



Independent Media Arts Preservation presents:

***Archiving the Arts***  
**A symposium and public program**  
**June 13, 2015**

**In collaboration with Burchfield Penney Art Center in Buffalo, NY**

Independent Media Arts Preservation (IMAP) celebrates the launch of its new web resource *Archiving the Arts* and the recent publication of *The Emergence of Video Processing Tools: Television Becoming Unglued* (eds., Kathy High, Mona Jimenez, Sherry Miller Hocking) with a symposium and public program on June 13, 2015 at Burchfield Penney Art Center (BPAC), SUNY Buffalo State. Target participants are professionals and students with some level of expertise in audiovisual preservation. Conveners and facilitators include Andrew Ingall, Executive Director of IMAP, Archivist and Time-Based Art Conservator Jeff Martin, and Carolyn Tennant, Director of Archives and Migrating Media at Hallwalls Contemporary Arts Center.

Artists working with video, audio, and digital materials face unique challenges. Conventional archival practices for the care of electronic media do not take into account the need for many artists to maintain earlier works and raw material for their ongoing practice—in other words, the need for a true “working archive.” To date, there are few organized projects addressing these specific issues, and a dearth of resources for archivists and artists to discuss and debate shared challenges. Hence, *Archiving the Arts* seeks to bridge the gap between artists and archivists, by creating a series of convening events, public programs and a web resource devoted to creating dialogue between these two communities. The website will contain five in-depth case studies that cover a range of preservation efforts. The symposium will highlight the *Archiving the Arts* audiovisual preservation case studies, and offer a platform to stakeholders for networking and information exchange. Program includes presentations of case studies and informal discussions about audiovisual preservation topics, some of which will be generated by registrants in advance. Speakers include Desiree Alexander, Rose Goldsen Archive of New Media Art; Madeleine Casad, Rose Goldsen Archive of New Media Art; Tom Colley, Collection Manager, Video Data Bank; Dianne Dietrich, Rose Goldsen Archive of New Media Art; Athena Christa Holbrook, The Museum of Modern Art; Joan Logue, Artist; Bill Seery, Mercer Media; and Maria Elena Venuto, The Standby Program.

Holiday Inn Buffalo Downtown Hotel (716-886-2121), which includes complimentary 24-hour airport shuttle, offers IMAP a discounted group rate of \$119 for King and \$124 for two double beds. Due to the Allentown Arts Festival, the hotel's parking lot is closed between 10am and 7pm on June 13-14, 2015.

Symposium Location: Burchfield-Penney Art Center at SUNY Buffalo State  
1300 Elmwood Avenue, Buffalo, New York

Fees: General Admission \$150  
IMAP Members, BPAC Members \$100  
Artists and Students \$50

See following pages for registration, schedule, and presenter information.  
Inquiries to [imap@imappreserve.org](mailto:imap@imappreserve.org). Registration [here](#).

**Please note that registration is limited to 50 participants on a first-come, first-served basis.**

**Independent Media Arts Preservation** (IMAP) serves the caretakers of media collections by providing information resources to help preserve our cultural heritage. IMAP offers innovative solutions through information sharing, continuing education and networking opportunities. IMAP receives generous support from the National Endowment for the Arts, individual donors, and funds from the Media Arts Assistance Fund, a regrant program of the New York State Council on the Arts, Electronic Media and Film, with the support of Governor Andrew Cuomo and the New York State Legislature; administered by Wave Farm.

**Archiving the Arts Schedule of Events**

- 10:30 AM—4:30 PM Symposium
- 10:30 AM Welcome and Introduction
- 11:00 AM **Presentation: Individual artist (Athena Holbrook, [Joan Logue](#))**
- Pioneering video artist Joan Logue has been collaborating with media archivist Athena Holbrook to preserve her personal archive, which contains more than three decades' worth of work on multiple obsolete videotape formats, and includes original tapes and edited masters, as well as other working materials. Logue and Holbrook will discuss their collaboration, and the ways in which they have approached the challenges of preserving a "living" archive. Under the auspices of New York University's Moving Image Archiving and Preservation Program, a pilot project to migrate a portion of the video material received partial funding from New York Women in Film & Television's Women's Film Preservation Fund.
- 11:30 AM **Presentation: Artist Collective (Tom Colley and Andrew Ingall on the [Videofreex Archive](#))**
- Video Data Bank (VDB) is preserving the archive of the Videofreex, a pioneering group of artists, activists, and storytellers who produced and disseminated alternative media during the 1970s. Tom Colley, VDB Archivist, and Andrew Ingall, IMAP Executive Director and curator of the exhibition [Videofreex: The Art of Guerrilla Television](#), will discuss the preservation project, the challenges of dealing with early non-broadcast analog video, VDB's role as both archive and distributor, and how working with a collective has affected decisions about preservation and exhibition.
- 12:00 PM Q&A
- 12:45 PM Lunch (Dining options include The Museum Café and off-campus eateries)
- 2:00 PM **Presentation: Institution (Desiree Alexander, Madeleine Casad, and Dianne Dietrich on the [Rose Goldsen Archive of New Media Art](#))**
- Among its collections, which also include the archives of the Experimental Television Center, the Goldsen Archive at Cornell University holds an important collection of artist-created CD-ROM and early born-digital works. The presenters will discuss the challenges faced in both preserving and making accessible some of the earliest interactive digital artworks.
- 2:30 PM Q&A
- 2:45 PM **Discussion: Artist-Technician Partnerships (Bill Seery, [Mercer Media](#) and Maria Elena Venuto, [The Standby Program](#))**
- Frequently, artists preserving their work will need to engage a qualified vendor to carry out digitization. But commercial vendors are not always sensitive to the special needs of artist-created media. Seery and Venuto will discuss the ways in which Mercer Media and The Standby Program have worked with artists to preserve their work, as well as strategies for artists who need to call on outside expertise for preservation projects.
- 3:15 PM Discussion: Other topic solicited from registrants in advance (TBA)
- 3:45 PM Notes from the Field: Assessing the Needs of Audiovisual Arts Preservation
- 7:00 PM **Public Program: *Television Becoming Unglued* (No registration required)**

The symposium's public program will celebrate the Western New York book launch for *The Emergence Of Video Processing Tools* (Intellect, 2014). An investigation of the pioneering and collaborative work of media artists and technologists during the late 1960s and '70s, the two volume text features contributions from engineers, artists, historians and theorists, and provides a context for both the culture and the counterculture that drove the invention of production tools and inspired subsequent generations of contemporary artists. Throughout the book are links to the Upstate NY community, where activities occurred in spaces such as the Experimental Television Center (ETC) that housed an elaborate system designed for artists to produce videos using techniques unavailable to those outside of television studios. In addition to a conversation with the book's editors and contributors, the evening will feature screenings of video art from the compilation *Experimental Television Center 1969-2009*, produced by Sherry Miller Hocking, that demonstrate the use of technology discussed in the book. The compilation features work by over 100 ETC resident artists, several of which were preserved by The Standby Program and are now accessible through the Rose Goldsen Archive of New Media Art at Cornell University. The program will also launch *Archiving the Arts*, IMAP's new web resource that documents the unique preservation challenges of artists and archivists who work with video, audio, and digital materials.



Ralph Hocking and Charlotte Moorman with the TV Cello. Everson Museum of Art, Syracuse, NY. 1972.  
Photo: Courtesy Estate of Evangelos Dousmanis and ETC Archive

## PRESENTER BIOGRAPHIES

**Desiree Alexander** is a Collections Analysis Assistant at Cornell University Library and has worked with the Rose Goldsen Archive of New Media Art since 2012, assisting with the Goldsen's experimental video and digital media preservation projects. She is also co-lead in surveying Cornell's A/V assets to locate at risk materials campus-wide in an effort to develop preservation and access strategies. She holds a MS in Information Studies and an MA in Public History from SUNY Albany, and an undergraduate degree in Art History from Ithaca College.

**Madeleine Casad** is Curator for Digital Scholarship at Cornell University Library. As Associate Curator of the Rose Goldsen Archive of New Media Art, she manages an exciting collection of media objects that present a wide range of preservation and access challenges. She coordinates many of the Library's Digital Humanities initiatives, and plays a leading role in education and outreach programs to promote the innovative use of digital collections in humanities scholarship. She holds a PhD in Comparative Literature from Cornell University.

**Tom Colley** manages technical services at the Video Data Bank at the School of the Art Institute of Chicago, and is responsible for fulfilling orders and organizing the collection. His activities involve cataloging, preservation, digitization, dubbing, and equipment maintenance. In addition, Tom collaborates in running the Butcher Shop, an artist-run studio space in Chicago. He is also an active member of AMIA, the Association of Moving Image Archivists. He received a bachelor's degree in Art and Anthropology from Oberlin College, and a master's degree in Library and Information Science from the University of Illinois.

**Dianne Dietrich** was a Fellow in Digital Scholarship and Preservation Services at Cornell University Library from 2013-2015. There, she was the Digital Forensic Analyst and Technical Lead on the library's NEH grant, Preservation and Access Framework for Digital Art Objects. She holds a library degree from the University of Michigan and an undergraduate degree in Mathematics from Wesleyan University.

**Kathy High** is an interdisciplinary artist, educator currently working with arts and biology. In the early 1980's she studied for her masters in film and video at University of Buffalo with media pioneers Hollis Frampton, Steina Vasulka and Tony Conrad. She has received awards including Guggenheim Memorial Foundation, Rockefeller Foundation, and NEA. Her art works have been shown at Guggenheim Museum, Museum of Modern Art (NYC), Science Gallery, (Dublin), NGBK, (Berlin), Fesitval Transitio\_MX (Mexico), MASS MoCA (North Adams), Videotage Art Space (Hong Kong). High is Professor of Video and New Media in the Department of Arts at Rensselaer.

**Sherry Miller Hocking** has worked since 1972 with the Experimental Television Center (ETC), which provided an international media arts residency program, educational opportunities and sponsorship for independent media and film artists and projects. Hocking directed the Electronic Arts Grants Program, providing funding to individuals and arts organizations. Since 1994 she has directed the Video History Project, an online research database for media scholars worldwide. She has helped organize a number of preservation conferences, notably the Video History Conference at Syracuse University. With Kathy High and Mona Jimenez, she co-edited of *The Emergence of Video Processing Tools: Television Becoming Unglued* (Intellect, 2014). The archives of ETC are in the collection of the Rose Goldsen Archive of New Media at Cornell University.

**Athena Christa Holbrook** is an audiovisual archivist focused on the history, presentation, and preservation of media and performance art. A graduate of NYU's Moving Image Archiving and Preservation program, she has previously worked as Associate Media Conservator for the Kramlich Collection and New Art Trust. She is currently the Collection Specialist in the Department of Media & Performance Art at the Museum of Modern Art.

**Andrew Ingall**, an independent curator and scholar, most recently organized *Videofreex: The Art of Guerrilla Television* at the Samuel Dorsky Museum of Art/SUNY New Paltz. Previous he was Assistant Curator at The Jewish Museum, New York where he also served as archivist for the Museum's television and radio archive. He has served on selection committees for *Documentary Fortnight*, The Museum of Modern Art's annual international showcase of recent nonfiction film and video, and the Annual New York Jewish Film Festival, a collaboration between The Film Society of Lincoln Center and The Jewish Museum. He is a co-founder, former board member, and current Executive Director of Independent Media Arts Preservation.

**Mona Jimenez** is an artist and educator who has been organizing and advocating for the preservation of media art and community media since the 1980s. She is an Associate Arts Professor and Associate Director in the Moving Image Archiving and Preservation Program at New York University, where she teaches collection management and the preservation of video and digital works, including time-based media art. Recent projects include developing a model for activist archiving of video collections and collaborating with colleagues in Ghana for training in audiovisual archiving and in planning a digital repository of audio and video materials.

**Joan Logue** is a pioneer in the field of video portraiture. She first learned to use the medium soon after it became available to artists with Sony's introduction of the video Portapak in the late sixties. Since 1971, Logue has completed hundreds of video portraits for installations. In 1979, she developed another form of portraiture called 30 Second Portraits (Spots). Both styles of her portraiture include artists, families, lovers, fisherman, writers, poets, philosophers, composers, street people and auto portraits. Her works have been seen in America and abroad in installations that Logue calls video portrait galleries. They include portraits of Jasper Johns, Willem DeKooning, Robert Rauschenberg, Roy Lichtenstein, Ellsworth Kelly, John Cage, Richard Diebenkorn, Joan Mitchell, Vija Celmins, Judy Chicago, Anna Halprin, Lucinda Childs, Julia Kristeva, Jacques Derrida, Pierre Boulez, Rosa Parks, and Cesar Chavez to name only a few. Logue currently resides in New York, but originally lived and worked in Los Angeles until 1977. There, she became the first photographic portrait artist at the American Film Institute (1969), and pioneered the first video program at the American Film Institute.

**Jeff Martin** is an archivist and conservator with experience in caring for both archival collections and time-based art. He currently works as Consulting Conservator for the Kramlich Collection, a San Francisco-based collection of contemporary and media art. A 2005 graduate of New York University's Moving Image Archiving and Preservation MA program, and a 2007 post-graduate research fellow at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden, he served as Executive Director of Independent Media Arts Preservation (IMAP) for four years.

**Bill Seery** has over 30 years of experience in sound design, editing and mixing for film, video, radio and multimedia as the owner and operator of Mercer Media. For the past 15 years he has been active in the conservation and restoration of time based media including audio and moving image materials, and installation art. In partnership with The Standby Program, he created the first not for profit magnetic media preservation center on the east coast working to preserve collections such as Hallwalls, Electronic Arts Intermix, Experimental Television Center, Franklin Furnace, Anthology Film Archives, NYU Fales Library, The Martha Graham Dance Company, The Wooster Group and selected works of James Nares, Beryl Korot, Carolee Schneeman, Vito Acconci, David Wojnarowicz, Henry Hills and Nam June Paik.

**Carolyn Tennant** is a media artist, curator and historian based in Buffalo, NY. Formerly Media Arts Director for Hallwalls Contemporary Arts Center (2006-2014) she currently serves as the organization's archivist. In 2007, she helped organize the Migrating Media project with other upstate New York organizations including the Experimental Television Center, Squeaky Wheel, and the Burchfield Penney Art Center. Carolyn holds a MFA from the Department of Media Study, University at Buffalo; her video work is distributed by EAI and Video Data Bank as part of the compilation *Experimental Television Center, 1969-2009*, and her research and writings on the history of early electronic art are included in *The Emergence of Video Processing Tools*. She has served on the board of Independent Media Arts Preservation since 2008.

**Maria Elena Venuto** began working at The Standby Program in 1993 and became Executive Director in 1995. Standby's mission is to foster the creation and preservation of media art works by democratizing access to media technology. Standby partners with private post-production facilities to offer artists and other non-profits access to post-production and preservation services. As Executive Director, Maria oversees the direction of the organization, fundraising, development, and relationships with collaborating facilities. In 2003, she facilitated the creation of a comprehensive magnetic media preservation service for audio and video, designed specifically to meet the needs of artists and arts and cultural organizations. Prior to relocating to NYC in 1992, she was the Technical Director at Hallwalls Contemporary Arts Center and a student in the Dept. of Media Studies at UB (BA '87, MA '90). Maria has worked in the media arts field since 1986 as a filmmaker, educator, and editor.