



*The Artist Archives  
Initiative*

**ANNUAL  
SYMPOSIUM**

**20  
18**

# SYMPOSIUM SCHEDULE

**12:45 DOORS OPEN**

**1:00 WELCOME FROM MARVIN J. TAYLOR, DIRECTOR, FALES LIBRARY**

**1:10 GLENN WHARTON, CO-DIRECTOR ARTIST ARCHIVES INITIATIVE: INTRODUCTION TO SYMPOSIUM AND FIRST PANEL**

**1:30 MIRA FRIEDLAENDER: "PROCESSING THE ARTIST'S ESTATE AS A CREATIVE ACT"**

**2:00 FRANCESCA ESMAY, JEFFREY WEISS: "DEVELOPING ARTIST INFORMATION RESOURCES FOR THE PANZA COLLECTION AT THE GUGGENHEIM MUSEUM"**

**2:45 PANEL DISCUSSION**

**3:15 REFRESHMENT BREAK**

**3:45 DEENA ENGEL, CO-DIRECTOR OF ARTIST ARCHIVES INITIATIVE: INTRODUCTION TO SECOND PANEL**

**3:50 JOANNA PHILLIPS: "MUSEUM MECHANISMS OF CAPTURING ARTIST-EMBODIED KNOWLEDGE TO SUPPORT THE COLLECTION OF VARIABLE CONTEMPORARY ART"**

**4:20 ANN BUTLER: "ADJACENCIES: MANAGING ARTISTS' RECORDS WITHIN CURATORIAL FILES"**

**4:50 DEENA ENGEL & BRANDON ENG: "THE JOAN JONAS KNOWLEDGE BASE PROJECT"**

**5:10 PANEL DISCUSSION**

**5:40 DEENA ENGEL, CLOSING REMARKS**

**5:45 - 6:30 WINE RECEPTION**

# SPEAKERS

*Ann Butler* is the Director of the Library and Archives at the Center for Curatorial Studies at Bard College. For the past twenty years she has held positions within academic research libraries, archives, and museums, and has been instrumental in building several archival programs and research collections. She serves as faculty at CCS Bard and lectures on subjects including: contemporary art archives, documentation practices for performance, technology, and installation-based works, and artists and contemporary publishing.

*Brandon Eng* is a Research Associate for the Artist Archives Initiative's Joan Jonas Knowledge Base, and a first year PhD. student in art history at the Institute of Fine Arts at New York University. Previously he worked at the Smithsonian Institution's Archives of American Art.

*Francesca Esmay* is a Guggenheim Conservator for the Panza Collection Initiative. The PCI is a multiyear research project that addresses the long-term preservation and future exhibition of Minimalist, Post-Minimalist, and Conceptual art. Esmay came to the Guggenheim from Dia Art Foundation in New York, where she served from 2006 to 2010 as the organization's first conservator and initiated a comprehensive program for conservation and collections care. Prior to this, she worked in a similar capacity as the first conservator at the Chinati Foundation in Marfa, Texas, overseeing conservation and collections care for the museum's permanent collection and temporary exhibitions.

*Mira Friedlaender* is an artist living in New York City, and has exhibited her work locally and internationally. Her work has been featured in the New York Times and Bomb, and she has participated in residencies at the American Center in Bangladesh and Recess in New York City. She is the Director of the Bilge Friedlaender Estate and recently cocurated *Bilge Friedlaender: Words, Numbers, Lines* at Arter in Istanbul.

*Joanna Phillips* is the Senior Conservator of Time-based Media Conservation at the Solomon R. Guggenheim Museum in New York, where she heads an interdisciplinary team that works on the acquisition, display, documentation, preservation, and research of media artworks in the museum's collection. She is the founder of the multiyear initiative *Conserving Computer-Based Art*, supervised the collection digitization and lectures and publishes on topics in time-based media conservation internationally.

*Marvin J. Taylor* is director of the Fales Library and Special Collection and full curator at NYU. In 1994 he founded the Downtown New York Collection, which documents the downtown arts scenes from the 1970s-1990s.

*Jeffrey Weiss* is an independent curator and critic in Brooklyn, New York. Between 2001 and 2008, he was head of the Department of Modern and Contemporary Art at the National Gallery of Art, Washington. Subsequently, as a Senior Curator at the Guggenheim Museum, he co-organized the Panza Collection Initiative (2010-17), an intensive study of the museum's vast holding of minimal and postminimal art. Widely published on topics of modern and postwar art, Weiss holds a PhD from the Institute of Fine Arts, where he is adjunct professor.

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## OUR DIRECTORS

GLENN WHARTON IS A CLINICAL PROFESSOR IN MUSEUM STUDIES AT NEW YORK UNIVERSITY. HE IS THE CO-DIRECTOR OF THE ARTIST ARCHIVES INITIATIVE AT NYU. FROM 2007-2013 GLENN SERVED AS MEDIA CONSERVATOR AT THE MUSEUM OF MODERN ART, WHERE HE ESTABLISHED THE TIME-BASED MEDIA CONSERVATION PROGRAM FOR VIDEO, PERFORMANCE, AND SOFTWARE-BASED COLLECTIONS. IN 2006 HE FOUNDED VOICES IN CONTEMPORARY ART (VOCA), A A NON-PROFIT ORGANIZATION THAT GENERATES CRITICAL DIALOGUE AND INTERDISCIPLINARY PROGRAMMING TO ADDRESS THE PRODUCTION, PRESENTATION, AND PRESERVATION OF CONTEMPORARY ART.

DEENA ENGEL IS A CLINICAL PROFESSOR IN THE DEPARTMENT OF COMPUTER SCIENCE AT THE COURANT INSTITUTE OF MATHEMATICAL SCIENCES AT NEW YORK UNIVERSITY AS WELL AS THE DIRECTOR OF THE PROGRAM IN DIGITAL HUMANITIES AND SOCIAL SCIENCE AND CO-DIRECTOR OF THE ARTIST ARCHIVES INITIATIVE. SHE TEACHES UNDERGRADUATE COMPUTER SCIENCE COURSES ON WEB AND DATABASE TECHNOLOGIES, AS WELL AS COURSES FOR UNDERGRADUATE AND GRADUATE STUDENTS IN THE DIGITAL HUMANITIES AND THE ARTS.

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