RADICAL ARCHIVES

presented by the Asian/Pacific/American Institute at NYU
curated by Mariam Ghani and Chitra Ganesh

Friday, April 11 – Saturday, April 12, 2014

radicalarchives.net

Co-sponsored by Asia Art Archive, Hemispheric Institute,
NYU History Department, NYU Moving Image Archive Program,
and NYU Archives and Public History Program.
RADICAL ARCHIVES is a two-day conference organized around the notion of archiving as a radical practice, including: archives of radical politics and practices; archives that are radical in form or function; moments or contexts in which archiving in itself becomes a radical act; and considerations of how archives can be active in the present, as well as documents of the past and scripts for the future.

The conference is organized around four threads of radical archival practice: Archive and Affect, or the embodied archive; Archiving Around Absence, or reading for the shadows; Archives and Ethics, or stealing from and for archives; and Archive as Constellation, or archive as method, medium, and interface.

Advisory Committee
Diana Taylor
John Kuo Wei Tchen
Peter Wosh

Performances curated with assistance from
Helaine Gawlica (Hemispheric Institute)
Marlène Ramírez-Cancio (Hemispheric Institute)
The Asian/Pacific-American Institute at New York University recognizes that as the world becomes connected at higher speeds on a certain level, international cultural connection, translation and a shared re-imagined space come increasingly into play.

- A/P/A Institute aims to promote discourse on Asian/Pacific America defying traditional boundaries, spanning Asia, to the Americas, through the Atlantic and Pacific Worlds.

- A/P/A Institute works to dispel socio-cultural and political misconceptions, provide cultural and scholarly connections, lead collections building, and encourage innovative research and interdisciplinary exploration.

- A/P/A Institute’s goal is to serve as an international nexus of interactive exchange and access for scholars, cultural producers, and communities from New York to beyond.

Co-sponsors
- Asia Art Archive
- Hemispheric Institute
- NYU History Department
- NYU Moving Image Archive Program
- NYU Archives and Public History Program

Media Partner
CREATIVETIMEREPORTS

Special thanks
to all of our presenters and keynote speakers and to:

Mariam Ghani
Chitra Ganesh
Diana Taylor
Peter Wosh
Jane Debevoise
Barbara Weinstein

Mona Jimenez
Xiaofei Mo
Helaine Gawlica
Marlène Ramírez-Cancio
Marcial Godoy-Anativia

the NYU Cantor Film Center staff:
Maureen Fitzgerald
Shaan Changrani
Spiro Karantzalis
Schalaun Wilson

Stephanie Ching
Mansee Kong
Marisa Mazria Katz
Laura Raicovich
Anna Mary Levy
Tara Sarath

A/P/A Institute at NYU staff:
John Kuo Wei Tchen
Laura Chen-Schultz
Alexandra Chang
Amita Manghnani
Ruby Gómez

Anna Takada
Jonathan Yuan
Mark Puttermann
Alexandra Giffen
Manuel Molina
Hamad Altourah
## Conference Schedule

**FRIDAY, APRIL 11**

### Theatre 101

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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>10:00AM</td>
<td><strong>Welcome</strong>&lt;br&gt;Mariam Ghani and Chitra Ganesh&lt;br&gt;<em>Artists-in-Residence&lt;br&gt;Asian/Pacific/American Institute at NYU</em></td>
</tr>
<tr>
<td>10:15AM</td>
<td><strong>Keynote: Archiving a Revolution</strong>&lt;br&gt;Lara Baladi</td>
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<td><strong>Disrupting Standards, Remaking Interfaces</strong>&lt;br&gt;Hadassah Damien, Jenna Freedman, Anne Gilliland, Eric Goldhagen, Zack Lischer-Katz, Martha Tenney, Alexander Provan</td>
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<td><strong>Her Body is an Archive:</strong> Julie Tolentino’s “The Sky Remains the Same”&lt;br&gt;Julie Tolentino, Debra Levine (moderator)</td>
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<td>12:30PM</td>
<td><strong>Invisible Archives of Portuguese Dictatorship and Revolution</strong>&lt;br&gt;Joana Craveiro</td>
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<tr>
<td>1:00PM</td>
<td><strong>LUNCH</strong></td>
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<td><strong>Collecting Resistance: Archivists in/of Movements</strong>&lt;br&gt;Julie Herrada, Sharon Farb, Ali Jamshidi, Amy Roberts, Fredrik Egefur, T-Kay Sangwand, Zachary Loeb (moderator)</td>
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<td>1:50PM</td>
<td><strong>Inside the Black Boxes: Archives and Erasures</strong>&lt;br&gt;Douglas Cox, Alexander Manevitz, Joshua Craze, Voichita Nachescu, Melinda Hunt, Hana Sleiman, Ramzi Kassem, Allen Feldman (moderator)</td>
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<tr>
<td>3:45PM</td>
<td><strong>Radical Sampling: Archives Remixed and Remade</strong>&lt;br&gt;Jennifer Burris Staton, G.D. Cohen, Brian Harnetty, Park McArthur, Sukhdev Sandhu, Allen Feldman (moderator)</td>
</tr>
<tr>
<td>3:50PM</td>
<td><strong>The Prison and the Archive</strong>&lt;br&gt;Francisco Diaz Casique, Jaime Taylor, Carol Jacobsen, Alexis Agathocleous, Samina Shahidi (moderator)</td>
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<td>4:55PM</td>
<td><strong>Collaborative Preservation Strategies: a Look into XFR STN</strong>&lt;br&gt;Johanna Burton, Andrea Callard, Coleen Fitzgibbon, Alan W. Moore, Leeroy Kun Young Kang, Tara Hart (moderator)</td>
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<td><strong>Remembering as Archive:</strong>&lt;br&gt;Nicolás Dumit Estévez Recalls on <em>Nocturns</em> for the Last Time</td>
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# Conference Schedule at-a-Glance

## Saturday, April 12

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<td>11:50AM</td>
<td>Harrison Apple Ryan Conrad Andrew Campbell Carlos Motta (moderator)</td>
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<td>11:55AM</td>
<td>Diasporic/Decolonized Archives</td>
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<td>1:30PM</td>
<td>Vivek Bald Maria Isabel Alfonso Ryan Bradley Shannon Faulkhead Rosie Kar Grace Sanders Johnson Susan Lord Dean Saranillo (moderator)</td>
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<td>1:30PM</td>
<td>LUNCH</td>
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<tr>
<td>2:15PM</td>
<td>Welcome</td>
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<tr>
<td>2:20PM</td>
<td>John Kuo Wei Tchen</td>
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<td>2:20PM</td>
<td><em>Founding Director</em></td>
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<td>2:20PM</td>
<td><em>Asian/Pacific/American Institute at NYU</em></td>
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<td>3:10PM</td>
<td>Archives from Below</td>
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<tr>
<td>3:10PM</td>
<td>Molly Fair Anika Paris</td>
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<tr>
<td>4:40PM</td>
<td>Bonnie Gordon Blithe Riley Ryan Lee Wong</td>
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<tr>
<td>4:45PM</td>
<td>No Instructions for Assembly: Case Studies in Radical Archiving</td>
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<tr>
<td>6:00PM</td>
<td>Joy Garnett Kameelah Janan Rasheed Michelle Wong Steffani Jemison Ian Alden Russell (moderator)</td>
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<td>6:05PM</td>
<td>There is another history</td>
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<td>6:05PM</td>
<td>Presentation and film program</td>
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<td>6:05PM</td>
<td>Curated by Laura Guy and Charlotte Procter</td>
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<td>6:05PM</td>
<td>Films by: Jo Spence Lisa Steele Leah Gilliam Ronna Bloom Vivienne Dick</td>
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<tr>
<td>10:00AM</td>
<td>Archiving Palestine: Perspectives on Loss, Recovery, Resistance, and Identity</td>
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<tr>
<td>10:50AM</td>
<td>Grace Lile Maggie Schreiner Mezna Qato Rachel Mattson (moderator)</td>
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<td>12:10PM</td>
<td>Queering Archives</td>
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<td>12:10PM</td>
<td>Kate Eichhorn David Serlin Kwame Holmes Zeb Tortorici Daniel Marshall</td>
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<td>LUNCH</td>
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<td>2:20PM</td>
<td>Keynote: Ethics and the Archive</td>
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<tr>
<td>2:20PM</td>
<td>Shaina Anand</td>
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<tr>
<td>3:10PM</td>
<td>Spectral Archives and Archival Specters: Archives of Violence, Terror and Fugitivity</td>
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<td>3:10PM</td>
<td>Tina Campt Deborah Thomas Anne McClintock Allen Feldman (moderator)</td>
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<tr>
<td>4:30PM</td>
<td>Performance: The Monsanto Shadow Symposium</td>
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<td>4:30PM</td>
<td>Jen Liu</td>
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<td>5:05PM</td>
<td>Lesbian Archives Roundtable</td>
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<td>5:05PM</td>
<td>Ellen Gruber Garvey Margaret Galvan Lisa Merrill Rachel Corbman Shawn(ta) Smith-Cruz Flavia Rando</td>
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<tr>
<td>6:25PM</td>
<td>Wrap-up Panel</td>
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<tr>
<td>6:25PM</td>
<td>Shaina Anand Chitra Ganesh Lana Baladi Marium Ghani Ann Cvetkovich Mona Jimenez John Kuo Wei Tchen</td>
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at-a-glance CONFERENCE SCHEDULE
PROJECTS, PERFORMANCES, & INSTALLATIONS

FRIDAY, APRIL 11

11:00AM | Office of Blame Accountability
4:00PM | Archiving the Now
6:00PM | Office of Blame Accountability

Geoff Cunningham & Carla Repice
with Kiran Chandra and Maya Pindyck
A/P/A Institute at NYU

11:00AM | Archiving the Now
4:00PM | Archiving the Now
6:00PM | Archiving the Now

Chloë Bass
Lital Dotan
Esther Neff
A/P/A Institute at NYU

5:00PM | Open Archives Hour
6:30PM | Open Archives Hour

Visit participating NYU archives and libraries:
Tamiment Library and Robert F. Wagner Labor Archives
Fales Library and Special Collections
The Richard Ettinghausen Library at the NYU Hagop Kevorkian Center for Near Eastern Studies
(on view: Index of the Disappeared: Parastic Archive)

SATURDAY, APRIL 12

11:00AM | Once More to Pfaff's!
4:00PM | Once More to Pfaff's!
6:00PM | Once More to Pfaff's!

1:30PM | Once More to Pfaff's!
2:15PM | Once More to Pfaff's!

Geoff Cunningham & Carla Repice
with Kiran Chandra and Maya Pindyck
A/P/A Institute at NYU

–10:00AM
8:00PM

–11:00AM
6:00PM

–11:00AM
6:00PM

10:00AM | Hemispheric Institute Digital Archive Station
6:00PM | Hemispheric Institute Digital Archive Station

A/P/A Institute at NYU

10:00AM | A Public Demonstration of XFR STN:
6:00PM | A Public Demonstration of XFR STN:

Common Capture: Keyhole Evacuations in Media Archaeology
A/P/A Institute at NYU

10:00AM | pilot press...
6:00PM | pilot press...

Jen Kennedy    Liz Linden
NYU Cantor Film Center Lobby

10:00AM | Radical Archives (SPAN)
6:00PM | Radical Archives (SPAN)

Listening Sessions:
a peer-to-peer investigation
Jules Rochielle  Carol Stakenas

A/P/A Institute at NYU Seminar Room

Appointments available on the half hour. See page 27 for details.
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<tr>
<td>Projects, Performances, &amp; Installations</td>
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RADICAL ARCHIVES is a two-day conference organized around the notion of archiving as a radical practice. An international contingent of archivists, artists, artist-archivists, activist archivists, theorists, and scholars working within a range of archives and archival practices will present and discuss archives of radical politics and practices; archives that are radical or experimental in form or function; how archiving in itself might be a radical act in certain moments or contexts; and how archives can be active in the present, as well as documents of the past or scripts for the future.

Radical Archives approaches the archive from a trans-disciplinary perspective. The conference will convene participants from a wide range of fields – lawyers, performers, archivists from institutions and outside them, scholars and writers formed by diverse discursive practices, and more – who use and imagine archives in many different ways. We hope that the conference will generate new ideas, connections, and collaborations, and that these new formations will carry over into the website radicalarchives.net, the online companion to the conference. The website has been conceived as a long-term resource, and will continue to grow after the conference, with documentation of conference proceedings in several different forms, and contributions from conference presenters and other practitioners.

The conference has been organized around four major themes and includes a variety of presentation formats: panels, roundtables, performances and performance-lectures, installations, interviews, a screening, and a walking tour of a living archive. Archive and Affect includes embodied or performed archives, as well as papers and projects (re)considering the archive and the repertory, the archive of feelings, the archival turn in queer and diasporic theory, and the Index’s notions of warm and cold data. Papers and performances in Archives and Absence explore disappearing archives, deliberately destroyed archives, inadvertently preserved archives, reading for the shadows or unofficial histories within official histories, and strategies of resistant or counter-archiving, such as queered and decolonized archives. Archives and Ethics highlights intersections between archiving and activism, the afterlives of archives produced during social and political movements, the tensions between intellectual property and intellectual propriety, the prison and the archive, and other archival dilemmas. Topics in Archive as Constellation range from the expanded archival field or notion of the archive to the artist’s archive, the film as archive, the politics of access and interfaces, and subversive or experimental uses of metadata.
During the Open Archives Hour, you are also invited to explore the Tamiment and Fales Archives at NYU’s Bobst Library as well as our own Index of the Disappeared archive, which is currently installed in the Hagop Kevorkian Center Library at 255 Sullivan Street. Throughout the day, the XFR STN and Hemispheric Institute digital archive stations will be on view at the A/P/A Institute at 8 Washington Mews, along with special performances and projects.

*Index of the Disappeared* has always been both an actual archive, which collects materials and circulates them in various forms, and a platform for discussion of ideas related to those forms and content, including questions around what an archive can do or mean in the present moment. Our 2013-14 residency at the Asian/Pacific/American Institute at NYU, coinciding with the tenth year of our collaboration, has given us the chance to connect to similar conversations, reflections, and practices all across the world. We are incredibly grateful to everyone at A/P/A for giving us the opportunity and resources to organize this conference, to our advisory committee and fall working group for their help generating the call for proposals, to the Hemispheric Institute for their help curating the performance program, to all of the participants for their enthusiasm and generosity, and especially to Amita Manghnani, without whose support there would be no conference.

We look forward very much to hearing from you all over the next few days, and invite you all to continue the conversation after the conference at [radicalarchives.net](http://radicalarchives.net).

*Mariam Ghani & Chitra Ganesh*

Index of the Disappeared
Archiving a Revolution
Lara Baladi

Friday, April 11, 2014, 10:15–11:00AM
NYU Cantor Film Center, Theater 101

Egyptian-Lebanese artist Lara Baladi was born in Beirut, raised in Cairo and Paris, and educated in London. She has lived in Egypt since 1997. Her multidisciplinary practice encompasses photography, video, photo collages and digital montages, installations, architectural constructions, tapestries, sculptures and perfume. Baladi publishes and exhibits worldwide and is part of many private and institutional collections. During the 2011 Egyptian uprising, Baladi co-founded two media initiatives: Radio Tahrir and Tahrir Cinema. Tahrir Cinema served as a public platform to build and share a video archive on and for the revolution. Baladi has been a member of the Arab Image Foundation since its creation in 1997.

The Queer Art of the Counter-Archive
Ann Cvetkovich

Saturday, April 12, 2014, 10:00–10:45AM
NYU Cantor Film Center, Theater 101

Ann Cvetkovich is an Ellen Clayton Garwood Centennial Professor of English and Professor of Women's and Gender Studies at the University of Texas at Austin. She is the author of Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism (Rutgers, 1992); An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures (Duke, 2003); and Depression: A Public Feeling (Duke, 2012). She co-edited (with Ann Pellegrini) “Public Sentiments,” a special issue of The Scholar and Feminist Online, and (with Janet Staiger and Ann Reynolds) Political Emotions (Routledge, 2010). She has been co-editor, with Annamarie Jagose, of GLQ: A Journal of Lesbian and Gay Studies. Her current writing projects focus on the current state of LGBTQ archives and the creative use of them by artists to create counter-archives and interventions in public history.

Ethics and the Archive
Shaina Anand

Saturday, April 12, 2014, 2:20–3:05PM
NYU Cantor Film Center, Theater 101

Shaina Anand is a filmmaker and artist, and co-founder of CAMP, a collaborative studio based in Bombay that combines film, video, installation, software, open-access archives and public programming with broad interests in technology, film and theory. CAMP is co-initiator of the online footage archive http://pad.ma and the cinema archive http://indiancine.ma.

Pad.ma is a web-based video platform and software that offers a practical technical and legal framework through which video footage can be shared, cited and re-used. Pad.ma proposes that film and video-based “production” can be thought of as an expanded field of activity. For example, as a filmmaker publishing video that is not a film, a researcher probing documentary images, a film editor organizing footage using the archive, a writer commenting on one or many video pieces, an artist working online, or an institution offering material for public use. Pad.ma as an interpretative archive encourages recirculation and debate around material that is often easily forgotten. It was launched as a public website in 2008 and is a collaboration between members of CAMP, Alternative Law Forum and 0x2620.org. In 2013 this group announced http://indiancine.ma, which aims to act as an online encyclopedia for Indian cinema.
CONFERENCE SCHEDULE  Friday, April 11

Disrupting Standards, Remaking Interfaces  Friday, April 11, 2014, 11:05AM–1:00PM  NYU Cantor Film Center, Theater 101

Anne Gilliland
“A Platform for Radical Archival Description”

Anne Gilliland is Professor and Director of the Archival Studies specialization, Department of Information Studies, and Director of the Center for Information as Evidence, at the Graduate School of Education & Information Studies, University of California, Los Angeles (UCLA). She also directs the Archival Education and Research Initiative (AERI) that is led by a consortium of eight US universities. Her teaching and research interests relate to the design, evaluation and history of recordkeeping, cultural and community information systems; metadata creation, management and archaeology; and community-based archiving and social justice concerns. Her most recent work is examining the role of records and recordkeeping in post-conflict recovery in the former Yugoslavia. Dr. Gilliland is a Fellow of the Society of American Archivists.

Martha Tenney
“Digital Approaches to Archival Absence”

Martha Tenney is Barnard’s first Digital Archivist. She comes to Barnard from the Human Rights Documentation Initiative, a digital archive that partners with organizations worldwide to digitize and make accessible important and vulnerable records of human rights struggles. She has also worked in digital archives at Democracy Now! and the Franklin Furnace Archive.

Jenna Freedman
“Intersectional Feminist Archives Ethics Into Practice”

Jenna Freedman is a zine librarian and librarian zinester. She is the Associate Director of Communications at the Barnard Library in NYC. She has published articles on zine librarianship and presented around the United States and in France on that topic as well as on other themes of library activism.

Eric Goldhagen
“xZINECOREx Metadata for DIY media”

Eric Goldhagen is a technology worker with a background in print production. He has been working with Openflows for the past 13 years bringing innovative technology solutions to non-profit, educational and political organizations. Eric has been working on Collective Access based projects for QZAP, the Interference Archive and The Lloyd Sealy Library at John Jay College. As part of his work with QZAP, Eric is helping to design xZINECOREx, a metadata standard and union catalog for Zine archives.

Hadassah Damien
“Disruptive Archives”

Hadassah Damien is a technologist, catalog software developer, and digital communications specialist at Openflows Community Technology Lab. She has collaborated on digital collection sites for John Jay library, the Interference Archive, and more. As a community organizer who also implements technology to help activists succeed, and a multimedia artist who also builds digital archives, her work intersects functionality with agility, practicality, and the democratic politics of open-source cultures. As the Resident Scholar at the Interference Archive, she is researching a book on the history of raised fists in political art: www.raisedfist.femmetech.org. She holds an MA in American Studies, and a Certificate in Interactive Technology and Pedagogy from the CUNY Graduate Center.

Zack Lischer-Katz
“Identifying Radical Memory Practices in Archival Infrastructures”

Zack Lischer-Katz is a Library and Information Science PhD student at Rutgers University, School of Communication & Information. His research interests include media archives, preservation standards, information practices of preservationists, and the materiality of digital objects. He has taught courses on Digital Libraries for the Masters in Library and Information Science program at Rutgers University, as well as Video Preservation for the Moving Image Archiving and Preservation Program at New York University.

Alexander Provan (moderator) is the editor of Triple Canopy, a magazine and publishing platform based in New York. He is also a contributing editor of Bidoun, a magazine of the arts and culture of the Middle East and its diaspora. His writing on digital culture, aesthetics, literature, and politics has appeared in The Nation, The Believer, n+1, Bookforum, Artforum, and Frieze, among other publications. Triple Canopy has recently participated in exhibitions and organized public programs at the Whitney Museum of American Art (New York City) as part of the 2014 Whitney Biennial; the Museum of Modern Art and MoMA PS1 (New York City); and the Museum of Contemporary Art Denver. Provan is a fellow at the Vera List Center for Art and Politics for 2013–2015.
This roundtable discussion reflects upon the proposition in “The Sky Remains The Same” that the human body performing as archive and archivist of other’s performances might in fact offer a radical antidote to the present epidemic of archive fever. How might an archive be a metaphor for other forms of social organization? Can the receipt and display of the archive’s materiality and its engagement with performance as its content mimic practices of queer political relations also not predicated on a similarity of exchange or juridical possession? What are the consequences if an archive becomes legible only through expending another’s performance and by utilizing gifting and dissipation as techniques of conservation?

**Julie Tolentino**

*Her Body is an Archive: Julie Tolentino’s “The Sky Remains the Same”*

Julie Tolentino's career spans over two decades of dance, installation, and site-specific durational performance. Her diverse roles have included host, producer, mentor, and collaborator with artists such as Meg Stuart, Ron Athey, Madonna, Catherine Opie, David Rousseve, Juliana Snapper, Diamanda Galas, Stosh Fila, Robert Crouch, Elana Mann, Mark So, Gran Fury, and Rodarte. Tolentino is deeply influenced by her extensive experience as a caregiver, an Eastern and aquatic bodyworker, a highly disciplined contemporary dancer, and as proprietress of Clit Club in New York. Her manifold, exploratory duet/solo practice includes installation, dance-for-camera, and durational performance engaging improvisation one-to-one score-making and fluids, including blood, tears, and honey. As an extension of her practice after twenty-five years in New York City, she designed and built a solar-powered live–work residency in the Mohave Desert called FERAL House and Studio, where she explores the remote forms of physical inquiry through landscape and texts. She has received numerous grants and fellowships. She is currently the editor of *Provocations in the Drama Review-TDR* (MIT Press). Her works have been commissioned by many groups, and recent tours include England, Europe, Myanmar, the Philippines, and Singapore. She has been presented at Broad Art Space at University California Los Angeles, Los Angeles Contemporary Exhibitions (LACE), Commonwealth & Council, Honor Fraser, PS119 at Stanford, Perform Chinatown, and Install Weho. In 2013, she created new performance and objects for the Reanimation Library Project in Joshua Tree, FIRE IN HER BELLY at Maloney Fine Art, LACE Auction 2013, Body/Mind at Cypress Gallery, High Desert Test Sites 2013, and an Aaron Turner collaboration at Night Gallery, Los Angeles. She will be premiering new works at UCLA, NYU Abu Dhabi, and Yerba Buena Center for the Arts in 2014. She is currently based in Los Angeles and Joshua Tree.

**Tara Hart**

*Digital Archivist of the New Museum*

Tara Hart is the Digital Archivist at the New Museum where she oversees the Museum’s Digital Archive as well as analog holdings related to the Museum’s institutional history. At the New Museum, she co-organized “XFR STN,” an exhibition and media archiving project that focused on providing free video preservation services to artists. Recently, Hart co-organized a presentation of archival material entitled “Occupied Territory: A New Museum Trilogy” (January 22—April 13, 2014), which focuses on three interrelated exhibitions from 1993 that interrogated globalization’s social, economic, cultural, and intellectual impact. Prior to joining the New Museum, Hart worked as an archivist at the Public Art Fund and subsequently the Fales Library and Special Collections, where she processed the Group Material Archive. She holds a BA in Visual Art-Media from the University of California, San Diego and received her MLS from Pratt Institute in New York.

**Debra Levine**

*Assistant Professor of Theatre at New York University*

Debra Levine (moderator) is an Assistant Professor of Theatre at New York University and is an affiliated faculty member of the Department of Undergraduate Drama at New York University’s Tisch School of the Arts and The Hemispheric Institute for Politics and Performance. Debra’s work explores the intersection between performance, politics and new media/digital humanities in the 20th and 21st century through the lens of feminist and queer theory, disability studies, and visual studies. With Pamela Cobrin, she co-edited the recent 2012 special issue on “Aging and Performance” for *Women and Performance: A Journal of Feminist Theory*, and edited the 2008 issue of *Women and Performance* on “Wasting.” Debra has contributed articles to *GLQ*, *Women & Performance*, e-misférica, *Theatre Research International*, and the *Disability Studies Quarterly*. Her digital book in process on Scalar, *Demonstrating ACT UP*, is a multimedia exploration of how, within the AIDS Coalition to Unleash Power (ACT UP), participation in public AIDS demonstrations exposed and enabled new paradigms of collective care for activists with HIV and AIDS. The work is a set of critical essays and acts as a digital archive and finding aid, linking private and public archival documents of AIDS activism from the 1980’s and 1990’s with the testimonies from the ACT UP Oral History Project. Debra has also directed extensively for the theatre and has produced a number of independent documentaries – three specifically about the crisis of AIDS in incarcerated populations in New York State and Oklahoma. She has worked extensively with women prisoners to organize inmate-directed AIDS peer education programs. Debra holds an MFA in Theatre Direction from Columbia University and a PhD from NYU’s Performance Studies program, and has taught at NYU, Barnard College and The Cooper Union.
CONFERENCE SCHEDULE Friday, April 11

Performance:
**Invisible Archives of Portuguese Dictatorship and Revolution**
a performance-lecture around archival absence and unexpected discoveries

Joana Craveiro

This performance-lecture centers around the investigation of non-official, personal, hidden, and unknown archives of several types pertaining to the Portuguese Dictatorship (1926-1974), Revolution (25th April 1974), and Ongoing Revolutionary Process (1974-1975). My attempts at understanding official historical discourses from the investigation of “small history” and anonymous participants led me into the discovery of hidden archives, to be unearthed and performed. Files from the former Political Police (PIDE) pertaining to anonymous citizens, prisoner lists posted at universities in Lisbon, and reports issued by the National Commission for Aid to Political Prisoners between 1970 and 1971, are juxtaposed with personal letters from two anonymous participants in the revolutionary process and clandestine pamphlets demanding freedom for the prisoners and the fall of the fascist regime. These archives—present and absent—not only tell stories about their historical moment and its anonymous protagonists, but also raise numerous questions about how History has been recorded and what History is being transmitted in the present, especially in the context of Portugal, where the 40th anniversary of the 25th of April Revolution is now being celebrated.

**Joana Craveiro** is a PhD candidate at the Department of Drama, Theatre, and Performance Studies of Roehampton University, in London, where she is currently researching performance and transmission of memory politics in dictatorial and post-dictatorial Portugal. She has a Master of Drama in Directing from the Royal Scottish Academy of Music and Drama, a Degree in Anthropology from the Universidade Nova de Lisboa—Faculdade de Ciências Sociais e Humanas (New University of Lisbon Faculty of Social and Humanities Sciences) and a BA in Acting from the Escola Superior de Teatro e Cinema (Higher Education Institute for Theatre and Cinema). She is an assistant lecturer at the Drama and Theatre department of School of the Arts and Design (ESAD.CR), Caldas da Rainha, Portugal. She is also the artistic director of Teatro do Vestido, in Portugal, founded in 2001 and for which she has written, directed and devised over 17 pieces. In 2012, the Portuguese Association of Theatre Critics awarded her and Teatro do Vestido a special commendation.
Collecting Resistance: Archivists in/of Movements

Julie Herrada

“Collecting Cultures of Resistance: The Joseph A. Labadie Collection”

Julie Herrada is the Curator of the Joseph A. Labadie Collection at the University of Michigan Library, where she collects and manages holdings related to international social protest movements. She also curates exhibits, assists students and researchers from all over the world, and is constantly collaborating and thinking of ways to preserve and provide universal access to hidden histories. She has been in her position since 2000. From 1994-2000 she served as the Labadie Collection’s Assistant Curator. She holds an MLS with a Certificate in Archival Administration from Wayne State University (1990). She received her B.A. from WSU in 1984.

T-Kay Sangwand

“A Practical and Ethical Guide to Building Post-Custodial Archival Partnerships”

T-Kay Sangwand is the Human Rights Archivist for the University of Texas Libraries’ Human Rights Documentation Initiative and the Librarian for Brazilian Studies for the Benson Latin American Collection. Since 2009, she has worked with non-governmental organizations in Africa, Asia, Latin America, and the US to preserve their human rights documentation. Prior to UT, Sangwand completed the MLIS and Latin American Studies MA dual degree program at UCLA with specializations in Archives, Spanish, and Portuguese and in 2013 participated in the Archives Leadership Institute. Sangwand co-founded the Society of American Archivists Human Rights Archives Roundtable and is currently a member of the Academy of Certified Archivists.

Ali Jamshidi and Sharon E. Farb

“Ethics and Challenges of Documenting History in Real Time”

Ali Jamshidi, UCLA Digital Collections Specialist, curator of the Green Movement collection, founder and leader of the most important social media platform for distribution of information about the Green Movement and post-election protests, and founder of Tahavole Sabz, a prominent Iranian journalistic outlet.

Sharon E. Farb is UCLA’s Associate University Librarian for Collection Management and Scholarly Communication. She specializes in legal and policy issues that impact libraries, archives, and museums in the areas of intellectual property, copyright, licensing, privacy, intellectual freedom, stewardship, and data curation, with an overall focus on providing the broadest possible access to scholarly information and recorded knowledge. Farb is active in statewide, national and international planning, policy, and consortial activities that address these topics.

Amy Roberts

“The Occupy Wall Street Archives”

Amy Roberts helped initiate the Occupy Wall Street Archives Working Group in October 2011. She is interested in how activists can use archives to document their own history. She co-authored the essay “Why Archive? And Other Important Questions by Occupiers” in the book Informed Agitation published by Library Juice Press in 2014. She has recently completed her Master’s degree in Library and Information Science from Queens College.

Fredrik Egefur

“How to Collect Radical Political Material in the 21st Century, a project in Malmö”

Fredrik Egefur is the director of The Labour Movement Archives of Skåne (the south part of Sweden). This is an independent foundation with a mission to preserve and provide sources of information on the labour movement and labour history in the area. They also cooperate with the city of Malmö, where they are based. Egefur has worked at this archive for more than five years, focusing on broadening the kinds of material to collect to more fully document the history of all movements connected to the Swedish political left, such as the feminist, peace, and solidarity movements.

Egefur is also a doctoral candidate at the Swedish National Graduate School of History where he is writing his thesis about the different kinds of international peace movements before the First World War; i.e. both the liberal and the socialist one. Egefur is using a transnational method which means he has spent time visiting several archives in different countries in Europe and America.

Zachary Loeb (moderator) is an activist, writer, and library professional; though he trained as an archivist, he currently works as a reference librarian at an academic library. As an active member of the People’s Library working group during Occupy Wall Street and an affiliate member of the Archives working group, he experienced firsthand the challenges of bringing together the library/archive and the activist ethos. Loeb earned his MSIS from the University of Texas at Austin, and is currently working towards an MA in the Media, Culture, and Communications department at NYU. With Jaime Taylor he co-founded the library/archive activist blog LibrarianShipwreck (librarianshipwreck.wordpress.com).
CONFERENCE SCHEDULE  Friday, April 11

Inside the Black Boxes:  Friday, April 11, 2014, 1:50–3:45PM
Archives and Erasures
NYU Cantor Film Center, Theater 102

Alexander Manevitz
“The Physical and Historical Destruction of Seneca Village”
Alexander Manevitz is a doctoral candidate and Berger-MacCracken Fellow in US History at New York University. His dissertation, tentatively titled The Rise and Fall of Seneca Village: The Politics of Free Space in Antebellum New York City, uncovers the history of Seneca Village and its significance for our understanding of urban growth in New York when visions that would define America’s urban future began to collide.

Melinda Hunt
“Traveling Cloud Museum: An Archive of People Who Disappear and Reappear”
Melinda Hunt received a BA from Reed College and a BFA from the Pacific Northwest College of Art both in Portland, OR in 1981. She graduated from the Yale School of Art in 1985 receiving an MFA. In 2007, she received an MS in Digital Imaging and Design from New York University. Hunt published a documentary book with Joel Sternfeld titled Hart Island in 1998. She directed a film released in 2007 titled Hart Island: An American Cemetery. In 2008 she began working with volunteers to complete an online database of burials on Hart Island from 1980-2013. She is the recipient of three NYSCA awards, two Canada Council for the Arts Awards, and one Connecticut Commission for the Arts Award for her interdisciplinary work as a sculptor, new media artist, public artist and filmmaker.

Hana Sleiman
“Archives of the Palestinian National Movement:
A Battle Over the Production of History”
Hana Sleiman is a researcher and organizer based in Beirut, Lebanon. She is currently managing the Palestinian Oral History Archive housed at the American University of Beirut and is a member of Visualizing Palestine collective. Her research focuses on archive creation and appropriation in modern Palestinian history and its effects on the competing narratives on Palestine. Sleiman received her MA from Columbia University’s Department of Middle Eastern, South Asian and African Studies in 2013. She was a recipient of a Fulbright scholarship for 2012-13.

Voichita Nachescu
“From Public Archives to Archives in the Making:
the Evolving Archives of the National Alliance of Black Feminists”
Voichita Nachescu received her doctorate in American Studies and Women’s Studies from the State University of New York at Buffalo and was a postdoctoral fellow at Rice University. Her articles and reviews have appeared in publications such as the Journal for the Study of Radicalism, Women’s Studies Quarterly, and edited collections.
Friday, April 11 CONFERENCE SCHEDULE

Inside the Black Boxes: Archives and Erasures

Joshua Craze

“How to do things with(out) words”

Joshua Craze is a British writer and the 2014 UNESCO-Aschberg Creative Writing Fellow at the Dar al-Ma’mûn, Morocco. He is currently working a novel, Redacted Mind, and a book under contract with the British publishers Hurst & Co., entitled Line Language: on the Borders of the Middle East. He is also a PhD candidate in Anthropology at the University of California, Berkeley, where he is writing a dissertation on politics and ethics on the Sudan-South Sudan border, and a fellow at The Nation Institute for Investigative Reporting, where his work on American national security has led to a Senate inquiry. His reportage and essays have appeared in the British Guardian, the Washington Monthly, Onsite Review, and Fourth Genre, amongst others. His fiction has appeared in Annalemma and Hotel Amerika. With Mark Huband, he edited The Kingdom: Saudi Arabia and the Challenge of the 21st Century (New York: Columbia University Press/London: Hurst & Co).

Ramzi Kassem and Douglas Cox

“FOIA and the NSC ‘black box’”

Ramzi Kassem is Associate Professor of Law at the City University of New York School of Law. He directs the Immigrant & Non-Citizen Rights Clinic where he and his students represent prisoners of various nationalities presently or formerly held at American facilities at Guantánamo Bay, Cuba, at Bagram Air Base, Afghanistan, at so-called “Black Sites,” and at other detention sites worldwide. Professor Kassem also supervises the Creating Law Enforcement Accountability & Responsibility (CLEAR) project, which primarily aims to address the legal needs of Muslim, Arab, South Asian, and other communities in the United States that are particularly affected by post-9/11 law enforcement policies and practices.

Professor Kassem previously taught at Fordham School of Law and at Yale Law School. His current interests include the legal and policy responses to the September 11th attacks and other real or perceived national security crises, the rights of minorities and non-citizens, and international humanitarian law.

Douglas Cox, International Law Librarian and Associate Professor, received his JD from the University of Texas, where he was an associate editor of the Texas Law Review, an MLS from Queens College, and a BA in Classical Greek and Latin from the University of Arizona. His previous law library experience includes assisting inmates in the jail law libraries at Rikers Island and providing legal reference assistance at the International Criminal Tribunal for Rwanda. He previously practiced law in London and New York focusing on cross-border legal issues and litigation. Since 2005 he has made numerous visits to Guantanamo Bay, Cuba assisting in the representation of detainees litigating petitions for habeas corpus.

Allen Feldman (moderator) is a cultural anthropologist who has conducted ethnographic research on the politicization of the gaze, the body and the senses in Northern Ireland, South Africa and the post 9/11 global war of terror. His research and teaching interests include visual culture, political aesthetics, political animality, and practice-led media research. Feldman is the author of the critically acclaimed book Formations of Violence: the Narrative of the Body and Political Terror in Northern Ireland (Chicago UP 1991), and numerous essays on political violence as visual and performance culture.
Radical Sampling: Archives Remixed and Remade

Friday, April 11, 2014, 3:40–4:55PM

NYU Cantor Film Center, Theater 101

Park McArthur and Jennifer Burris Staton

“Beverly Buchanan: Sculpture as Archive”

Park McArthur is an artist living and working in New York. Her recent exhibitions include work at Catherine Bastide, Brussels, and Essex Street, New York.

Jennifer Burris Staton is a curator and writer based in Mexico City. Previously the 2011-2013 Whitney-Lauder Curatorial Fellow at the Institute of Contemporary Art, Philadelphia, she has recently published essays in Afterall, The Journal of Aesthetics and Art Criticism, Studies in French Cinema, and in exhibition catalogues for the artists Brian Weil and Alexandra Navratil.

G.D. Cohen

“The Valaco Archive Project: The Speculative Archive as Machine for Visual Thinking”

G. D. Cohen is an artist, scholar of visual culture, and founding member of the Directorate of REASArch: the group for Research on Experimental Accumulation and Speculative Archives (reasarch.com). From October 2012 to April 2013, he served as Visualist-in-Residence at the Institute of Cultural Inquiry in Los Angeles, where he developed the Valaco Archive (valacoarchive.com), a project associated directly with the work of REASArch. Cohen’s experimental photography earned honors in the 2013 International Juried Competition of the Los Angeles Center for Digital Art (LACDA), and his poetry has appeared, most recently, in E ratio and Anti-. Since 2012, Cohen has served as Co-curator of the Festival of (In)appropriation, an annual showcase of experimental found-footage film and video sponsored by Los Angeles Filmforum. He earned his PhD in Romance Languages and Literatures from Harvard in 2008, and currently holds an appointment as Lecturer in Cinema and Media Studies in the Department of Film, Television, and Digital Media, University of California-Los Angeles.

Brian Harnetty

“Multi-Voiced Archival Performance and the Sun Ra / El Saturn Collection”

Brian Harnetty is a composer and artist from Ohio, and his work involves overlooked elements of sound. Many of his pieces transform found material—including field recordings, transcriptions, and historic recordings—into personal sound worlds. For the past decade, this has led to a focus on projects with sound archives, including the Berea College Appalachian Sound Archives in Kentucky, and the Sun Ra/El Saturn Creative Audio Archive in Chicago. Harnetty received degrees in music composition from the Royal Academy of Music, London (MMus) and The Ohio State University (BMus). He is currently a PhD candidate in the School of Interdisciplinary Arts at Ohio University, where his dissertation research connects sound, archives, place, and performance. Harnetty’s music is on Chicago's Atavistic Records. His current release, The Star-Faced One, is Mojo magazine's 2013 Underground Album of the Year.

The Prison and the Archive

Samina Shahidi

“Ghosts of Revolution: Prisoners’ Memoirs as Alternative Archive”

Samina Shahidi studied English Literature and Political Science at Fordham University and Lehman College, The City University of New York, at which she served as Teaching Fellow. Her research includes postcolonial and ethnic theory and literature, gender and sociology. She is the Academic Advisor for the Master of Arts program in Urban Studies at The Joseph S. Murphy Institute of Worker Education at the School of Professional Studies, CUNY. She lives with her husband, former carpenter and poet Greg McDonald, in the Bronx, NY.

Carol Jacobsen

“Women, Prison and Human Rights Archives”

Carol Jacobsen is a social documentary and dissent artist whose works in video and photography draw on contemporary interviews, legal files and historical records to address issues of women’s criminalization, human rights and censorship. Her work has been exhibited and screened worldwide, often co-sponsored by Amnesty International, Human Rights Watch and other nonprofits. She has received awards from the National Endowment for the Arts, Paul Robeson Foundation, Women in Film Foundation and others. Her critical writings have appeared in Signs Journal, the Hastings Women’s Law Journal, The New York Law Review, Social Text, Art in America, Exposure and other publications. She is Professor of Art, Women’s Studies and Human Rights at the University of Michigan, and represented in New York by Denise Bibro Gallery. She serves as Director of the Michigan Women’s Justice & Clemency Project, a grassroots advocacy and public education effort for human rights, and freedom for wrongly convicted women prisoners.

Francisco Diaz Casique

“Contesting the ‘Archive’: the 2011 Pelican Bay State Prison Hunger Strike”

Francisco Diaz Casique received his PhD from the Department of Ethnic Studies at the University of California at Berkeley in May, 2013. He is currently working as a Lecturer in the Department of Ethnic Studies at the University of California at Berkeley.

Jaime Taylor

“Best Practices for Radical Prisoners’ Archives”

Jaime Taylor earned her BA at Smith College in 2006 and her MLS at Simmons College in 2009. She is the librarian at Rennert’s Gallery in New York City, was one of the Occupy Wall Street librarians, and co-captains the LibrarianShipwreck blog.

Alexis Agathocleous (moderator) is a Senior Staff Attorney at the Center for Constitutional Rights (CCR) and works on CCR’s Government Misconduct and Racial Justice docket. He is lead counsel in Aref v. Holder, challenging policies and conditions at the federal Bureau of Prisons’ Communications Management Units, and is counsel for plaintiffs in Ashker v. Brown, challenging long-term solitary confinement at California’s Pelican Bay Special Housing Unit, and Blum v. Holder, a First Amendment challenge to the Animal Enterprise Terrorism Act. Agathocleous was also lead counsel in Doe v. Jindal and Doe v. Caldwell, challenging a Louisiana law that requires individuals convicted of Crime Against Nature to register as sex offenders. Before joining CCR, he was a Senior Staff Attorney at the Office of the Appellate Defender (OAD), and Director of OAD’s Reinvestigation Project. Agathocleous was a Karpatkin Fellow with the Racial Justice Program at the American Civil Liberties Union (ACLU), and graduated from Yale Law School, where he was a Coker Fellow and interned at the NAACP Legal Defense and Education Fund.
Collaborative Preservation Strategies: A Look into XFR STN

Friday, April 11, 2014, 5:10–6:30PM
NYU Cantor Film Center, Theater 102

Institutions, organizations, and artists have grappled with the need to preserve and provide access to audiovisual materials stored in aging and obsolete audiovisual and digital formats for decades; however, issues related to the cost of storage, equipment and time required for digital reformatting have presented challenges for those with limited resources. Recently, projects such as XFR STN at the New Museum in New York, have worked with multiple practitioners to provide common access to at-risk video materials and make media preservation services available at a grassroots level.

In this session, various participants in XFR STN will reflect on the outcome of the project and discuss radical possibilities that can be brought about through collaboration amongst institutions, communities, and individuals with various disciplinary vantage points.

The program will include a screening of select videos digitized during the course of the project from the New Museum Archives and Monday/Wednesday/Friday Video Club, and will end with a moderated Q&A session.

Johanna Burton is Director and Curator of Education at the New Museum. Prior to holding this position, she was the Director of The Center for Curatorial Studies at Bard College Masters program, and Associate Director and Senior Faculty Member at the Whitney Museum of American Art’s Independent Study Program. Her writing has appeared in publications including Artforum, October, and Texte Zur Kunst.

Coleen Fitzgibbon and Andrea Callard are both artists and filmmakers based in New York City. Between 1978 and 1980, as officers of Colab, they co-created a 501(c)(3) nonprofit organizational structure so the group could receive public funding, laying the groundwork for the first Colab live TV shows All Color News and Potato Wolf. In addition, Callard is a founding member of XFR Collective; a newly formed collective body of artists and preservation practitioners that provide accessible media preservation services in NYC.

Tara Hart is Digital Archivist at the New Museum where she oversees the Museum’s institutional archives. Recently, Hart co-organized “Occupied Territory: A New Museum Trilogy” (January 22—April 13, 2014), a presentation of archival material and artworks that chart the development of three New Museum exhibitions that were developed in response to the increasingly global art world of the early 1990s. Prior to joining the New Museum, Hart worked as an archivist at the Public Art Fund and subsequently the Fales Library and Special Collections, where she processed the Group Material Archive. She holds a BA in Media Art from the University of California, San Diego and received her MLIS from Pratt Institute in New York.

Alan W. Moore is an art historian and activist whose work addresses cultural economies and groups and the politics of collectivity. From 1986-2000, Moore directed the Monday/Wednesday/Friday Video Club distribution project, a co-op “store” of the artists group Colab (Collaborative Projects, Inc.), which showed and sold artists’ and independent films and videos on VHS at consumer prices.

Leeroy Kun Young Kang (moderator) is an archivist, visual artist, and film curator. Kang is a past XFR STN A/V Technician and Digital Archives Fellow at the New Museum and is currently a Digitization Technician at the New York Historical Society. He holds a BA in Studio Art from the University of California, Santa Barbara and is an MLS candidate at Queens College.
Performances

Friday, April 11, 2014, 6:45–8:00PM
NYU Cantor Film Center, Theater 102

(re)Defining ‘Archivist’
Joyce LeeAnn

When I introduce myself as an archivist, I often have to provide a definition. This is not viewed as an inconvenience but an opportunity to make archives more accessible, and to introduce people to the power of preserving historical documents. (re)Defining ‘Archivist’ is an interactive, multi-media interpretive experience. In addition to working as a professional archivist, I explore the poetics of archival processing, and this presentation is about that intersection. It combines a performance with an archivist / artist talk and a makeshift exhibition of my archive.

Joyce LeeAnn is a professional archivist and an artist. Her work lives at the intersection of those two spaces and aims to empower and heal. Her artistic mediums are writing, performance art and neo-burlesque. She received a BA in Writing and Literature from Naropa University via Hampton University. She received an MS in Library and Information Science with an Archives Certificate from Pratt Institute. And her ecdysiast training includes Brown Girls Burlesque’s Broad Squad Institute and Perle Noire’s Perlesque classes. For more info visit joyceleeann.com.

Remembering as Archive:
Fading Memories and the Joy of Forgetting
Nicolás Dumit Estévez Recalls on Nocturns for the Last Time


I, Nicolás, delve into the vanishing memories of a seven-year art and life experience for which, in 2008, I retreated for one full week to a cloistered monastery in New York City, committing myself to the nocturnal adoration of the consecrated Eucharist while the resident nuns took their nightly rest. During the time spent at the cloister I vowed to refrain from engaging in any use of spoken or written language, and to avoid communicating with the outside world. On the seventh day I emerged from the monastery, and journeyed by foot with an invited group to the nearby Bronx Academy of Arts and Dance, where I broke my vow of silence and took questions. I promised to talk about Nocturns once a year from 2008-2014, assuring those present that at the end of this period I would not speak about it anymore. I therefore rely solely on people to spread information about the experience by word-of-mouth, and as a result to archive its history in an oral format. The years following my initial sojourn at the monastery have served as a platform from which I reflect on my shifting relationship to performance art, my spiritual upbringing, and my continuous efforts to invite art and the quotidian to comingle.

Today I invite a group of co-performers to share the “stage” with me at the moment of remembering personal stories that they would like to forget. The cackophony generated serves as a cathartic process for the dissolution of my narrative as well as that of the participants. Similarly, I encourage the rest of the audience to mutter their own stories, and hence to contribute with them to the collective oral archive generated within the space of the conference.

Nicolás Dumit Estévez treads an elusive path that manifests itself performatively or through experiences where the quotidian and art overlap. He has exhibited and performed extensively in the US as well as internationally at venues such as Madrid Abierto/ARCO, The IX Havana Biennial, PERFORMA 05 and 07, IDENSTITAT, Prague Quadrennial, The Pontevedra Biennial, The Queens Museum of Art, MoMA, Printed Matter, P.S. 122, Hemispheric Institute, Princeton University, Rutgers University, Union Theological Seminary, The MacDowell Colony, Provisions Library, El Museo del Barrio, Elizabeth Foundation for the Arts, The Center for Book Arts, Longwood Art Gallery/BCA, The Smithsonian National Museum of the American Indian, Franklin Furnace, and Lower Manhattan Cultural Council. During the past seven years Estévez has collaborated with and received mentorship in art and everyday life from Linda Mary Montano, a historic figure in the performance art field. Residencies attended include P.S. 1/MoMA, Yaddo, and the MacDowell Colony. He has received grants from Art Matters, Lambert Foundation, National Association of Latino Arts and Culture, Printed Matter, and Puffin Foundation. Estévez holds an MFA from Tyler School of Art, Temple University, Philadelphia, PA; and an MA from Union Theological Seminary in the City of New York. Estévez has curated exhibitions and programs for El Museo del Barrio, Institute for Art, Religion and Social Justice at Union Theological Seminary, Longwood Art Gallery/Bronx Council on the Arts, and Queens Museum of Art, New York; and for the Filmoteca de Andalucia, Córdoba, Spain. Publications include Pleased to Meet You, Life as Material for Art and Vice Versa (editor) and For Art’s Sake. Born in Santiago de los Treinta Caballeros, Dominican Republic, in 2011 Estévez was baptized as a Bronxite; a citizen of the Bronx.
**The Queer Art of the Counter-Archive**

Saturday, April 12, 2014, 10:50–11:50AM  
NYU Cantor Film Center, Theater 101

**Harrison Apple**

“Lucky After Dark: Gay & Lesbian Night Club Communities in Pittsburgh, 1960-1990”

**Harrison Apple** is the 2013 Artist in Residence for the Center for the Arts in Society at Carnegie Mellon University. He received his BHA from Carnegie Mellon University where he was awarded the Dietrich Humanities Prize and the Samuel Roseburg Fine Art Award. In 2011 he founded the Pittsburgh Queer History Project and has since cataloged thousands of photographs and articles, and conducted extensive community profiling and interviews. He has presented his work at Carnegie Mellon, MIT, the Andy Warhol Museum, and has acted as a researcher and design assistant for the Museum of Sex in New York.

**Andrew Campbell**

“Clubs That Don’t Exist Anymore: Viola Johnson’s Mobile Archive & Pin Sash”

**Andrew Campbell**, PhD, is a Senior Lecturer in Art History at Texas State University in San Marcos, Texas. His work centers on the negotiations of sex and community, with particular attention to contemporary queer identities and visibilities. He is also an independent curator and critic.

**Ryan Conrad**

“Against Equality: Reinvigorating the Queer Political Imagination”

**Ryan Conrad** is an outlaw artist, terrorist academic, and petty thief from a mill town in central Maine. He is the co-founder of the Against Equality collective and continues his involvement in the project as a member of the editorial collective. His work as a visual and performing artist has exhibited internationally in Europe, Asia, and across the United States and Canada. He continues to write for both academic and non-academic presses as well as present his written and visual work at academic and activist conferences. Conrad’s work is archived at faggotz.org along with his record of work as a community activist and organizer. Conrad is currently a Sexuality Studies PhD candidate at Concordia University in Montréal and holds an MFA from the Maine College of Art.

**Carlos Motta** (moderator) is an artist and educator based in New York whose work draws upon political history in an attempt to create counter narratives that recognize suppressed histories, communities, and identities. His recent exhibitions and screenings include The International Film Festival Rotterdam, the First International Biennial of Contemporary Art of Cartagena, and global aCtIVSm at ZKM, Karlsruhe. In March he delivered a keynote presentation during the conference ‘Visual Activism’ organized by SFMoMA in San Francisco. Motta will participate in the X Gwangju Biennale and ‘Inventer le possible’ at Jeu de Paume, Paris in 2014.
Archiving Palestine: Perspectives on Loss, Recovery, Resistance, and Identity

Saturday, April 12, 2014, 10:50AM–12:05PM
NYU Cantor Film Center, Theater 102

In this panel, members of a recent delegation of librarians and archivists to Palestine will explore key themes in understanding the histories, challenges and current work of both community and institutional archives projects. Panelists will discuss the destruction of archival collections as well as their rediscovery and recovery, current documentation projects, and will critically explore the role of archives in political practice.

Grace Lile
“Archives of Resistance”
Grace Lile is Director of Operations and Archives at the human rights organization WITNESS, where she founded the WITNESS Media Archive in 2004. She holds a BA in cinema studies and theater from Hunter College and an MLIS from Pratt Institute. At WITNESS she co-produced the Activists’ Guide to Archiving Video, an online resource in English, Spanish, and Arabic. She is currently an adjunct teacher in NYU’s Moving Image Archiving and Preservation Program.

Mezna Qato
“Histories of Destruction: Archives from the 1920s to the Present”
Mezna Qato (delegation coordinator) completed her doctorate on the history of Palestinian education at St. Antony’s College, Oxford. She is currently Ibrahim Abu-Lughod Fellow at the Center for Palestine Studies at Columbia University. She has done extensive work as both historian and archivist in Palestine, amongst Palestinian communities in exile, and in the Arab world. Active in academic, community, and solidarity initiatives, Qato most recently co-edited a special issue of Settler Colonial Studies. She is Palestinian and based between Oxford, Chicago, and Tulkarm.

Maggie Schreiner
“Formal Archives and National Identity”
Maggie Schreiner is an archivist at the Tamiment Library and Robert F. Wagner Labor Archives. She holds an MA in Archives and Public History from NYU. As an academic and an activist, Schreiner is interested in the creation of historical memory in social justice organizing. She is a member of NYC tenant union, the Metropolitan Council on Housing, and has curated an online exhibition on the organization’s history.

Rachel Mattson (moderator) is a historian and information worker living in Brooklyn, NY. She holds a PhD in US history (NYU, 2004) and an MSLIS (University of Illinois, Urbana-Champaign 2014). She currently works as the Director of Special Projects at the La Mama Experimental Theater Archive and as the Archivist for Occuprint. She lives in Brooklyn, NY, and spends a lot of time worrying about the impending obsolescence of analog videotape.
CONFERENCE SCHEDULE Saturday, April 12

Diasporic/Decolonized Archives Saturday, April 12, 2014, 11:55AM–1:30PM
NYU Cantor Film Center, Theater 101

Vivek Bald
“Radical Recovery: Documenting the Undocumented in South Asian American History”

Vivek Bald is a documentary filmmaker, writer, and scholar whose work focuses on histories of the South Asian diaspora. His films include Taxi-vala/Auto-biography (1994), which explored the lives, struggles, and activism of New York City taxi drivers from India, Pakistan, and Bangladesh, and Mutiny: Asians Storm British Music (2003), a hybrid music documentary/social documentary about South Asian youth, music, and anti-racist politics in 1970s-90s Britain. Bald is currently working on a transmedia project aimed at recovering the histories of peddlers and steamship workers from British colonial India who came to the United States during the Asian exclusion era and settled within US communities of color. The project consists of a book, Bengali Harlem and the Lost Histories of South Asian America (Harvard University Press, 2013); a documentary film, In Search of Bengali Harlem, (currently in production); and a digital oral history website being developed at losthistoriesproject.com. Bald is co-editor, with Miabi Chatterji, Sujani Reddy, and Manu Vimalassery, of the recently published collection, The Sun Never Sets: South Asian Migrants in an Age of U.S. Power (NYU Press, 2013). He has also begun work on a second single-author book, about fantasies of India in American consumer culture at the turn of the twentieth century, centering on the epic story of the United States’ first curry chef. Bald is Associate Professor of Comparative Media Studies at the Massachusetts Institute of Technology.

Rosie Kar
“Legacies of the Ghadar di Goonj”

Rosie Kar graduated from the University of California, Santa Barbara, having earned her Master’s and PhD from the Comparative Literature Program, with a doctoral emphasis in Feminist Studies. Her dissertation was entitled “What Can Brown Do for You? Citizenship and Desire: The South Asian Diasporic Body.” While at UC Santa Barbara, she taught in the Comparative Literature Program, Department of Asian American Studies, Department of Feminist Studies, and Writing Program.

She also graduated from the Summer Institute on Sexuality, Culture, and Society, from the University of Amsterdam. She now teaches in the Department of Women’s, Gender, and Sexuality Studies, at California State University, Long Beach, where her courses center on popular culture, women writers of color, and women’s health and sexuality. Her scholarly research is on the intersections of literary studies, critical race theory, feminist theory, history, media studies, social justice and activism, and popular culture, which has allowed her to develop interdisciplinary strengths in both the humanities and social sciences, including South Asian Studies, Asian American Studies, Subaltern Studies, Diasporic Studies, New Sexuality Studies, Women’s and Gender Studies, and post-colonial theory. She is a writer, poet, social justice advocate, documentary filmmaker, and a core member of South Asians for Justice, Los Angeles. She has published in the most recent iteration of Asian Americans: An Encyclopedia of Social, Cultural, Economic, and Political History, for the Asian American Women Artist’s Association, and YoDesh.com.

Maria Isabel Alfonso and Susan Lord
“Decolonizing Cosmopolitanism: Havana Archives, 1959-68”

Maria Isabel Alfonso is a faculty member at Saint Joseph’s College in Long Island, New York and a specialist on the 1960s in Cuba. She is the author of Dinámicas culturales de los años sesenta en Cuba: Ediciones El Puente y otras zonas creativas de conflicto, which focused on the publishing project of the writers’ collective, El Puente. She is one of the only people to have published on this artist group and has developed an extensive archive on the race politics of that period. (continued on following page)
Diasporic/Decolonized Archives  

Saturday, April 12, 2014, 11:55AM–1:30PM  
NYU Cantor Film Center, Theater 101  

Maria Isabel Alfonso and Susan Lord  

“Decolonizing Cosmopolitanism: Havana Archives, 1959-68”  

(continued from previous page)  

Susan Lord is Associate Professor in the Department of Film and Media, Queen’s University, Kingston, Ontario, Canada. Affiliated with the Graduate Program in Cultural Studies, as well as the Departments of Art and Gender Studies, she researches in the areas of cinema and media arts; cosmopolitanism; new media, gendered spaces, and the city; and Cuban cinema and visual culture. She has undertaken curatorial projects of media arts and worked with artists groups and artist-run centres for over twenty years. She has been a member of the Public Access collective since 1995. Public Access is an artist-run collective that publishes PUBLIC: art, culture, ideas. Lord has published three books: Fluid Screens: Expanded Cinema and Digital Cultures (with Janine Marchessault; University of Toronto Press, 2007); Killing Women: Gender, Violence and Representation (with Annette Burfoot; Wilfrid Laurier University Press, 2006); and New World Coming: The Sixties and the Shaping of Global Consciousness (with K. Dubinsky, C. Krull, S. Mills, S. Rutherford; Palgrave and Between the Lines Press, 2009).

Grace L. Sanders Johnson  

“Are You Recording This?: Haitian Expressions, Translations, and Art”  

Grace L. Sanders Johnson is a historian and art archivist. Currently, she works as a Postdoctoral Fellow for Academic Diversity at the University of Pennsylvania, Department of Africana Studies where she specializes in Modern Caribbean and Latin American History, Transnational Feminisms, and Oral History, with a focus on Haitian women’s history. Through her research in Haiti and Canada, Sanders Johnson worked with the Haiti Group in Concordia University’s Oral History Project Histoire de Vie, where she co-produced an oral archive on violence and Haitian migration to Canada. In addition to her study of twentieth century gender, sexuality, migration, and Haitian women’s social and political organizing, Sanders Johnson is collaborating with colleagues in Haiti and throughout the diaspora to establish a Haitian women’s oral history archive.

John Bradley and Shannon Faulkhead  

“Indigenous Peoples Living Archive”  

John Bradley is the Deputy Director of the Monash Indigenous Centre and has worked for 35 years in the Northern Territory of Australia. His research has centred on working with Indigenous peoples to record their own Indigenous knowledges in ways that are useful to them. He has also worked on a number of land and sea claims assisting Indigenous peoples in regaining their traditional lands. More recently, he has been developing ways in which his own field work can be returned to Indigenous communities, particularly via the animations project.  

Shannon Faulkhead’s research concentrates on the location of Koorie peoples and their knowledge within the broader Australian society and its collective knowledge as reflected through narratives and records. To date, Faulkhead’s multi-disciplinary research has centered on community and archival collections of records. As the Finkel Fellow, attached to Monash Country Lines Archive, Monash University, she will further the exploration and development in the area of Indigenous archiving.

Dean Saranilillo (moderator) received his PhD from the Program in American Culture at the University of Michigan. His teaching and research interests are in Indigenous studies, Asian American and Pacific Islander histories, and cultural studies. Currently, he is working on a manuscript on the admission of Hawai‘i as a US state, examining the complex interplay between different Asian American groups, Native Hawaiians, and whites within historical flashpoints of interaction shaped by opposing versions of history. By assembling indigeneity with other analytics, he theorizes the productive tensions created by placing Asian American and Indigenous histories in conversation. Saranilillo’s essays have been featured in American Quarterly, Journal of Asian American Studies, and several anthologies.
Queering Archives  
Saturday, April 12, 2014, 12:10–1:30PM  
NYU Cantor Film Center, Theater 102

Zeb Tortorici (moderator) and Daniel Marshall  
“Archiving Pleasures: Some Queer Comparisons”  

Zeb Tortorici is Assistant Professor in the Department of Spanish and Portuguese at New York University. He has published articles in Ethnohistory, the Journal of the History of Sexuality, History Compass, and e-misférica. He has also published chapters in the edited volumes Death and Dying in Colonial Spanish America and Queer Youth Cultures. With Martha Few, he recently co-edited Centering Animals in Latin American History (Duke University Press, 2013). With Daniel Marshall and Kevin Murphy, he is co-editing two special issues of Radical History Review on the topic of “queering archives.” With Pete Sigal and Erika Robb Larking, he is co-editing Ethnopornography: Sexuality, Colonialism, and Anthropological Knowing.

Daniel Marshall is a Senior Lecturer in the Faculty of Arts and Education, Deakin University, Melbourne, Australia. His current research focuses on histories of homosexuality and youth, archival practices and theories, and contemporary queer youth cultures and media. His writing has appeared in journals such as Continuum: the Journal of Media and Cultural Studies, the Journal of Bisexuality and Sex Education; and in edited collections including After Homosexual: The Legacies of Gay Liberation (UWA Press), Zombies in the Academy: Living Death in Higher Education (Intellect Press) and Bodies of Evidence: the practice of queer oral history (Oxford University Press). He is currently co-editing, with Zeb Tortorici and Kevin Murphy, a two-volume special issue of Radical History Review on “queering archives.” For a decade he has worked as a volunteer at the Australian Lesbian and Gay Archives, which included co-editing the popular history book, Secret Histories of Queer Melbourne (2011). In 2014 he is a Visiting Scholar at the Center for Lesbian and Gay Studies (City University of New York) and at the Weeks Centre for Social and Policy Research (London South Bank University). He has a PhD in Cultural Studies from the University of Melbourne.

Kwame Holmes  
“What’s The T?: Gossip, Anonymity and Black Queer Historiography”  

Kwame Holmes is an Assistant Professor of Ethnic Studies at the University of Colorado-Boulder. His research engages the intersection of race, sexuality and class politics within the history of the modern city. His essay “Planning Around Queer Time: African American Heritage Trails and the Life Cycle of a Ghetto Neighborhood” will appear in a special issue on Race and Space in Occasion edited by Wendy Cheng and Rashad Shabazz. He is currently working on a book manuscript on the intertwined history of black, gay, black gay, and urban development politics in Washington, D.C. entitled “Chocolate to Rainbow City: Branding Black and Gay in the District of Columbia, 1953-1989.”

Kate Eichhorn  
“Reassessing the Archival Turn in Queer Theory”  

Kate Eichhorn is a writer and cultural critic and Assistant Professor of Culture and Media Studies at The New School. She has published widely on the subjects of feminist, queer and artist archives. She’s the author of several books, including The Archival Turn in Feminism (Temple University Press, 2013).

David Serlin  
“Dress to Repress: Materializing Queerness and Disability in the Archive”  

David Serlin is Associate Professor and Chair of the Department of Communication at the University of California, San Diego. He is the author of Replaceable You: Engineering the Body in Postwar America (University of Chicago Press, 2004), for which he received the Alan Bray Memorial Book Award from the Modern Language Association, and Window Shopping with Helen Keller: Architecture and Disability in Modern Culture (University of Chicago Press, forthcoming). He has also edited coedited a number of books, including Policing Public Sex: Queer Politics and the Future of AIDS Activism (South End Press, 1996), Artificial Parts, Practical Lives: Modern Histories of Prosthetics (NYU Press, 2002), Imagining Illness: Public Health and Visual Culture (University of Minnesota Press, 2010), and Keywords in Disability Studies (NYU Press, forthcoming). He is a longstanding member and former co-chair of the editorial collective for the Radical History Review, and an editor-at-large for the art and culture journal Cabinet.
Interference Archive (IA) is a grassroots archive and social center in Brooklyn, NY, which explores the relationship between cultural production and social movements. We consider IA to be an “archive from below,” which exists outside of traditional institutions and disrupts hierarchical power dynamics through collection content, organizational structure, and archival practices. To this end, we are a collectively-run and volunteer-operated project, maintain a publicly accessible collection and study center, collaborate with like-minded projects, and work to build relationships with activists on the ground.

This discussion panel will examine the community-oriented model of IA and other grassroots archives. We will ask questions about how grassroots archives aim to disrupt notions of power, rethink collections accessibility, challenge concepts of ownership over historical cultural materials, form organizational and information systems based on collective cultural knowledge, create space to build supportive networks, and offer prefigurative and creative ways of interacting with movements while instigating the creation of new cultural production for current social movements.

We will discuss some of the specific theoretical and practical challenges IA has encountered and how we have worked through them, and we’ll invite discussion and questions about these issues from session participants.

Molly Fair is an archivist and multi-disciplinary artist who enjoys working collaboratively. She has organized at Interference Archive since 2011, and has been active in curating exhibitions, organizing programming, and database building. She is also a member of Justseeds Artists’ Cooperative, a collective producing art in support of social movements. She is interested in the ways communities document themselves outside of “official” institutions.

Jen Hoyer has worked as a librarian at public, school, and special libraries. Originally from Canada, she has been volunteering at IA since 2013, and is excited about problem-solving ways to make less-accessible formats of ephemera and grey literature more accessible. Jen believes in libraries and archives because of their potential for creating more inclusive communities through wider access to information.

Blithe Riley is an artist, activist and organizer living in Brooklyn, NY. Her multi-disciplinary practice explores the role of work in daily life, including its influence on identity, politics, and building social movements. Blithe began volunteering at the IA in 2012 and works primarily on the programming and outreach aspects of the archive. She is currently pursuing a Masters in Labor Studies at the Murphy Institute at the City University of New York.

Ryan Lee Wong organized the exhibition Serve the People: The Asian American Movement in New York at Interference Archive in Brooklyn. He was previously Assistant Curator at Museum of Chinese in America, where he organized the exhibition June 4, 1989, and assisted on numerous exhibitions. He has contributed writing to Hyperallergic, The Brooklyn Rail, and ArtSlant.

Bonnie Gordon is a Master’s candidate in New York University’s Archives and Public History program and a Student Archives Assistant at the Tamiment Library and Robert F. Wagner Labor Archives. She has volunteered with IA since the spring of 2013 and has helped develop a digital preservation plan as a member of their Born Digital and Digitization Working Group. Bonnie is interested in digital preservation, community archiving, access to archives, and how all three areas intersect.

Anika Paris is an archives student at Queens College’s Graduate School of Library and Information Science. A volunteer at Interference Archive since February 2013, Anika has worked on the Strike Then, Strike Now! show, and works on exhibits and programming related to police and prisons. Anika is also a longtime member of Books Through Bars NYC, volunteers with the Picture the Homeless Liberation Library, and practices some divisive strains of black feminism in her free time.
Spectral Archives and Archival Specters: Archives of Violence, Terror and Fugitivity  
Saturday, April 12, 2014, 3:10–4:25PM  
NYU Cantor Film Center, Theater 102

Tina Campt  
“Hands In/On The Archive: The Fugitive Touch of Archival Photography”  
Tina Campt is Professor of Africana and Women’s Gender and Studies, and Chair of the Africana Studies Department at Barnard College. An interdisciplinary scholar of African Diaspora Studies and Black European Studies, her published work theorizes gender, racial, and diasporic formation in black communities in Germany, and Europe more broadly. She is the author of two books: Other Germans: Black Germans and the Politics of Race, Gender and Memory in the Third Reich (2004) is an oral history that explores the experiences of Black Germans during the Third Reich. Her second book, Image Matters: Archive, Photography and the African Diaspora in Europe (2012), explores the sensate registers of vernacular photography using early twentieth century family photography of Black Germans and Black Britons.

Deborah Thomas  
“The Time of the Archive: Visual Anthropology and State Violence”  
Deborah Thomas is the author of Exceptional Violence: Embodied Citizenship in Transnational Jamaica and Modern Blackness: Nationalism, Globalization, and The Politics of Culture in Jamaica; and co-editor of the volume Globalization and Race: Transformations in the Cultural Production of Blackness. Her articles have appeared in a diverse range of journals including Cultural Anthropology, American Anthropologist, Radical History Review, small axe, Identities, and Feminist Review. Thomas was also editor of the journal Transforming Anthropology, and currently sits on the editorial boards of American Anthropologist and Social and Economic Studies. Thomas was also co-director and co-producer of the documentary film, “Bad Friday: Rastafari After Coral Gardens,” which chronicles violence in Jamaica through the eyes of its most iconic community. Prior to her life as an academic, she was a professional dancer with the New York-based Urban Bush Women.

Anne McClintock  
“Imperial Ghosting: Invisible War and Archives of Refusal”  
Anne McClintock is a writer, photographer, and public intellectual, who holds the Simone de Beauvoir Chair at UW-Madison. She is the author of Imperial Leather: Race, Gender and Sexuality in the Colonial Contest, short biographies of Olive Schreiner and Simone de Beauvoir, and Double Crossings, a monograph on madness and colonialism. She co-edited Dangerous Liaisons, and edited texts on sex work, race, and queer theory. Her forthcoming book is titled Imperial Ghosting. Perpetual War and the Twilight of US Power (Duke University Press). She is completing a creative non-fiction book Skin Hunger: A Chronicle of Sex, Money and Desire (Jonathan Cape) and Planet of Intimate Trespass: Sexuality, Property and Intimate Violence in a Global Era (Routledge). Her photography on environmental crises and militarization has appeared in The Nation, Guernica, Counterpunch, and Social Text, among other venues. Her work has been translated into 14 languages.

Allen Feldman (moderator) is a cultural anthropologist who has conducted ethnographic research on the politicization of the gaze, the body and the senses in Northern Ireland, South Africa and the post 9/11 global war on terror. His research and teaching interests include visual culture, political aesthetics, political animality, and practice-led media research. Feldman is the author of the critically acclaimed book Formations of Violence: the Narrative of the Body and Political Terror in Northern Ireland (Chicago UP 1991), and numerous essays on political violence as visual and performance culture.
CONFERENCE SCHEDULE

Performance:

The Monsanto Shadow Symposium

Jen Liu

Is it possible to pinpoint the moment at which a corporation loses its childhood innocence? Performers will read from the text/transcript of a 1969 symposium hosted by Monsanto, in which scientists discussed what they perceived as the most crucial social problems then facing humanity: pollution, overpopulation, famine. The idea was that Monsanto would find a new mission for itself, and it did: switching from a generic chemicals company, to one that now dominates the agribusiness landscape: the symbolic juggernaut of corporate greed and environmental irresponsibility. What would the former corporation think of itself now? Can a performance draw out the shame of what’s come to pass? Performed with Charles Suggs, Katharine Liu, Mores McWreath, and Corey Tazmania.

Jen Liu was born in 1976 in Smithtown, New York, and currently lives and works in Brooklyn. Liu received a BA from Oberlin College and an MFA from California Institute of the Arts. She has received grants from the Pollock Krasner Foundation, Akademie Schloss Solitude in Stuttgart, and de ateliers in Amsterdam, amongst others. She has exhibited internationally, with past exhibitions at Kunsthalle Wien, Vienna; Upstream Gallery, Amsterdam; On Stellar Rays, New York; Aspen Art Museum, Colorado; Kunsthau Zurich; MK Gallery, Milton Keynes, UK; Royal Academy, London; Henry Art Gallery, Seattle; Czarna Gallery, Warsaw; De Hallen Museum, Netherlands; Mallorca Landings, Palma de Mallorca; and Ceri Hand Gallery, London. Her work has been written about in publications such as ArtForum, Frieze, ArtReview, BombLog, Los Angeles Times, and The Guardian.

No Instructions for Assembly:

Case Studies in Radical Archiving

Michelle Wong

“Navigating and Research: Art History in Hong Kong”

Michelle Wong is a researcher at Asia Art Archive. Based in Hong Kong, she drives the Archive’s research projects in the city, including the recently launched Hong Kong art history research pilot project, in collaboration with the Hong Kong Museum of Art. Prior to joining AAA, she received her education in music and philosophy at Wellesley College, and in art history at the Courtauld Institute of Art (London). Her research interests include mapping, magazines, and the intersections of sound, space, and technology.

Ian Alden Russell

“The Innocent City: A Modest Archive of Everyday Istanbul”

Ian Alden Russell is a curator, designer, and professor based in Istanbul, Turkey. He is currently Assistant Professor of Contemporary Art, Curatorial Practice, and Cultural Heritage at Koç University. He is also Guest Curator at the David Winton Bell Gallery at Brown University where he recently curated the premieres of The Strangest Fruit (2013) by San Antonio-based artist Vincent Valdez, Iraqi-American artist Wafaa Bilal’s The Ashes Series (2003-2013), and Chinese artist Jin Shan’s My dad is Li Gang! 爸爸是李刚! (2012). With an academic background in intellectual history, archaeology, and heritage studies, his work explores the agencies of artists in galleries, museums, heritage sites, and public spaces within the constitution of contemporary history and cultural heritage. He is currently editing two academic volumes (one for Routledge and another for Springer) on the relations between art, archaeology, and curatorial practice. He received his PhD in History from Trinity College, Dublin and has held research fellowships at the University of Notre Dame, University College Dublin, and Brown University.
CONFERENCE SCHEDULE  Saturday, April 12

Joy Garnett

“Memory Loss: Excavating the Abushady Family Archive”

Joy Garnett is an interdisciplinary, Brooklyn-based artist who works with archives as subject and medium. Her projects employ painting, online repositories, and social media performance to explore the crossroads of our digital and material worlds. Her work has been shown at the Milwaukee Art Museum, Museum of Contemporary Craft, Portland, Houston Center for Contemporary Craft, BALTIC Centre for Contemporary Art (UK), Boston University Art Gallery, MoMA PS1, CUNY Graduate Center, and Whitney Museum of American Art, and is included in the permanent collections of the National Academy of Sciences, Philip Morris, and The West Collection. She has received grants from Anonymous Was a Woman, Lower Manhattan Cultural Council, Wellcome Trust, and Chipstone Foundation. Garnett writes a regular column for Art21 Magazine and serves as Arts Editor of Cultural Politics, a refereed journal published by Duke University Press. Her writings have appeared in several anthologies as well as Harper’s, Journal of Visual Culture, and Ibraaz, the leading critical forum on visual culture in North Africa and the Middle East. Garnett is Adjunct Professor in Digital and Interdisciplinary Art Practice (DIAP) at The City College of New York. She hopes to further realize projects drawn from the Abushady archive as part of her doctoral research at Winchester School of Art, University of Southampton (UK).

Kameelah Janan Rasheed

“No Instructions for Assembly - Archiving From the Margins with Fragments”

Kameelah Janan Rasheed (b. 1985) is a community archivist and research-based artist working with photo installation, printmaking, and book arts. She has exhibited throughout New York and her first solo exhibition No Instructions for Assembly debuted in 2013 at Real Art Ways in Hartford, Connecticut. Selected residencies, fellowships and honors include: Vermont Studio Center (2014), Center for Book Arts (2013), The Laundromat Project (2013), Visual Artist Network Exhibition Residency and Community Grant (2013), Juror for Center for Photography at Woodstock residency (2013), and Center for Photography at Woodstock (2012). In 2013, she co-curated an artist-archivist symposium at Schomburg Center for Research in Black Culture (2013) and will be curating an exhibition that explores the post-apartheid South African lesbian archive through the work of photographer Zanele Muholi at MoCADA (Museum of Contemporary African Diasporan Art). She has shared her thoughts on panels at Christie’s, MoCADA, Residency Unlimited, Allied Media Conference, LaunchPad, and The Gallery at Harlem PoP, among others. She received her EdM in 2008 from Stanford University and her BA in Public Policy and Africana Studies from Pomona College in 2006. Rasheed is a 2006 Amy Biehl US Fulbright Scholar to South Africa. She works as a literacy coach for NYC public schools and a gallery/studio instructor at the Brooklyn Museum. www.kameelahr.com

Steffani Jemison (moderator) is an artist based in Brooklyn, New York. Her videos, installations, and mixed media works have been exhibited nationally and internationally at the New Museum of Contemporary Art, Royal Danish Academy of Fine Art, LAXART, Studio Museum in Harlem, Laurel Gitlen, Team Gallery, and other venues. Recent performances and lectures include the Museum of Modern Art (NY), the Institute of Contemporary Art (Philadelphia) and the Menil Collection (Houston). Jemison has participated in artist residencies at Project Row Houses, the Core Program at the Museum of Fine Arts Houston, Skowhegan School of Painting and Sculpture, and Studio Museum in Harlem. She is a 2013 recipient of a Louis Comfort Tiffany Foundation Biennial Award and an Art Matters Foundation grant. She received a BA in Comparative Literature from Columbia University and an MFA from The School of the Art Institute of Chicago.
Saturday, April 12 **CONFERENCE SCHEDULE**

**Lesbian Archives Roundtable**

Saturday, April 12, 2014, 5:05–6:20PM

NYU Cantor Film Center, Theater 102

**Lisa Merrill**'s past and current work relies on archives of correspondence to uncover 19th century lesbian friendship and erotic circles. Her study of 19th-century lesbian actress and cultural icon Charlotte Cushman, *When Romeo Was a Woman: Charlotte Cushman and Her Circle of Female Spectators* (University of Michigan Press), based on 20,000 items in the Cushman archive of the Library of Congress, was awarded the Joe A. Callaway Prize for Best Book in Theatre. Although Cushman’s most passionate correspondence used pet names for her lovers and eschewed salutations, Merrill was able to identify Cushman’s respondents through the tone and voice she used with each. She is currently working on two new book projects that draw upon her ongoing archival research. She is editing *Touching the Text: The Erotics of Archival Research*, an anthology that stages a dialogue between those who are drawn to the pleasures of archival research and their various subjects. *Performing Race and Reading Antebellum American Bodies* examines unpublished diaries and correspondence of abolitionists and fugitive slaves in archives in Britain and Ireland, and finds letters of white abolitionists who condemned the public appearances of former enslaved Americans as too “theatrical.” The archive is thus the site of revelations of tensions between public and private representations of race. Merrill is Professor in the Department of Rhetoric at Hofstra University.

**Ellen Gruber Garvey** is the author of *Writing with Scissors: American Scrapbooks from the Civil War to the Harlem Renaissance* (Oxford UP, 2013), which examines the archives which ordinary newspaper readers created by clipping items for their scrapbooks. These include scrapbooks made by African Americans and by women’s rights activists that spoke back to the media and left us a record of their reading. Lesbians such as the photographer Alice Austen left records of their reading and lives in this way, while other lesbian scrapbooks have disappeared. Scrapbooks are a democratic archive, but their access to bricks and mortar archives has not been evenly distributed. Garvey’s first book was *The Adman in the Parlor: Magazines and the Gendering of Consumer Culture* (Oxford UP, 1996), winner of the Society for the History of Authorship, Reading, and Publishing’s award for the best book on book history. She has written extensively on women editing periodicals, advertising of books, what elements of magazines libraries fail to archive, and other aspects of print culture. She is a Professor of English at New Jersey City University, where she also edits *Transformations: The Journal of Inclusive Scholarship and Pedagogy*.

**Shawn(ta) Smith-Cruz** is an archivist at the Lesbian Herstory Archives (LHA), a faculty librarian at the Graduate Center of the City University New York, and co-producer of Rivers of Honey a Cabaret highlighting the art of women of color. Her work at LHA and her contribution to the roundtable conversation will focus on working specifically with black lesbian representation in lesbian archival herstory. In 2010, for the CLAGS sponsored Lesbian Lives in the ‘70s Conference, she created the since nationally distributed and award-winning Zine, Black Lesbians in the ’70s and Before : An At-Home Tour at the Lesbian Herstory Archives. Alongside the Zine as an archival tool, she will also draw upon her experience with researchers and women interested in their own archiving, including the Salsa Soul Sisters interview on Audre Lorde, the Audre Lorde/Adrienne Rich marathon reading, and events being planned on black lesbians. Prior to CUNY, Smith-Cruz worked as Archive Coordinator at StoryCorps, a digital oral history storytelling project. She holds a BS in Queer Women’s Studies from CUNY, an MLS from Queens College, and is pursuing an MFA in Fiction at Queens College.

**Ellen Gruber Garvey, Lisa Merrill, and Shawn(ta) Smith-Cruz** will be joined by Rachel Corbman, Flavia Rando, and Margaret Galvan for the roundtable discussion.
CONFERENCE SCHEDULE Saturday, April 12

**There is another history**
Presentation and film program  
Curated by Laura Guy and Charlotte Procter

Saturday, April 12, 2014, 6:05–7:20PM  
NYU Cantor Film Center, Theater 101

Jo Spence  
*Framing the Family*  
1984, b/w, sound, 15min

Leah Gilliam  
*Now Pretend*  
1991, b/w, sound, 10min

Vivienne Dick  
*Visibility: Moderate*  
1981, color, 15mins (excerpt)

Lisa Steele  
*Birthday Suit with Scars and Defects*  
1974, b/w, sound, 11min

Ronna Bloom  
*I Feel Hopeful About the Future*  
1986, b/w, 11min

In a short text titled “Whose History?” (1977), the British filmmaker Lis Rhodes sets out a compelling treatise broadly concerned with the way in which histories are remembered and who by. Speaking specifically to the medium of film, Rhodes turns to personal reflection in order to account for the way in which history comes to define the present. Rhodes’ account serves to demonstrate how affectual readings of archives can allow us to account for the powerful feeling codes that can work to reinforce or conversely de-stabilize the dominant social, cultural or political structures that organize our sense of history. Film is here understood as a surface through which these affective encounters can occur. Taking “Whose History?” as a point of departure, this presentation features films and videos by a number of feminist artists that all deal with questions surrounding the construction of personal or public archives and histories.

In Lisa Steele’s *Birthday Suit with Scars and Defects* the artist narrates stories of the scars on her body as the camera scans across her skin. Word and image work to produce an intimate archive of her young self as her body carries its history into future; in *Framing the Family* the artist Jo Spence reflects on the family album in order to challenge the illusionary promise of photographic representation to organize coherent narratives of our lives and ourselves; Leah Gilliam’s *Now Pretend* registers constructs of race and nationality as arbitrary signifiers as she deploys an archive of images set to a soundtrack that reflects on memory in relation to language; Vivienne Dick’s *Visibility: Moderate* employs parody in order to address the problematic mythologizing of national past and the feeling codes that organize our cultural identifications; and in Ronna Bloom’s *I Feel Hopeful About the Future*, categories of identity are likewise troubled as they are literally constituted and reconstituted through the stories that women tell of ourselves.

Registering the affect that human and non-human agents have on our histories or else framing a series of affectual responses in relation to archives, each of these works produces an excess of meaning that threatens to flood the fixity of historical signification. In doing so they suggest the radical potential of affect as a methodological approach for the production of feminist histories.

Laura Guy is a PhD candidate in Manchester School of Art. Her thesis focuses on rehearsals of the manifesto form in contemporary art. As a curator she has worked on a number of programs and exhibitions with a number of public institutions including TATE and the Institute of Contemporary Arts, London (both 2014).

Charlotte Procter is based in London and works professionally with a number of collections including the British Artists Film & Video Study Collection, Archives & Special Collections Centre, and Stanley Kubrick Archive (all University of the Arts, London). She is a member of the Cinenova Working Group.
Wrap-up panel:
Shaina Anand, Lara Baladi, Ann Cvetkovich, Chitra Ganesh, Mariam Ghani, Mona Jimenez, and John Kuo Wei Tchen

Mona Jimenez started transferring obsolete videotapes in the late 1980s and has been an advocate and organizer for the preservation of independent media ever since. She is Associate Arts Professor/Associate Director in NYU’s Moving Image Archiving and Preservation Program, where she teaches collection management and the preservation of video and digital works. Since 2009 she has been experimenting with participatory models of media/film archiving locally and through Community Archiving Workshops organized by the Independent Media Committee of the Association of Moving Image Archivists. She is the founder of Audiovisual Preservation Exchange (APEX), a project to network audiovisual archivists, educators and students internationally through shared work on collections. She is co-editor with Sherry Miller Hocking and Kathy High of The Emergence of Video Processing Tools: Television Becoming Unglued.

John Kuo Wei Tchen, is a facilitator, teacher, historian, and curator. An associate professor at New York University he is founding director of Asian/Pacific/American Studies Program and Institute at New York University and co-founder of the Department of Social and Cultural Analysis. He is also co-founder and senior historian at the Museum of Chinese in America. Tchen is the co-editor of the recently published Yellow Peril!: An Archive of Anti-Asian Fear, a comprehensive repository of anti-Asian images and writings. He is also the author of the award-winning books New York before Chinatown: Orientalism and the Shaping of American Culture, 1776-1882 and Genthe’s Photographs of San Francisco’s Old Chinatown, 1895-1905. Awards include the Charles S. Frankel Prize from the National Endowment for the Humanities (renamed The National Medal of Humanities).

Lara Baladi, Shaina Anand, and Ann Cvetkovich see Keynotes (page 3)

Mariam Ghani and Chitra Ganesh
Index of the Disappeared

Chitra Ganesh and Mariam Ghani have collaborated since 2004 on the project Index of the Disappeared, which is both a physical archive of post-9/11 disappearances and a mobile platform for public dialogue. As an archive, the Index traces the difficult histories of immigrant, other and dissenting communities in the US since 9/11, and the ways in which censorship of speech and data blackouts create real absences in real lives, by collecting and connecting documents and testimony. As a platform, the Index presents discussions on ideas and issues related to the materials it archives (and some on archiving itself, like this conference), and stages interventions that translate those materials into visual elements installed in a range of physical and virtual spaces—including galleries, museums, universities, community centers, libraries, conferences, magazines, books, windows, the street, the web, and the mail.

Ghani and Ghani are the 2013-14 Artists-in-Residence at the Asian/Pacific/American Institute at NYU. As part of their residency, they organized the conference Radical Archives (radicalarchives.net) and presented the exhibitions Secrets Told (A/P/A Institute at NYU Gallery, February 10-March 21, 2014), Watch This Space (NYU Kimmel Windows Gallery, April 16-May 19, 2014) and currently on view, Parasitic Archive (NYU Kevorkian Center for Near Eastern Studies, April 7-May 12, 2014).

The Index archive is based in Brooklyn and is open for research by appointment (when it is not in circulation elsewhere); email mariam@kabul-reconstructions.net if you have research to conduct in the archive. Details, documentation, and updates on the Index can be found at kabul-reconstructions.net/disappeared.

Chitra Ganesh was born and raised in Brooklyn, New York, where she currently lives and works. Her drawing, installation, text-based work, and collaborations seek to excavate and circulate buried narratives typically excluded from official canons of history, literature, and art.

Mariam Ghani was born in New York and lives in Brooklyn. Her research-based practice spans video, installation, performance, photography, and text, and operates at the intersections between place, memory, history, language, loss, and reconstruction.
CONFERENCE SCHEDULE

PROJECTS, PERFORMANCES, & INSTALLATIONS

A PUBLIC DEMONSTRATION OF XFR STN: COMMON CAPTURE: Keyhole Excavations* in Media Archaeology
Alexis Bhagat, Tara Hart, and Leeroy Kun Young Kang

Friday, April 11, 2014
Saturday, April 12, 2014
10:00AM–6:00PM
A/P/A Institute at NYU, Gallery

A pop-up kiosk, Common Capture: Keyhole Excavations in Media Archaeology represents both the subject and object of a recent exhibition and media archiving project at the New Museum in New York City called “XFR STN.” The VHS collection of the Monday Wednesday Friday Video Club, a co-op “store” of the artists’ group Colab (Collaborative Projects, Inc.) that ran from 1986-2000, was the catalyst for an open-door digital transfer station. During summer of 2013, the local community of moving image artists were invited to use an ensemble of state-of-the-art digital archiving platforms to preserve their work in obsolete formats with the condition that the results be uploaded to Archive.org for common use. In the CC:KEMA stand, an old-school VHS video lounge represents the MWF Club, and an online station links to XFR materials on Archive.org.

This is a public offering.

*"Keyhole Excavation" is an archaeological procedure also known as “making test holes,” in order to gain a general idea of artifact distribution on a site.

Hemispheric Institute Digital Archive Station

Friday, April 11, 2014
Saturday, April 12, 2014
10:00AM–6:00PM
A/P/A Institute at NYU, Gallery

The Hemispheric Institute of Performance and Politics is a collaborative, multilingual, and interdisciplinary network of institutions, artists, scholars, and activists throughout the Americas. Our goal is to promote vibrant interactions and collaborations at the level of scholarship, art practice, and pedagogy among practitioners interested in the relationship between performance and politics in the hemisphere.

As part of the Radical Archives Conference, the Hemispheric Institute will exhibit the Hemispheric Institute Digital Archive Station at the A/P/A Institute at NYU Gallery, which will feature The Hemispheric Institute Digital Video Library and Performing the Archive: 15 Years of the Hemispheric Institute.

The Hemispheric Institute Digital Video Library (HIDVL) is the first major digital video library of performance practices in the Americas. Created in partnership with NYU Libraries and with the support of the Andrew W. Mellon Foundation, this growing repository guarantees historical preservation and free, online access to more than 600 hours of video through the Hemispheric Institute website.

Performing the Archive: 15 Years of the Hemispheric Institute (2013) investigated performance practices, embodied repertoires, and primary materials from the Hemispheric Institute archive. It included live re-performances from the Hemispheric Institute Digital Video Library, an open Long Table discussion on performance and archive practices, and a full-scale exhibit of primary materials from the Hemispheric Institute archive.

hemisphericinstitute.org
pilot press...
Jen Kennedy & Liz Linden

*pilot press...* (2010-ongoing) is a DIY feminist publishing house and library that seeks to provide a non-hierarchical, unedited, and uncensored look at the practices and production of the self-identified feminist community. During the Radical Archives conference, community members and conference presenters will be invited to publish their talks, critical texts, short stories, photo essays and any other two-dimensional works that they are interested in having produced by our imprint or simply to stop by to use the *pilot press*... library. Our installation will offer the services of a publishing apprentice, who will, during conference hours, help participants print and bind their work. In exchange for this free publication service, the author is required to leave a single bound copy of their work on the growing shelf of our imprint's library.

*Jen Kennedy* and *Liz Linden* have collaborated since 2008. Their projects have been exhibited and performed at the Brooklyn Museum’s Sackler Center for Feminist Art, Whitney Museum of American Art, Centre for Book Arts, University of Southern California, and University of Jyväskylä, among other venues. For more about their work, visit [www.contemporaryfeminism.com](http://www.contemporaryfeminism.com).

Radical Archives (SPAN) Listening Sessions:
*a peer-to-peer investigation*

As fellow travelers, (SPAN) wants to listen to reflections from a spectrum of practices—to explore your work and to interrogate the systemic realities that activists and archivists face. There are so many amazing sessions and panels, so we hope you can take 20 minutes to sit down with us in the A/P/A Institute at NYU’s seminar room. The resulting interviews will be edited/transcribed by (SPAN). The materials will be contributed to the Radical Archives conference archive and also shared via (SPAN)’s website. The material will have a creative commons license (Attribution-NonCommercial-NoDerivs CC BY-NC-ND). You will be given the opportunity to review and approve the final recording and/or text before it is shared publicly.

**If you are interested in participating, please contact Jules Rochielle and/or Carol Stakenas**

email: research@socialpracticesartnetwork.com
text: (213) 448-6139

**Jules Rochielle** is the Project Director at Social Design Collective and she is the founder of (SPAN), specializing in socially engaged art, civic engagement, participatory media, collaboration, conflict resolution, and design thinking. Her studio, Social Design Collective, received a public art commission in Santa Ana, California. She has held residencies at DLUX Media (Australia), Grand Central Art Center (USC Fullerton-Santa Ana), Los Angeles Contemporary Exhibitions (LACE), Knowles West Media Center (UK), and The Sequoia Parks Foundation (CA). She has worked with NuLawLab, Native Public Media, Public Art Review, Metabolic Studio, Otis College of Art and Design, Freewaves, Access to Media Education Society, Vancouver Moving Theatre, and Full Circle First Nations. She has presented her work as a part of Creative Time’s *Living as Form* in their Social Practice Database, Projects & Prototypes (Otis College of Art and Design/LACE 2010), and Demonstrating Change through Storytelling at Round House Community Center, Vancouver (2007).

**Carol A. Stakenas** is a curator, educator and organizer whose work is deliberately varied in scope and content to align the strength of an artist’s practice with a new challenge and timely context. She has produced multidisciplinary public art at remarkable public art at remarkable sites such the Brooklyn Bridge Anchorage, Times Square, Hollywood’s Walk of Fame, the Los Angeles Police Department (LAPD) and at the top of Los Angeles’ City Hall. Stakenas has worked closely with many artists including Natalie Bookchin, Fallen Fruit, Piero Golia, Jeanne van Heeswijk, Suzanne Lacy, Nathalie Pozzi & Eric Zimmerman and scholars such as Marie de Brugeronlel, Jennifer Doyle, Amelia Jones, Peggy Phelan, Michael Ned Holte and Clay Shirky. Stakenas is the curator at-large for SPAN (Social Practices Art Network). Previously, she was the executive director of LACE (Los Angeles Contemporary Exhibitions) and deputy director/curator of Creative Time (New York). She is currently teaching at Bennington College and has taught in the MA program in Art and Curatorial Practice at USC Roski School of Fine Arts.
CONFERENCE SCHEDULE
Projects, Performances, and Installations

Open Archives Hour
Friday, April 11, 2014, 5:00–6:30PM
NYU Tamiment Library & Robert F. Wagner Labor Archives
NYU Fales Library & Special Collections
The Richard Ettinghausen Library

Conference attendees are invited to visit participating NYU archives and libraries to browse the stacks, learn about the collections, and view exhibitions and installations on view.

NYU Tamiment Library & Robert F. Wagner Labor Archives
NYU Bobst Library, Tenth Floor
70 Washington Square South
The Tamiment Library & Robert F. Wagner Labor Archives at New York University form a unique, internationally-known center for scholarly research on Labor and the Left. The primary focus is the complex relationship between trade unionism and progressive politics and how this evolved over time. Archival, print, photograph, film, and oral history collections describe the history of the labor movement and how it related to the broader struggle for economic, social, and political change.

On view at Tamiment Library & Robert F. Wagner Labor Archives is Driving for Justice, an exhibition featuring materials from the New York Taxi Workers Alliance Records, which found a home at NYU through the A/P/A Institute's Asian/Pacific American Archives Survey project. Upon entering Bobst Library, inform the security guard that you are visiting Tamiment Library for a special event and take the elevator to the tenth floor.

NYU Fales Library & Special Collections
NYU Bobst Library, Third Floor
70 Washington Square South
The Fales Library, comprising nearly 250,000 volumes, close to 10,000 linear feet of archive and manuscript materials, and about 75,000 audiovisual elements, houses the Fales Collection of rare books and manuscripts in English and American literature, the Downtown Collection, the Food and Cookery Collection, the Riot Grrrl Collection, and the general Special Collections of the NYU Libraries.

Marvin Taylor (Director, NYU Fales Library & Special Collections) leads a tour through the stacks and GoNightclubbing Video Lounge (on view through May 31, 2014). The multi-media installation, curated by Pat Ivers and Emily Armstrong, pays tribute to the infamous Danceteria Video Lounge, which they created in 1980. The re-imagined Video Lounge installation celebrates Ivers and Armstrong's work at the iconic Danceteria nightclub, where they pioneered the video DJ concept during the height of the punk rock era. Upon entering Bobst Library, inform the security guard that you are visiting Fales Library for a special event and take the elevator to the third floor.

The Richard Ettinghausen Library
NYU Hagop Kevorkian Center for Near Eastern Studies
50 Washington Square South, enter at 255 Sullivan Street
The Hagop Kevorkian Center for Near Eastern Studies at New York University was created in 1966 to foster the interdisciplinary study of the modern and contemporary Middle East and to enhance public understanding of the region.

On view at the Richard Ettinghausen Library at the NYU Hagop Kevorkian Center for Near Eastern Studies is Index of the Disappeared: Parasitic Archive, installed by Mariam Ghani and Chitra Ganesh, the 2013-14 Artists-in-Residence at the Asian/Pacific/American Institute at NYU. A library-within-a-library version of the Index of the Disappeared archive, the installation integrates literary and media resources culled from the library's collection with primary source documents from the Index's collection, and temporarily re-designs the library environment. Index of the Disappeared: Parasitic Archive will be on view through May 12, 2014, Monday-Friday, 9AM-5PM except when occasional lectures take place. Please see neareaststudies.as.nyu.edu/page/events before planning your visit.
CONFERENCE SCHEDULE
Projects, Performances, and Installations

Office of Blame Accountability
Carla Repice & Geoff Cunningham
with Kiran Chandra and Maya Pindyck

Friday, April 11, 2014, 11:00AM–6:00PM
A/P/A Institute at NYU, Gallery

Who do you blame? And for what? And what are you accountable for in this predicament? The Office of Blame Accountability was established in 2007 by political artist and activist collaborative team, Carla Repice and Geoff Cunningham to determine just that. Repice and Cunningham invite audiences to participate in their project by filling out forms that allow you to unleash your blame towards a person, group or system and then examine your role in the situation. At once humorous and serious, as well as contemplative and introspective, this public art project invites you to consider the agency of blame. The Office of Blame Accountability has been archiving blame since 2007. Joining Repice at the Radical Archives conference will be highly trained blame accountants Kiran Chandra and Maya Pindyck.

After beginning their study of systems of bureaucracy, conflict resolution, thought structures, and political divisions in South Africa, Geoff Cunningham and Carla Repice established the OBA in 2007, while sitting on a park bench in a mall in Orange County, CA.

Once More to Pfaff’s!
a Walking Tour of a Living Archive
led by Karen Karbiener

Saturday, April 12, 2014, 1:30PM–2:15PM

Space is limited, please signup in advance at the conference registration table. Details on the tour’s starting location will be provided.

This presentation will introduce participants to Pfaff’s Cellar Saloon, America’s first bohemian bar and Walt Whitman’s watering hole as he planned the sexually provocative, politically radical sixth edition of Leaves of Grass. Though the saloon located at 647 Broadway closed in the early 1860s, Pfaff’s continues to live on and signify not just as a historical concept, but as a physical space. The 1840s tenement building near the corner of Broadway and Bleecker bears no historical markers, has escaped the interest of both preservationists and developers, and has survived nearly two centuries of urban growth and change. And it provides a direct link from Whitman’s New York to ours, allowing us to experience everyday life in mid-nineteenth century Manhattan in a way that cannot be accomplished within a preserved space or organized archive.

This walking (and talking) tour includes a descent down a steep staircase, so the tour is not wheelchair accessible. On the plus side, you won’t have to skip lunch: the site is just below Han’s Deli, an excellent choice for a cheap meal on the go.

Karen Karbiener is a Master Teacher of Humanities for NYU’s Liberal Studies Program. She is an active public scholar and organizes Whitman-centric events and exhibitions in New York City.
Archiving the Now

Chloë Bass, Lital Dotan, Esther Neff, Dave Ruder, and Woody Leslie

Archiving the Now focuses on the action, rather than the results or structure, of archiving. We understand that truly archiving the “now” is impossible. The now is not a single point in time, but more a “slant-dot” (/). To make connections between people in the now, the now of one person reaching the now of another person, takes time. Performance highlights this relationship and the balance/imbalance between us and now-ness. The now is actually impossible to share, yet we try. The archive becomes an impossibility, a rigorous yet humorous exercise used to link people temporarily and with meaning, rather than an attempt towards permanence. Our archives strive for the ongoing creation and preservation of connection. The archives that result are simply agreements on a “now” that happened between performers and spectators.

Archiving the Now will include a series of actions performed periodically and sometimes simultaneously from 11am-6pm on Saturday, April 12, with accumulating effects that can be viewed in between actions.

Chloë Bass is a conceptual artist working in performance, publications, situations, and installations. Her current main concern is the aggregation of the everyday, most recently codified in her project The Bureau of Self-Recognition. Recent work has been seen at the Neuberger Museum, Momenta Art, Künstlerhaus Stuttgart, Flux Factory, Kunstkammer AZB (Zürich), Akademie Schloss Solitude, Exit Art, Contemporary Art Institute of Detroit, ITINERANT Performance Festival, Glasshouse, Panoply Performance Laboratory, and Agape Enterprise, among others. Chloë is a 2013 - 2014 Fellow in Utopian Practice at Culture Push, and will be spending the summer at the Bemis Center. http://chloebass.com

Lital Dotan is a performance artist and generator. She is the co-founder of Glasshouse Art-Life-Lab in Brooklyn. Together with creative partner Eyal Perry she exhibited internationally in museums and galleries (the Israel Museum, San Francisco Jewish Modern, and the National Museum in Cracow, among others). In 2010, the Glasshouse project was hosted as a whole by performance artist Marina Abramovic at her institute in San Francisco for a three-month residency. More recent exhibitions include Lumen Festival (NY), Fountain Fair (NY), Pearlstein Gallery (Philadelphia) and Akademie der kunst (Berlin). Lital and Eyal’s work is best described as interdisciplinary performative art, integrating elements of video, photography, and installation into performance; challenging ideas pertaining to the role of art in society, the role of the audience in art and the very nature of art itself. In their performative pieces they often involve the public, seriously examining public morality and the deeper, more hidden motivations behind social interactions.

www.glasshouseproject.org

Esther Neff is the founder of Panoply Performance Laboratory (PPL), an entity which operates across contexts and disciplines as a duo with Brian McCorkle, as a collective with many folks, and as a project space in Brooklyn. PPL’s social performance projects have included operas, tours, conferences, festivals, a miniature museum, and scores, texts, installations, and collaborations. www.panoplylab.org/estherneff/

Since 2012, Dave Ruder and Woody Leslie have been telling stories in public and private, from subways & parks, to theaters & stages. Not your average grandpa rattling off tales on the porch rocker, nor your Spalding-Gray-wannabe monologuizing life onto the stage, D&W’s CS LLC inhabit a world in between, taking stories so true to life that their everyday mundanity moves past boring to something else entirely. This significance of personal insignificance isn’t so much celebrated, as just nicely framed, in pieces that run the gamut from structured and rehearsed to improvised and off-the-cuff, always with a strong multimedia component. http://davewoodyllc.tumblr.com/