

ARCHIVES, LIBRARIES & DATABASES

Fall 2012

NMDS 5278 / CRN 8214
Tuesdays 4-5:50pm
Room 1004, 6 East 16th Street

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Office Hours: via Google Calendar

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

We’ve all heard some variation on this maxim. As U.S. publishers add 250,000 printed books and close to 300,000 print-on-demand books to our libraries each year; as we find ourselves wading through over 200 million websites; as we continue to add new media – from Tweets to Apps to geo-tagged maps – to our everyday media repertoires, we continually search for new ways to navigate this ever more treacherous sea of information. Throughout human history we have relied on various institutions and politico-intellectual architectures to organize, index, preserve, make sense of, and facilitate or control access to our stores of knowledge, our assemblages of media, our collections of information. This seminar looks at the past, present, and future of the library, the archive, and the database, and considers what logics, priorities, politics, audiences, contents, aesthetics, physical forms, etc., ally and differentiate these institutions. We will examine what roles the library, archive, and the database play in democracy, in education, in everyday life, and in art. Throughout the semester we’ll examine myriad analog and digital artworks that make use of library/archival material, or take the library, archive, or database as their subject. Some classes will involve field trips and guest speakers. Students will have the option of completing at least one theoretically-informed creative/production project for the class.

COURSE MATERIALS

All readings will be posted as pdfs to the class website:

<http://www.wordsinspace.net/lib-arch-data/2012-fall/>

You’ll be prompted to enter the **user name** _____ and **password**
_____.

YOUR CONTRIBUTIONS

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

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

APPLICATION. Over the course of the semester each student will deliver one **10-minute in-class presentation** and submit one **900- to 1200-word post** focusing on a *concrete application* of the theories we discuss in class. Where do you see the week's central themes playing out *in the world* – in a brick-and-mortar library or archive, in an artist's work, in a particular online database, in one of the many behind-the-scenes spaces supporting our digital infrastructure, etc.? On our website you'll find a sampling of interesting artists and local sites that you're welcome to take as your topic, but you're also welcome to go "off list." Just please try not to duplicate examples we discuss in class, and please **share your topic with me at least two days before class**, so I don't steal your thunder in my own prepared lecture ☺ You're encouraged to investigate how archival/library/database theory works *on the ground* – which means that, ideally, for this assignment, you'll go visit places, talk to people, touch stuff, etc., rather than simply conduct online research from the comfort of your own apartment. In your paper and presentation you'll want to strike a balance between *synopsis* of the relevant theoretical frameworks or concepts; *description* of your chosen concrete subject; and *critical analysis* of that subject in light of those theories and concepts.

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

Your paper should be **posted to our class website before class** on the date you're scheduled to present. You're encouraged to include lots of illustrative media. You'll have ten minutes for your formal presentation, then we'll dedicate roughly five minutes to discussion. The presentation and paper are together worth **30%** of your final grade.

FINAL PROJECT PROPOSAL. See below for more on the format of the final project. Throughout the semester I hope you'll come across several ideas, arenas, individuals, etc., about which or whom you would like to know more. This final project will give you the opportunity to delve deeply into a research and/or creative area of personal interest. You should begin thinking about potential topics early in the semester. By the end of the day on **November 20** (you needn't *wait* until November 20; you can submit *any* time before then!) I'll need you to submit **via Google Drive a formal ~900-word (including endmatter) project proposal**. This proposal must include (1) a problem statement or research question; (2) a discussion of your proposed research methodology and an outline of your research/production plan*; and (3) a tentative bibliography containing at least ten sources, half of which must be scholarly sources. You'll be expected to share your proposal in an informal **two-minute presentation** in the following class, on November 27. I certainly don't expect your proposals to be perfect (the primary reason I ask you to submit these is *so* you can receive constructive feedback before delving too deeply into your projects), but I do expect the proposals to evince some serious contemplation, good planning, and an awareness of relevant resources in the field. The proposal is worth **10%** of your final grade. You'll have an opportunity to revise and resubmit the proposal if necessary. You'll find a list of 2011 projects [here](#).

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

FINAL PROJECT. Throughout the semester you should be working toward the completion of either (1) a **4,000- to 6,000-word paper** (word count includes endmatter), or (2) a **creative/production project** (that's of final-project-appropriate scope) **with a 900-word accompanying text**, in which you address the critical issues you aimed to explore through your work and explain how your chosen format aided in that exploration. This research project is worth **40%** of your final grade, and is due before class on **December 18**. Papers *and* support papers for creative projects should be submitted **via Google Drive**.

SUBMITTING WORK VIA GOOGLE DRIVE. Please give all your assignments a **filename** that helps me identify *you* and *the assignment* (e.g., **Mattern_ProjectProposal.doc**).

I'll email you with summary comments, and when necessary, I'll provide editorial and margin comments on the document itself. Depending upon your level of comfort with Google and "the cloud," you could either (1) create your work *as* a Google Doc, in which case I'll simply use GD's own commenting features; or (2) upload your work as a Word doc and *not* convert it to a Google Doc, in which case I'll add comments via Word's "track changes" and email your edited work back to you.

To share your work with me, simply click the "**share**" button in the top-right corner of Google Docs. Make sure the "sharing settings" are set to "Private," so "only people explicitly granted permission can access," and under "Add People," type my email address. That's it.

POSTING WORK ONLINE. We'll all create accounts for our class's blog, and we'll briefly review how to post. If you're not comfortable posting your work on line, talk to me.

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

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

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

Week 1: Aug. 28:

Introductions + Historicizing Information Overload¹

TEXTS REFERENCED IN CLASS (You needn't read these, but you're welcome to!)

- Clay Shirky, "[It's Not Information Overload, It's Filter Failure](#)" [video] O'Reilly Web 2.0 Expo NY (2008).
- Ann Blair, "[Information Overload, Then and Now](#)" *The Chronicle Review* (28 November 2010).
- Daniel Rosenberg, "Early Modern Information Overload" *Journal of the History of Ideas* 64:1 (January 2003): 1-9.
- Jorge Luis Borges, "The Library of Babel" *The Garden of Forking Paths*

ARCHIVES

Week 2: Sept. 4

Exploring The Archives

FIELD TRIP: New York City Municipal Archives, w/ Ken Cobb, Assistant Commissioner of the Department of Records and Information Services, and MJ Robinson, Assistant Professor at Marymount Manhattan
Meet at 4:00 at **31 Chambers** (@ Centre). Take 4/5/6 (front of train) to Brooklyn Bridge. Please bring picture ID.

READINGS

The following will help to provide some context for our tour.

- [NYC Municipal Archives](#) + [Collections](#) (Spend some time w/ the WNYC, 1936-1981 Collection; this is the collection Dr. Robinson works with)

We'll discuss this material in class next week:

- Mike Featherstone, "Archive" *Theory, Culture & Society* 23:2-3 (2006): 591-596.
- Jacques Derrida, "Note" + "Exergue" *Archive Fever: A Freudian Impression* (University of Chicago 1996): 1-23.
- Jennifer Ulrich, "[Transmissions from the Timothy Leary Papers: Applying Archival Processing](#)" *NYPL Archives Blog* (26 March 2012).
- "[Networked Q&A with Marvin Taylor](#)," *NYU Workshop in Archival Practice Blog* (20 April 2012).

Week 3: Sept. 11

What's in the Archive?²

READINGS

We'll discuss the following, as well as our readings from last week, in relation to our field trip:

- Michel Foucault, *Archaeology of Knowledge*, Trans. Smith (Harper & Row [1969]1972): 126-31.
- Wolfgang Ernst, "Dis/continuities: Does the Archive Become Metaphorical in Multi-Media Space?" In Wendy Hui Kyong Chun & Thomas Keenan, Eds., *New Media Old Media: A History and Theory Reader* (New York: Routledge, 2006): 105-123 [focus on pp. 105-6, 108-10, 112-14, 116-20; skip "A Forerunner of the Internet?," "The Silence of the Archive," "Global Memories," "Retrograd..." "Between Reading and Scanning"]
- Shannon Mattern, "[Infernal Archive: Medial States of Matter in the Institute for Sound and Vision](#)" *Flow* (21 May 2010).
- Shannon Mattern, "[Paper, Ash & Air: Material Remembering](#)" Talk @ 9/11 Forum on Memory, Trauma, and the Media, The New School, September 9, 2011.

We'll continue our discussion of archival themes – including the relationships between memory and storage, ephemerality and erasure – in our "Databases" unit, particularly when we discuss Vannevar Bush.

Week 4 Sept. 18

Who's In the Archive?³

PRESENTATIONS: TBD

READINGS/SCREENING

- Terry Cook, "[Archival Science and Postmodernism: New Formulations for Old Concepts](#)" *Archival Science* 1:1 (2000).
- Ann Laura Stoler, "Colonial Archives and the Acts of Governance" *Archival Science* 2:1-2 (2002): 87-109.
- Diana Taylor, "The Archive and the Repertoire" In *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003): 16-33.
 - **Supplemental:** Diana Taylor, "Archiving Performance: The Digital as Anti-Archive?" Animating the Archives Conference, Brown University [video] (3-5 December 2009): search iTunes for "Animating the Archives" → choose "Keynote" → fast-forward to 22:00, and watch through 1:03:56
- Skim through [Raqs Media Collective](#), [The Atlas Group](#) & [Interference Archive](#),
 - Melissa Morrone, "[The Interference Archive Documents Radical History](#)" *Library Juice* (April 10, 2012).

September 25

NO CLASS: Yom Kippur

Week 5: Oct. 2

Archival Aesthetics⁴

PRESENTATIONS: TBD

READINGS/LISTENINGS

- Sue Breakell, Introduction, "The Archival Impulse: Artists and Archives" Tate Modern [audio] (16 November 2007): search iTunes for "The Archival Impulse" + Tate → choose Part 1 → listen from 2:00 to 11:30
- Susan Stewart, "Wunderkammer: An After as Before" In Ingrid Schaffner & Matthias Winzen, Eds., *Deep Storage: Collecting, Storing, and Archiving in Art* (New York: Prestel, 1998)
- Hal Foster, "An Archival Impulse" *October* 110 (Fall 2004): 3-22.
- Amei Wallach, "A Conversation with Ann Hamilton in Ohio" *American Art* 22:1 (2008): 53-77.

LIBRARIES

Week 6: Oct. 9

Ordering Media's "Innumerable Species"⁵

IN-CLASS SCREENING: Mike Wesch, "[Information R/evolution](#)" (12 October 2007).

PRESENTATIONS: TBD

READINGS/SCREENING

- Georges Perec, "Think/Classify" In *Species of Spaces and Other Pieces* (New York: Penguin, 1997): 188-205.
- Roy Boyne, "Classification" *Theory, Culture & Society* 23:2-3 (2006): 21-30.
- G. G. Chowdhury & Sundatta Chowdhury, "Organizing Information: What It Means," "Ontology" & "Information Organization: Issues and Trends" In *Organizing Information: From the Shelf to the Web* (London: Facet Publishing, 2007): 1-15, 171-85, 213-24. [This isn't the most riveting, reading, but it's good for you!]
- Clay Shirky, "[Ontology is Overrated: Categories, Links, and Tags](#)" *Shirky.com* (2005).
- David Weinberger, "[Everything is Miscellaneous](#)" [video] Google Tech Talks (10 May 2007) [the first few minutes are a little rocky].

October 7-13:
[Archives Week](#)

Friday, October 12
Archivists' Roundtable: "[Archives & Activism](#)" Symposium, Theresa Lang Center

Week 7: Oct. 16

Libraries: From Mesopotamia to Madison Avenue⁶

FIELD TRIP: Morgan Library, 225 Madison Ave @ 36th Street

READINGS

- "Library" *Oxford English Dictionary* (2010).
- Matthew Battles, Excerpts from "Burning Alexandria," "The House of Wisdom" & "Books for All" In *Library: An Unquiet History* (New York: W.W. Norton 2004): 22-81, 117-155.
- Quickly skim (just for fun!) Library Bureau, [A Handbook of Library and Office Fittings and Supplies](#) (Library Bureau, 1890).

The following will prepare us for our field trip:

- Charles E. Pierce, Jr., "Private to Public: Opening Mr. Morgan's Library to All" In Paul Spencer Byard, et. al., Eds., *The Making of the Morgan: From Charles McKim to Renzo Piano* (New York: W.W. Norton, 2008): 21-32.
- Shannon Mattern, "Collected Notes on the Morgan Library for an Article I Meant to Write in 2003 But Never Did" [it's exactly what it says it is!]
- The Morgan Library & Museum, "[McKim Building Restoration](#)."
- Holland Cotter, "[Let There Be Light, and Elegance](#)" *New York Times* (28 October 2010).

Saturday, Oct. 20, 2pm
Optional – but highly recommended! – **field trip to the Reanimation Library:**
534 Union Street, Brooklyn

Week 8: Oct. 23

Idiosyncratic and Unorthodox Libraries⁷

PRESENTATIONS: TBD

READINGS

- Georges Perec, “Brief Notes on the Art and Craft of Sorting Books” In *Species of Spaces and Other Pieces* (New York: Penguin, 1997): 148-55.
- Rob Giampetro, “[On Arranging Books by Color](#)” *Design Observer* (27 August 2006).
The Warburg Library
- The Warburg Institute [Library](#) and [Classification Scheme](#)
- Alberto Manguel, “The Library as Mind” *The Library at Night* (Toronto: Knopf Canada, 2006): 193-212.
- Barbara Maria Stafford, “Reconceiving the Warburg Library as a Working Museum of the Mind” *Common Knowledge* 18:1 (Winter 2012): 180-187.
The Prelinger Library
- Megan Shaw Prelinger, “[To Build a Library](#)” *Bad Subjects* 73 (April 2005).
- Gideon Lewis-Kraus, “A World in Three Aisles” *Harper’s* (May 2007): 47-57.

Week 9: Oct. 30

The Future Library⁸

IN-CLASS SCREENING: Holmes Films, *The Librarian*, 1947; Alain Resnais, *Toute la Mémoire du Monde*, 1956

READINGS

- Daniel Mendelsohn, “God’s Librarians” *The New Yorker* (3 January 2011): 24-30.
- David A. Bell, “[The Bookless Library](#)” *The New Republic* (12 July 2012).
- Shannon Mattern, “[Marginalia: Little Libraries in the Urban Margins](#)” *Places* (22 May 2012).
- Zachary Slobig, “[Bringing Maker-Style Garage Tinkering Into the Local Library](#)” *Good* (30 July 2012).
- Visit the [Digital Public Library of America](#) and, while you’re at it, check out the [Hathi Trust](#), too
- Check out the work of the [Harvard Library Innovation Lab](#) and Harvard’s [Library Test Kitchen](#)
- Scan over the [voluminous recent discussion](#) about the future of libraries!

Week 10: Nov. 6

Plug-In Week

This week we’ll do what *you* want. We could return to a topic from earlier in the semester that you’d like to explore more fully. Or we could address something new. We could invite visitors to join us, go on a field trip, do a group hands-on project... Whatever.

DATABASES

Week 11: Nov. 13

Tabula of Relationships, Orders of Things⁹

PRESENTATIONS: TBD

READINGS

- Michel Foucault, Preface to *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage Books [1970]1994): xv-xxiv.
- “Database” *Oxford English Dictionary* (2010).
Paul Otlet
- Alex Wright, “The Web Time Forgot” *New York Times* (17 June 2008).
- Molly Springfield, “[Inside the Mundaneum](#)” *Tripe Canopy* 8.
Vannevar Bush
- Vannevar Bush, “[As We May Think](#)” *The Atlantic* (July 1945).
- Wendy Hui Kyong Chun, “The Enduring Ephemeral, of the Future is a Memory” *Critical Inquiry* 35 (Autumn 2008): 148-171.

Nov. 20

NO CLASS: Wednesday Classes Meet Instead Project Proposals Due

Week 12: Nov. 27

A Database Episteme¹⁰

PROJECT PROPOSALS: Everyone shares their final project ideas.

READINGS (Subject to Change)

- John Vaughn, “[A Short Database History](#)”
- Charles & Ray Eames, “[The Information Machine](#)” (1958) [film]
- Ted Byfield, “Information” In Matthew Fuller, Ed., *Software Studies: A Lexicon* (Cambridge, MA: MIT Press, 2008): 125-32.
- *Skim* Chaim Zins, “Conceptual Approaches for Defining Data, Information, and Knowledge” *Journal of the American Society for Information Science and Technology* 58:4 (January 2007): 479-93.
- Alan Liu, <preface type = "general">, <preface type = "technical"> + <argument title = "technologic" subtitle = "the blind spot on the page"> In “Transcendental Data: Toward a Cultural History and Aesthetics of the New Encoded Discourse” *Critical Inquiry* 31:1 (Autumn 2004): 49-63 [note: you’re reading only *half* the article].
- Browse through Lev Manovich’s [Cultural Analytics](#) projects.

Week 13: Dec. 4

Database Aesthetics¹¹

Shannon Away in Sweden

GUESTS: Ted Byfield Parsons Faculty; Rory Solmon, Parsons Faculty & Media Studies Student

READINGS (Subject to Change)

- Lev Manovich, “Database as a Genre of New Media” *AI & Society* 14:2 (May 2000): 176-83.
- Christiane Paul, “The Database as System and Cultural Form: Anatomies of Cultural Narratives” In Victoria Vesna, Ed., *Database Aesthetics: Art in the Age of Information Overflow* (University of Minnesota Press, 2007): 95-109.
- “[Database Imaginary](#)” Walter Phillips Gallery, Banff Center, 13 November 2004 – 9 January 2005.

Week 14: Dec. 11

Plug-In Week

This week we’ll do what *you* want. We could return to a topic from earlier in the semester that you’d like to explore more fully. Or we could address something new. I have a suggestion:

Week 15: Dec. 18

FINAL PRESENTATIONS

¹ John Seely Brown & Paul Duguid, *The Social Life of Information* (Boston: Harvard Business School Press, 2000); “[The Data Deluge](#)” *The Economist* (25 February 2010); “[Data, Data Everywhere](#)” Special Report *The Economist* (25 February 2010).

² Antoinette Burton, “Introduction: Archive Fever, Archive Stories” *Archive Stories: Facts, Fictions, and the Writing of History* (Durham, NC: Duke University Press, 2005): 1-24; Wolfgang Ernst, “[Beyond the Archive: Bit Mapping](#)” *Media Art Net* (2004); Wolfgang Ernst, *Digital Memory and the Archive*, Ed. Jussi Parikka (Minneapolis: University of Minnesota Press, forthcoming 2012); Wolfgang Ernst, “[Order by Fluctuation? Classical Archives and Their Audio-visual Counterparts](#),” Archives Aesthetic Practices Seminar, National Library of Sweden, Stockholm, Sweden, May 19, 2009 [[dead link!](#)]; Sigmund Freud, “A Note Upon the Mystic Writing Pad” (1925) In *General Psychological Theory: Papers on Metapsychology* (New York: Collier, 1925): pp?; Robert Gehl, “**YouTube** as Archive: Who Will Curate This Digital Wunderkammer?” *International Journal of Cultural Studies* 12:1 (2009): 43-60; Elizabeth Honer & Susan Graham, “Should Users Have a Role in Determining the Future Archive?...” *Liber Quarterly* (2001): 382-4 [[libraries vs. archives](#)]; Boris Groys, “What Carries the Archive – and For How Long?” In Joke Brouwer & Arjen Mulder, Eds., *Information is Alive* (Rotterdam: V2_Publishers/NAI, 2003): 178-93 [[media ontology](#) + the archive]; Geert Lovink, [Interview with German Media Archaeologist Wolfgang Ernst](#), *Nettime* (26 February 2003); Marlene Manoff, “Theories of the Archives from Across the Disciplines” *portal: Libraries and the Academy* 4:1 (2004): 9-25; Jussi Parikka, Excerpt from “Archive Dynamics: Software Culture and Digital Heritage” In *What Is Media Archaeology?* (Malden, MA: Polity, 2012): 113-122 [[preservation](#), memory, [storage](#)]; Sven Spieker, “**Freud’s Files**” In *The Big Archive: Art from Bureaucracy* (Cambridge, MA: MIT Press 2009): 34-49; Carolyn Steedman, “Something She Called a **Fever**: Michelet, Derrida, and Dust” *The American Historical Review* 106:4 (October 2001): 1159-1180; John Tagg, “The Archiving Machine; or, The Camera and the Filing Cabinet” *Grey Room* 47 (Spring 2012): 24-37 [archival “[furniture](#)”].

³ Arjun Appadurai, “Archive and Inspiration” In Joke Brouwer & Arjen Mulder, Eds., *Information is Alive* (Rotterdam: V2_Publishers/NAI, 2003): 14-25 [[the trace](#) + [migrant archive](#)]; Ariella Azoulay, “[Archive](#)” *Political Concepts: A Critical Lexicon* (December 2011) [right to [deposit](#) + [access](#) archival material]; Verne Harris, “The Hospitable Archivist”

Volume 15 “Destination Library” (2008): 96-9 [archives for **justice**]; Benjamin C. Hutchens, “Techniques of Forgetting? Hypo-Amnesic History and the An-Archive” *SubStance* 36: 2 (2007): 37-55 [**anarchism; the an-archive; forgetting**]; Tina M. Kampt, *Image Matters: Archive, Photography, and the African Diaspora in Europe* (Durham, NC: Duke University Press, 2012); Dragan Kujundzic, “*Archigraphia*: On the Future of Testimony and the Archive to Come” In Charles Merewether, Ed., *The Archive: Documents in Contemporary Art* (MIT Press 2006): 172-6 [IBM + Holocaust]; Tan Lin, “[Archives of Memory](#)” (8 March 2010) [Porzellan Manufaktur Nymphenburg – **archiving “moods”** in the form of porcelain]; Brian Massumi, “The Archive of Experience” In Joke Brouwer & Arjen Mulder, Eds., *Information is Alive* (Rotterdam: V2_Publishers/NAI, 2003): 142-51 [archiving **affect + movement**]; D. T. Max, “Final Destination” *New Yorker* (June 2007) [on the **Ransom Humanities Research Center**]; Paul Ricoeur, “Archives, Documents, Traces” In Charles Merewether, Ed., *The Archive: Documents in Contemporary Art* (MIT Press 2006): 66-69 [**trade, evidence, testimony**]; Gayatri Chakravorty **Spivak**, “The Rani of Simur: An Essay in Reading the Archives (Introduction)” In Charles Merewether, Ed., *The Archive: Documents in Contemporary Art* (MIT Press 2006): 163-9 [literary criticism + the archives]; Allan **Sekula**, “The Body and the Archive” *October* 39 (Winter 1986): 3-64; Ann Laura **Stoler**, “Prologue in Two Parts” & “The Pulse of the Archive” In *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (Princeton, NJ: Princeton University Press, 2009): 1-53; Francesca Veronesi & Petra Gemeinboeck, “Disembodied Landscapes” *Performance Research* 14:4 (2009): 74-80 [on **Aboriginal Songlines**]; Emily Wroczynski, “Walid Raad and the **Atlas Group**” *Third Text* 25:6 (November 2011): 763-773.

⁴ Sue Breakell, “[Perspectives: Negotiating the Archive](#)” *Tate Papers* (Spring 2008); Benjamin H.D. Buchloh, “**Gerhard Richter’s ‘Atlas**: The Anomic Archive” *October* 88 (Spring 1999): 117-45 [Richter, Warburg, Höck, Rodchenko]; Okwui Enwezor, *Archive Fever: Uses of the Document in Contemporary Art* (Steidl/ICP, 2008) [**Christian Boltanski, Tacita Dean, Stan Douglas, Hans-Peter Feldmann, Jef Geys, Zoe Leonard’s Fae Richard Photo Archive, Gediminas and Nomeda Urbonas**]; National Archives of Australia, [Visible Archive Series Browser](#); Nataša Petrešin-Bachelez, “[Innovative Forms of Archives](#)” Series, e-flux; Ingrid Schaffner & Matthias Winzen, Eds., *Deep Storage: Collecting, Storing, and Archiving in Art* (New York: Prestel, 1998) [**Warhol’s Time Capsules, Arman, Douglas Blau, Jennifer Bolande, Christian Boltanski, David Bunn, Joseph Cornell, Hanne Darboven, Aby Warburg**]; Sven Spieker, “1970-2000: Archive, Database, Photography” In *The Big Archive: Art from Bureaucracy* (Cambridge, MA: MIT Press 2009): 130-171 [**Hans-Peter Feldman, Susan Hiller, Gerhard Richter, Walid Raad, Boris Mikhailov**].

⁵ **Ann Blair**, “Reading Strategies for Coping with Information Overload ca. 1550-1700” *Journal of the History of Ideas* 64:1 (2003): 11-28 [Conrad Gessner, **Bibliotheca Universalis**]; Elizabeth Eisenstein, *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe* (New York: Cambridge University Press, 1980): 97-8 [Conrad Gessner, **Bibliotheca Universalis**]; Geoffrey Bowker & Susan Leigh Star, *Sorting Things Out: Classification and Its Consequences* (Cambridge, MA: MIT Press, 1999); Suzanne Briet, *What is Documentation?* Trans. Ronald E. Day, Laurent Martinet & Hermina G. B. Anghelescu (Lanham, MD: Scarecrow Press, 2006); Peter Burke, *A Social History of Knowledge: From Gutenberg to Diderot* (Malden, MA: Polity, 2000): 9-110 [on the relations between the organization of libraries and that of university curricula; on reorganization]; Peter Burke, *A Social History of Knowledge: From the Encyclopedia to Wikipedia*, Vol. 2 (Malden, MA: Polity, 2012): 52-6 [on classification, including that of images]; 149-50 [on **deletion/purging**]; Barbara Fisher, “[The Dewey Dilemma](#)” *Library Journal* (1 October 2009); Cory Doctorow, “**Metacrap**: Putting the Torch to Seven Straw-Men of the Meta Utopia” *Content: Selected Essays on Technology, Creativity, Copyright, and the Future of the Future* (San Francisco: Tachyon Publications: 2008): 95-103; Elaine Svenonius, “Information Organization” + “Bibliographic Languages” In *The Intellectual Foundation of Information Organization* (Cambridge, MA: 2000): 1-14, 53-66; Couze Venn, “The Collection” *Theory, Culture & Society* 23:2-3 (2006): 35-40;

David **Weinberger**, *Everything is Miscellaneous: The Power of the New Digital Disorder* (New York: Holt, 2008): “The Three Orders of Order”: 17-23 + “The Geography of Knowledge”: 46-57, 61-3 [Dewey, Amazon]; “Nests in Trees”: 68-71; Linneaus’s Paper-Based List: 77; “Trees Without Paper”: 77-83 [Linneaus → Raganathan] + “New Properties, New Strategies, New Knowledge”: 100-6 + “The Span of Meaning”: 169-72 + “Shard Knowledge”: 201-5; “Knowledge, Essence, and Meaning”: 222

Alex **Wright**, *Glut: Mastering Information Through the Ages* (Ithaca, NY: Cornell University Press, 2008): “From Aristotle to Alexandria”: 66-70 [**Aristotle’s** work on categorization] + “The Astral Power Station”: 136-40 [modes of cataloguing human knowledge – **Bacon, Wilkins**] + “Diderot’s Encyclopedia”: 147-51; “Jefferson’s Library: 161-4 [**Linnaeus + Bacon**] + “The Industrial Library”: 167-80 [Panizzi, Cutter, **Dewey, Raganathan**].

⁶ Jan Assman, “Libraries in the Ancient World – with Special Reference to Ancient Egypt,” Trans. Robin Benson, In Susanne Bieri & Walther Fuchs, Eds., *Building for Books: Traditions and Visions* (Boston: Birkhäuser, 2001): 51-67; Thomas Augst & Kenneth Carpenter, Eds., *Institutions of Reading: The Social Life of Libraries in the United States* (Amherst: University of Massachusetts Press, 2007); Thomas Augst & Wayne E. Wiegand, Eds., *Libraries as Agencies of Culture* (Madison:

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⁹ Gilles Deleuze & Felix Guattari, “Introduction: **Rhizome**” In *A Thousand Plateaus: Capitalism and Schizophrenia*, Trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987): 3-25; Victoria Vesna, Excerpts from “Seeing the World in a Grain of Sand: The Database Aesthetics of Everything” In Vesna, Ed., *Database Aesthetics: Art in the Age of Information Overflow* (University of Minnesota Press, 2007): 22-31 [Bucky Fuller’s **Chronofile** + **Libraries as Information Containers**]

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¹¹ Grahame Weinbren, “Ocean, Database, Recut” In Victoria Vesna, Ed., *Database Aesthetics: Art in the Age of Information Overflow* (University of Minnesota Press, 2007): 61-85. [Database vs. Narrative – in response to Manovich].