PGHT 5030 --
ARCHIVE/CITY: THE DESIGN OF KNOWLEDGE

Fall 2015   Prof: Joseph Heathcott
Mondays, 3:50-5:40pm   Office: 66 W 12th St., 605
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                                                   Office Hours: By appointment

Purpose of the course

The desire to collect, organize, and store artifacts for posterity constitutes a principal mode in the social production of knowledge. *Archive* is the metaphor that we use to describe this process as well as its physical result. It is a catalog of desires, awash in the presence of the past but also haunted by absent voices. The archive is at once an epistemology--a way of viewing the world-- and at the same time it is a material fixture, comprising texts, objects, information, points of access, rituals of circulation, and designed spaces and flows. Whether open-source or closed to prying eyes, analogue or digital, the archive is a *mentalité* that conditions its material form.

This course queries the design of knowledge as embodied in the archive, both historically and in the age of digital reproduction. The principal focus is the relationship of the things we collect, store, and retrieve on the one hand to how we construct, display, and perform our identities on the other. We explore the archive broadly defined, from the contents of our family photo albums to the seemingly ubiquitous internet, and from the vast collections housed in libraries and museums to the buildings that contain such collections. Ultimately, the city itself is examined as an archive in its own right--a vibrant collection of interrelated artifacts that records the selective presence of the past in built form. Students work on short assignments, build critical capacity and writing clarity, visit archival sites, and undertake projects that consider the history, condition, scope, format, and design of varied archives.

Objectives

The main goal of the course is to introduce conceptual rigor and complexity to our understanding of archives, as well as the data, information, and knowledge that they embody and generate. You will familiarize yourselves with the range of theories associated with the archive broadly conceived, and will be able to place archival practices within a critical-historical perspective. You will learn to analyze archives as institutions that emerge at the nexus of discursive practices, and that operate as generators of social meaning and political power in their own right. Additionally, you will learn to characterize a range of issues that surround the formation of archival practices. Finally, you will acquire language to describe archival operations at a variety of scales--from the home and community to the nation and the empire.

Policies

Attendance: Attendence is required. Students will receive a demotion of one-half of a letter grade for each unexcused absence. The only legitimate excuses for absence are: an extended illness requiring hospitalization or visit to a physician; a family emergency, e.g. serious illness; observance of a religious holiday. More than four unexcused absences will result in a failing grade for the course.

Academic Honesty: Students should read and follow the University Code of Conduct on academic honesty at: http://www.newschool.edu/WorkArea/DownloadAsset.aspx?id=81698. Plagiarism is the unacknowledged use of someone else's work as one's own in all forms of academic endeavor (such as essays, theses, examinations, research data, creative projects, etc), intentional or unintentional. Plagiarized material may be derived from a variety of sources, such as books, journals, internet postings, student or faculty papers. This includes the purchase or "outsourcing" of written assignments for a course.

Disabilities: In keeping with the University's policy of providing equal access for students with disabilities, any student requesting accommodations must first meet with Student Disability Services. Student Disability Services is located at 79 Fifth Avenue - 5th Floor. The phone number is 212.229.5626. The URL is: http://www.newschool.edu/studentaffairs/disability/. The office is available to answer any questions or concerns.

Evaluation: Grades will be assigned along a standard academic scale. The relatively rare grades of A and A- will be reserved for work of very high caliber, depth, focus, and originality. Grades in the B range signify that the student has performed well in the course, submitting above average work and contributing to the course on a weekly basis. The award of a C indicates that the student has met all of the obligations of the course to an acceptable level, whereas grades from C- to D indicate coursework that falls below an acceptable level. An F, well, you know.

Late Work: Late work is penalized by the reduction of an assignment grade by one-half letter grade per day (A to A-, B+ to B, and so forth). Exceptions can be made only in dire emergencies (see attendance policy above).

Assignments and Evaluation

The seminar is organized around a common roster of readings and assignments designed to forward knowledge on a collaborative basis. There are also a number of case studies, guest lectures, and discussions that engage current issues of archiving. The success of the course depends on active involvement on the part of every student. Students will be responsible for both individual and group work, and for the timely completion of assignments.

Participation. A seminar is a self-organizing space of collaborative learning based on principles of shared purpose and mutual respect. Students should embody these principles by preparing for class, contributing to discussion, and engaging one another on a civil basis. Disagreements and debates should be expressed in ways that advance rather than hinder the learning process. We should avoid absence, tardiness, and disruptive actions because these diminish our opportunities to gain knowledge and understanding from each other. Following these guidelines, we can create a supportive and potent learning environment. (20% of the final grade).

Critical Reflections. On most weeks you will hand in a one-page critical response document that identifies and reflects on key themes arising from the assigned materials. What arguments do the authors advance? What kinds of evidence do they marshal to make their cases? What are the implications of their ideas? Compose a list of five key points from the materials. Then compose a list of five questions that arise, whether about the arguments, the evidence, the theories, or the implications for archival practice today. Diagrams, drawings, and other articulations are welcome as long as everything fits on one page. (20% of total grade).

Research Design. At the beginning of the semester, each student will produce a research design in the form of a project proposal not to exceed 500 words. The proposal consists of a working title, identification of the medium or format the project will take, a brief description of the archive to be used or created, a statement of the thesis, methods, and goals, and a bibliography of at least ten secondary scholarly sources. Additionally, students may append photographs, drawings, or other materials as needed. (10% of final grade).

Progress Reports. Each student will produce two progress reports on the term project. The first report will consist of a working title, a 150-word abstract, a brief description of the final format, a full outline of all project components, 5-7 pages of text from any part of the project and/or 3-5 exemplary visual samples accompanied by explanatory text, and an updated bibliography. The second report will consist of an update of the first report plus a draft of a significant portion of the final project (20% of final grade).

Term Project. As this is a research seminar, students will be expected to execute a major project of their own design. Projects may be undertaken individually or collaboratively. The format of the project is open: examples include a traditional research paper, creative essay, exhibit, web site, video, film, catalogue, art installation, or cultural resource report. The project can also take the form of a grant or exhibit proposal, as long as it is backed by research. It could also be an opportunity to develop a new archive or to make an intervention into an existing one. Students may elect to work on specific components of their thesis projects. In all cases, the work must be substantive, original, and grounded in primary research (30% of final grade).

Required Texts

• Carol Steedman, *Dust*
• Orhan Pamuk, *The Innocence of Objects*
• Antoinette Burton, ed., *Archive Stories*
• Charles Merewether, ed., *The Archive*
• Paul Miller, ed., *Sound Unbound* (with CD)

Class schedule

PART ONE: INTO THE ARCHIVE

WEEK ONE, 08.31: KNOWLEDGE

Readings: • Hal Foster, "An Archival Impulse," *The Archive*
• Paul Ricouer, "Archives, documents, traces," *The Archive*

Case Studies: State v. Eisler (220 Mo. 67) May 18, 1909
St. Louis Street Department photographs from early 20th century

WEEKS TWO AND THREE, 9.07 + 9.14

Fall 2015 presents scheduling challenges for courses that meet once per week on Mondays. Because of Labor Day and Rosh Hashanah, we have a 21-day gap in the schedule, which puts us at risk of falling behind. Thus, I am combining topics that ordinarily would be covered in two different weeks into one week. We will need to find an alternate day to meet during week two.

TAXONOMIES

Readings: • Michel Foucault, "Classifying," *The Order of Things* ®
• Clay Shirky, "Categories, Links, and Tags" *Shirky.com* ®

OPERATIONS

Readings: • Michel Foucault, "The Historical *a priori* and the Archive," *The Archive*
• Achille Mbebe, "The Power of the Archive and its Limits" ®

View: Short film, "The Information Machine" (1958)
Jennifer Ulrich's blog, "Transmissions from the Timothy Leary Papers: Applying Archival Processing" *NYPL Archives Blog*

Term project topic statement due September 14th.

PART TWO: ARTIFACTS

WEEK FOUR, 09.21: OBJECTS

Readings: • Orhan Pamuk, *The Innocence of Objects*
• Carolyn Steedman, "What a Rag Rug Means," *Dust*
• Susan Hiller, "Working Through Objects," *The Archive*

Case Study: Susan Hiller's exhibit "After the Freud Archive" at Tate Modern

WEEK FIVE, 09.28: TROLLS

Reading: • Carolyn Steedman, "Something She Called a Fever," *Dust*
• Renee Sentilles, "Toiling in the Archives of Cyberspace," *Archive Stories*
• Allan Sekula, "The Body and the Archive," *The Archive*

View: Diana Taylor, "Archiving Performance: The Digital as Anti-Archive?"
Conference speech: search iTunes for "Animating the Archives" –>
choose "Keynote" –> fast-forward to 22:00, and watch through 1:03:56.

Research design due September 28th in class.

WEEK SIX, 10.05: BUILDINGS

Reading: • Kathryn J. Oberdeck, "Archives of the Unbuilt Environment," in *Archive Stories*
• Joseph Heathcott and Pamela Ambrose, "The Post-Industrial City as an Archival Project," *Art Documentation* ®
• Shannon Mattern, "Infernal Archive: Medial States of Matter in the Institute for Sound and Vision," *Flow* ®

View: Interview with Jorge Otero-Pailos on his piece "Ethics of Dust"
http://artwelove.com/artist/-id/a54b424e

Case Study: HABS / HAES at the Library of Congress

PART THREE: PRACTICES

WEEK SEVEN, 10.12: SOUND

Readings: • Paul Miller, ed., *Sound Unbound* (with CD)
• Andrew Bartlett, "Airshafts, Loudspeakers, and the Hip-Hop Sample," *That's The Joint* ®

Case Study: Sound Recordings at the Smithsonian Institution, on line

View:	Short videos of performances by Grandmaster Flash, Mixmaster Mike, Q-Bert, Lori Anderson, and Spoek Mathambo

WEEK EIGHT, 10.19: IMAGE

Readings:	• Margarita Tupitsyn, "Against the Camera, For the Photographic Archive," *The Archive* • Jayce Salloum, "The Video Installation as Active Archive," *The Archive* • Joseph Heathcott, "The Archival Uncanny: A Family Lacunae," *rhizomes* ®
Case Study:	The Prelinger Archive; The Legacy Project Photo-memory practices on Flickr

WEEK NINE, 10.26: DATA

Readings:	• Kathryn Hales, "Print is Flat, Code is Deep," *Poetics Today* ® • Molly Springfield, "Inside the Mundaneum" *Triple Canopy* ® • ACLS, *Our Cultural Commonwealth: Report on Cyberinfrastructure for the Humanities and Social Sciences* ®
Case Study:	50 Great Examples of Data Visualization, *Web Designer Depot* Collaboration site of Fernanda Viégas and Martin Wattenberg "Database Imaginary," Walter Phillips Gallery (31 Artists)
View:	Short film: "IBM: Once upon a punched card" (1964) Short film: "History of the Internet" (2009) Talk by Michael Wesch, "The Machine is (Changing) Us" (2009)

First progress report due October 26th in class.

PART FOUR: TERRITORIES

WEEK TEN, 11.02: CARTOGRAPHIA

Reading:	• Benjamin H. D. Buchloh, "Gerhard Richter's Atlas," *The Archive* • Denis Wood, "Maps are Embedded in a History They Help Construct," *The Power of Maps* ® • Shannon Mattern, "Gaps in the Map," in *Words in Space* blog. ®
View:	Lisa Parks and Trevor Paglen, "Targeting Google Earth," conference panel: search iTunes for "Animating the Archives" –> choose "Targeting Google Earth."
Case Study:	Map Room, New York Public Library Million Dollar Blocks Project, Columbia University GIS Lab

WEEK ELEVEN, 11.09: DOMUS

Reading: • Christian Boltanski, "Research and Presentation of All That Remains of my Childhood 1944-1950," in *The Archive*
• Elizabeth Siegel, "Miss Domestic and Miss Enterprise," *The Scrapbook in American Life* ®
• Joseph Heathcott, "Reading the Accidental Archive," *Winterthur Portfolio* ®

Case Study: Family photo albums, religious books, scrapbooks, craftworks
Photographic study by Paul Menzel et al, *Material World*
Probate records listing households "goods and chattel"

WEEK TWELVE, 11.16: NATION

Reading: • Carolyn Steedman, "The Space of Memory," *Dust*
• Jennifer S. Milligan, "What Is an Archive in the History of Modern France?" *Archive Stories*
• Peter Fritzsche, "The Archive and the Case of the German Nation," *Archive Stories*

Case Study: Library of Congress American Memory Project

Second progress report due November 16th in class.

PART FIVE: LEGALITIES

WEEK THIRTEEN, 11.23: ARCANA IMPERII

Reading: • Durba Ghosh, "National Narratives and the Politics of Miscegenation: Britain and India," *Archive Stories*
• Adele Perry, "The Colonial Archive on Trial: Possession, Dispossession, and History in *Delgamuukw v. British Columbia*," *Archive Stories*
• Gayatri Spivak, "The Rani of Sirmur: An Essay in Reading the Archives," *The Archive*

WEEK FOURTEEN, 11.30: SECURITY

Reading: • Joseph Masco, "Rehearsing the End at the Titan Missile Museum," *On Site Review* ®
• Alasdair Roberts, "Liquid Paper," *Blacked Out* ®
• Craig Robertson, "Mechanisms of Exclusion: Historicizing the Archive and the Passport," *Archive Stories*

Case Study: Atlas Group Archive: www.theatlasgroup.org/index.html

WEEK FIFTEEN, 12.07: GENOMICS

Reading: • Anne Moeglin-Delcroix, "The Model of the Sciences," in *The Archive*
            • Eugene Thacker, "Biocolonialism, Genomics, and the Databasing of the Population," *The Global Genome* ®
            • Kathryn Hales, "Toward Embodied Virtuality," *How We Became Posthuman* ®

Case Study: Spencer Wells, "The Journey of Man" (PBS Film)
            NCBI Site for downloading the human genome

WEEK SIXTEEN, 12.14: PROJECT WORKSHOPS

Term projects due December 21st.