in Indigenous Classification: Revisiting and Reviving the Brian Deer Scheme," *Cataloguing & Classification Quarterly* 53:5/6 (2015); *"[Dynamic Order Structures Thanks to RFID Technology](#)," Sitterwerk Kunstbibliothek; Melanie Feinberg, "Organization as Expression: Classification as Digital Media," in *Digital Media: Technological and Social Challenges of the Interactive World*, eds., Megan A. Winget and William Aspray (Toronto: Scarecrow Press, 2011): 115-36; Birger Hjørland, "Is Classification Necessary After Google?" *Journal of Documentation* 68:3 (2012): 299 – 317; Library of Congress, *The Card Catalog: Books, Cards, and Literary Treasures* (New York: Chronicle Books, 2017); Shannon Mattern, "[Cloud and Field](#)," *Places Journal* (August 2016); Hope A. Olson, "The Power to Name: Representation in Library Catalogs" *Signs* 26:3 (Spring 2001): 639-68; Ernest Cushing Richardson, *Classification: Theoretical and Practical*, 3rd Ed. (New York: The H.W. Wilson Co., 1901); Jenn Riley, "[Understanding Metadata: What Is Metadata, and What Is It For?](#)" (Baltimore: National Information Standards Organization, 2017); Mike Steckel, "[Ranganathan for IAs](#)," *boxes and arrows* (October 7, 2002); Elaine Svenonius, "Information Organization" + "Bibliographic Languages" In *The Intellectual Foundation of Information Organization* (Cambridge, MA: 2000): 1-14, 53-66; Barbara Tillett, "What is FRBR?" (Library of Congress Cataloging Distribution Service, 2003); Couze Venn, "The Collection" *Theory, Culture & Society* 23:2-3 (2006): 35-40; David Weinberger, *Everything is Miscellaneous: The Power of the New Digital Disorder* (New York: Holt, 2008); David Weinberger, "[Everything is Miscellaneous](#)" [video] Google Tech Talks (May 10, 2007); Alex Wright, *Glut: Mastering Information Through the Ages* (Ithaca, NY: Cornell University Press, 2008).

⁸ Christian Berger and Jessica Santone, Special Issue on "Documentation as Art Practice in the 1960s," *Visual Resources: An International Journal on Images and Their Uses* 32:3-4 (2016); Sophie Berrebi, *The Shape of Evidence: Contemporary Art and the Document* (Amsterdam: Valiz Press, 2015); Sue Breakell, "[Perspectives: Negotiating the Archive](#)" *Tate Papers* (Spring 2008); Giuliana Bruno, "[Storage Space](#)," *e-flux architecture* (November 16, 2016); Benjamin H.D. Buchloh, "Gerhard Richter's 'Atlas': The Anomic Archive" *October* 88 (Spring 1999): 117-45; Kathy Michelle Carbone, "Artists and Records: Moving History and Memory" *Archives and Records* 38:1 (2017); Anthony Downey, Ed., *Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East* (New York: I.B. Tauris, 2015); Chad Elias, "[The Libidinal Archive: A Conversation with Akram Zaatari](#)," *Tate Papers* 19 (2013); Okwui Enwezor, *Archive Fever: Uses of the Document in Contemporary Art* (Steidl/ICP, 2008); Gabriella Giannachi, *Archive Everything: Mapping the Everyday* (Cambridge, MA: MIT Press, 2016) [terrible book, good examples]; Guy Mannes-Abbott, "This Is Tomorrow: On Emily Jacir's Art of Assembling Radically Generative Archives," in *Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East*, ed. Anthony Downey (New York: I.B. Tauris, 2015): 109-27; National Archives of Australia, [Visible Archive Series Browser](#); Nataša Petrešin-Bachelez, "[Innovative Forms of Archives](#)" Series, *e-flux*; Simone Ostoff, *Performing the Archive: The Transformation of the Archive in Contemporary Art From Repository of Documents to Art Medium* (New York: Atropos Press, 2009) [good examples, but not a good book]; Ingrid Schaffner & Matthias Winzen, eds., *Deep Storage: Collecting*,

Storing, and Archiving in Art (New York: Prestel, 1998); Sven Spieker, “1970-2000: Archive, Database, Photography” In *The Big Archive: Art from Bureaucracy* (Cambridge, MA: MIT Press 2009): 130-171; Domietta Torlasco, *The Heretical Archive: Digital Memory at the End of Film* (Minneapolis: University of Minnesota Press, 2013) [Monica Bonvicini, Pierre Huyghe, Agnès Varda, Marco Poloni, Chris Marker]; Emily Wroczynski, “Walid Raad and the Atlas Group” *Third Text* 25:6 (November 2011): 763-773; Mabel O. Wilson, “Collecting Publics: The Spatial Politics of *Dorchester Projects*” in *Entry Points, The Vera List Center Field Guide on Art and Social Justice*, Vol. 1, ed. Carin Kuoni and Chelsea Haines (New York: Vera List Center, 2015): 230-9.

⁹ Aarhus Urban Mediaspace, “[The Library of the Future](#)”; “[Dynamic Order](#)” Sitterwerk Art Library, which makes use of [RFID technology](#), in St. Gallen, Switzerland [+ [video](#)], and see [AstromZimmer](#)’s dynamic library [workbenches](#) [+ [video](#)]; Jeff Goldenson’s [Rewrite the Library project](#) at Olin College; Good, Form & Spectacle, “[What’s In the Library?](#)” + “[New Work: Wellcome Library Alpha](#)”; [Harvard Library Innovation Lab](#), Harvard’s [Library Test Kitchen](#); [NYPL Labs’ work](#); [Elissa Lee’s work with the UTS Library](#); [Re-Envisioning Branch Libraries](#) design study; Arian Roth and Marina Schütz, Eds., *The Dynamic Library: Organizing Knowledge at the Sitterwerk – Precedents and Possibilities* (Chicago: Sobercove Press, 2015); Rosten Woo’s work on [Haystacks](#) (and his epic “[Can I help you find something?](#)” project blog); Mitchell Whitelaw, “[Generous Interfaces for Digital Cultural Collections](#),” *Digital Humanities Quarterly* 9:1 (2015). [Mitchell Whitelaw’s work](#).

¹⁰ Tina M. Campt, *Image Matters: Archive, Photography, and the African Diaspora in Europe* (Durham: Duke University Press, 2012); Costanza Caraffa, “From ‘Photo Libraries’ to ‘Photo Archives’: On the Epistemological Potential of Art-Historical Collections” in *Photo Archives and the Photographic Memory of Art History*, ed. Costanza Caraffa (Berlin: Deutscher Kunstverlag, 2011): 11-44; Paul Conway & Ricardo Punzalan, “Fields of Vision: Toward a New Theory of Visual Literacy for Digitized Archival Photographs,” *Archivaria* 71 (Spring 2011): 63-97; Elizabeth Edwards’s [5 Excellent Blog Posts](#) for the Fotomuseum, Winterthur, Switzerland (2016); *Gregg Mitman and Kelley Wilder, eds., *Documenting the World: Film, Photography, and the Scientific Record* (Chicago: University of Chicago Press, 2016); Tim Schlak, “Framing Photographs, Denying Archives: The Difficult of Focusing on Archival Photographs,” *Archival Science* 8 (2008): 85-101; Joan Schwartz, “Negotiating the Visual Turn: New Perspectives on Images and Archives,” *American Archivist* 67 (Spring/Summer 2004) (and other works by Schwartz); Sara Shatford, “Analyzing the Subject of a Picture: A Theoretical Approach,” *Cataloguing & Classification Quarterly* 6:3 (1986): 39-62; *Allan Sekula, “The Body and the Archive,” *October* 39 (Winter 1986): 3-64; Ernst Van Alphen, *Staging the Archive: Art and Photography in the Age of New Media* (London: Reaktion, 2014); Doireann Wallace, “Words as Keys to the Image Bank” In *Revisualizing Visual Culture*, eds. Chris Bailey & Hazel Gardiner (Burlington, VT: Ashgate, 2010): 83-96; Akram Zaatari, “Against Photography: Conversation with Mark Westmoreland,” *Aperture* 210 (February 2013): 60-5.

¹¹ Paula Amad, *Counter-Archive: Film, the Everyday, and Albert Kahn’s Archives de la Planète* (New York: Columbia University Press, 2010); Jaimie Baron, *The Archive Effect: Found Footage and the Audiovisual Experience of History* (New York: Routledge, 2014); Carolyn Birdsall, Manon Parry, and Viktoria Tkaczyk, “[Listening to the Mind: Tracing the Auditory History of Mental Illness in Archives and Exhibitions](#),” *The Public Historian* 37:4 (2015): 47-72; Carolyn Birdsall, “[Sound and Media Studies: Archiving and the Construction of Sonic Heritage](#),” in *Sound and Popular Culture: A Research Companion*, ed. Jens Gerrit Papenburg and Holger Schulze (Cambridge, MA: MIT Press, 2016): 133-48; Anthony Cociolo’s Pratt “Moving Image + Sound Archives” [syllabus](#); Zoë Druick and Gerda Cammaer, *Cinepbemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada* (Montreal: McGill-Queen’s University Press, 2014); Jim Dwyer, “[Videos Challenge Accounts of Convention Unrest](#),” *New York Times* (April 12, 2005); Wolfgang Ernst, *Sonic Time Machines: Explicit Sound, Sirenic Voices, and Implicit Sonicity* (Amsterdam: Amsterdam University Press, 2016); Giovanna Fosatti, “[Exploring film Heritage](#)” [video] (March 20, 2017); Wolfgang Hagen, “On the Impossibility of Archiving the Radio and Its Virtues,” *Interactions: Studies in Communication and Culture* 8:1 (2017): 35-44; Giovanna Fosatti, *From Grain to Pixel: The Archival Life of Film in Transition* (Amsterdam: Amsterdam University Press, 2008); Caroline Frick, *Saving Cinema: The Politics of Preservation* (New York: Oxford University Press, 2011); Brian P. Harnetty, “Performing Sonic Archives: Listening to Berea, Sun Ra, and the Little Cities of Black Diamonds,” Dissertation, Ohio University, 2014; Brian Hochman, *Savage Preservation: The Ethnographic Origins of Modern Media Technology* (Minneapolis: University of Minnesota Press, 2014); Timothy Leonido, “[How to Own a Pool and Like It](#),” *Triple Canopy* (April 2017); *Jonathan Lethem, “[It All Connects: Adam Curtis and the Secret History of Everything](#),” *New York Times Magazine* (October 27, 2016); Allison Mills, “[Learning to Listen: Archival Sound Recordings and Indigenous Cultural and Intellectual Property](#),” *Archivaria* 83 (Spring 2017); Bill Morrison, *Dawson City: Frozen Time* (2017); NYU’s [Moving Image Archiving and Preservation Program](#); Jonathan Sterne, “A Resonant Tomb” in *The Audible Past: Cultural Origins of Sound Reproduction* (Durham, NC: Duke University Press, 2003): 287-334;

Jonathan Sterne, "The Preservation Paradox in Digital Audio," in *Sound Souvenirs*, ed. Karin Bijsterveld and José van Dijk (Amsterdam: Amsterdam University Press, 2009: 55-65).

¹² Janneke Adema, "[Scanners, Collectors and Aggregators. On the 'Underground Movement' of \(Pirated\) Theory Text Sharing](#)," *Open Reflections* (September 20, 2009); Seb Chan and Aaron Cope, "[Collecting the Present: Digital Code and Collections](#)," *Museums and the Web 2014*, Baltimore, MD, April 2014; Paul Dourish, "Finding the Material in the Virtual: The Case of Emulation," in *The Stuff of Bits: An Essay on the Materialities of Information* (Cambridge, MA: MIT Press, 2017): 61-80; Davide Giogetta & Valerio Nicoletti, "[A Conversation on Digital Archiving Practices with Janneke Adema](#)," *Post-Digital Publishing Archive* (June 22, 2015); Sarah Hammerman, "[Pirate Libraries and the Fight for Open Information](#)," *FvckTheMedia* 61 (September 11, 2015); *Shannon Mattern, "Field Archives," *Places Journal* (forthcoming); Geoff Nunberg, "[Google Books: A Metadata Train Wreck](#)," *Language Log* (August 29, 2009); Hito Steyerl, "[In Defense of the Poor Image](#)," *e-flux* 10 (November 2009); Dennis Yi Tenen, "[Preliminary Thoughts on the Way to the Free Library Congress](#)," *Schloss – Post* 2 (March 24, 2016) [on pirate libraries + file-sharing].

¹³ Arjun Appadurai, "Archive and Inspiration" In Joke Brouwer & Arjen Mulder, Eds., *Information is Alive* (Rotterdam: V2_Publishers/NAI, 2003): 14-25 [the trace + migrant archive]; Tina M. Campt, *Image Matters: Archive, Photography, and the African Diaspora in Europe* (Durham, NC: Duke University Press, 2012); Michelle Caswell, Ricardo Punzalan, and T-Kay Sangwand, "Critical Archival Studies" Special Issue of *Journal of Critical Library and Information Studies* 1:2 (2017); Verne Harris, "The Archival Sliver: Power, Memory, and Archives in South Africa," *Archival Science* 2 (2002): 63-86; Dragan Kujundzic, "Archigraphia: On the Future of Testimony and the Archive to Come" *Discourse* 25:1/2 (2003): 16-88 [IBM + Holocaust]; *André Lepecki, "The Body as Archive: Will to Re-enact and the Afterlife of Dances," *Dance Research Journal* 42:2 (Winter 2010); *Rachel Mattson, "[An Archive of Racial Fantasy](#)," *Ligament* 2:3 (January 2017); Achille Mbembe, *Decolonizing Knowledge and the Question of the Archive* (Africa is a Country Ebook) [from a 2015 lecture @ Wits Institute for Social and Economic Research, Johannesburg]; Paul Ricoeur, "Archives, Documents, Traces" In Charles Merewether, Ed., *The Archive: Documents in Contemporary Art* (MIT Press 2006): 66-69 [trade, evidence, testimony]; Ann Laura Stoler, "Prologue in Two Parts" & "The Pulse of the Archive" In *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (Princeton, NJ: Princeton University Press, 2009): 1-53; Diana Taylor, "Archiving Performance: The Digital as Anti-Archive?" Animating the Archives Conference, Brown University [video] (December 3-5, 2009) [search iTunes for "Animating the Archives" →choose "Keynote"];

¹⁴ Bess Sadler and Chris Bourq, "[Feminism and the Future of Library Discovery](#)," *code 4 lib* (April 15, 2015); See the work of Michelle Caswell, including Michelle Caswell & Marika Cifor, "From Human Rights to Feminist Ethics: Radical Empathy in the Archives," *Archivaria* 81 (Spring 2016); Marika Cifor, "Affecting Relations: Introducing Affect Theory to Archival Discourse," *Archival Science* 16:1 (March 2016): 7-31; Kate Eichhorn, *The Archival Turn in Feminism: Outrage in Order* (Philadelphia: Temple University Press, 2013); Anne J. Gilliland and Michelle Caswell, "Records and Their Imaginaries: Imagining the Impossible, Making Possible the Imagined," *Archival Science* 16:1 (2016): 53-75; Gayatri Gopinath, "Archive, Affect, Everyday: Queer Diasporic Re-Visions" In *Political Emotions*, ed. by Janet Staiger, Ann Cvetkovich, and Ann Morris Reynolds (New York: Routledge, 2010): 165-92; Verne Harris, "The Hospitable Archivist" *Volume 15 "Destination Library"* (2008): 96-9 [archives for justice]; IMLS, "[Mukurtu Software Preserves Indigenous Digital Heritage Through Technologies of Today](#)," IMLS Project Profiles (November 16, 2015); *Journal of Critical Library and Information Studies*; Bergis Jules, "[Confronting Our Failure of Care Around the Legacies of Marginalized People in the Archives](#)," *On Archivy* (November 11, 2016).

ACKNOWLEDGING AND REDRESSING ABSENCE AND ERASURE: Paul Benzon and Sarah Sweeney, eds., "[The Aesthetics of Erasure](#)" *Special Issue* of *Media-N* 11:1 (Spring 2015); Michelle Caswell, *Archiving the Unspeakable: Silence, Memory, and the Photographic Record in Cambodia* (Madison, WI: University of Wisconsin Press, 2014); *Saidiya Hartman, "Venus in Two Acts," *Small Axe* 12:2 (June 2008): 1-14; Benjamin C. Hutchens, "Techniques of Forgetting? Hypo-Amnesic History and the An-Archive" *SubStance* 36: 2 (2007): 37-55; Mimi Onuoha, "[Machine Learning Is Being Used to Uncover the Mass Graves of Mexico's Missing](#)," *Quartz* (April 19, 2017); *Kirsten Weld, *Paper Cadavers: The Archives of Dictatorship in Guatemala* (Durham, NC: Duke University Press, 2014); Pamela Yates, Paco de Onis, and Peter Kinoy, *Granito* (2012) [film].

COMMUNITY ARCHIVING: Michelle Caswell, Marika Cifor, and Mario H. Ramirez, "'To Suddenly Discover Yourself Existing': Uncovering the Affective Impact of Community Archives," *The American Archivist* 79 (Spring/Summer 2016): 56-81; *Michelle Caswell, Christopher Harter, and Bergis Jules, "[Diversifying the Digital Historical Record: Integrating Community Archives in National Strategies for Access to Digital Cultural Heritage](#)," *d-Lib*

Magazine 23:5/6 (May/June 2017); Terry Cook, "Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms," *Archival Science* 13:2/3 (2013): 95-120; Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory and Media Fandom* (Cambridge, MA: MIT Press, 2016); Bruce Lazorchak, "[Ian MacKaye and Citizen Archiving](#)," *The Signal: Digital Preservation* (Library of Congress blog) (May 8, 2013); Lauren Tilton and Grace Elizabeth Hale, "[Participatory Archives](#)," *Archive Journal* (August 2017). LOCAL RESOURCES: CUNY Center for Humanities "[Community Archives](#)" research group; [Interference Archive](#); [Lesbian Herstory Archives](#)

LIBRARIES' RESISTANCE: Jarrett M. Drake, "[How Libraries Can Trump the Trend to Make America Hate Again](#)," *On Archivy* (April 4, 2017); Shannon Mattern, "[Public In/Formation](#)," *Places Journal* (November 2016).