Preservation Aesthetics

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TREASURE TROVE

At the most mundane level, the National Archives is just that—a storage facility where a small percentage of federal documents and other materials are kept, for legal or other reasons, to be kept for eternity. But scratch the surface and it’s a trove of historical treasures that has captured even Hollywood’s imagination, as in the film National Treasure. Visitors from all over the world flock to the Archives’ main building to see the Declaration of Independence, the Constitution, and the Bill of Rights. Also under lock and key, and not for public view, are items that were used in the Warren Commission investigation into John F. Kennedy’s assassination, including the clothing the President and his wife wore that day.

Behind the scenes in a special lab, experts restore precious documents and objects to secure their longevity for generations.

In this photograph, conservators examine 18th- and 19th-century illustrated family records known as “fukutama.” In the foreground are conservation technician Daniel Danals and senior conservator Morgan Zimmernann, and behind them is senior conservator Annie Wilker.

On the table to the right of Danals and Zimmernann is the Treaty of Ghent, which ended the War of 1812, believed to be the Jay Treaty of 1794, a contract for peace between the US and Great Britain, also called the Treaty of London. Regulating treaties, but just another day at the office for the protectors of the nation’s treasures.

—CAROL ROSS JONEY
FINAL PRESENTATIONS

November 19, 2013 · by shannon · in Class Announcements

We'll all be sharing our final projects on December 3 and 10. The schedule of presenters is listed here. We can dedicate 15 minutes to each presenter — including set-up time and Q&A. So, you should probably plan to talk...

PROCESSING POST ON DATABASE AESTHETICS

December 15, 2013 · by Ryan Blum-Kryzystal · in Processing Posts

It's no mystery that there is such a profound environmental impact on our planet when it comes to having 24/7 access to our stuff. Glanz's sobering article paints a bleak picture of the "dirty secret" that the information age is costing...
Thomas Demand,
*Archive*, 1995
Preservation of the Aesthetic

The Aesthetics of Preservation
Variable Media Questionnaire (ideal state)

- can be exhibited...
  - external data sources
  - non-standard protocol
  - minimum bandwidth
  - network model

- encoded
  - screen resolution
  - color palette
  - external data source
  - fonts
  - source openness

- duplicated
  - inert material
  - physical attributes of inert material
  - authorized fabricators and vendors
  - materials duplicated according to...
  - electronic equipment and hardware
  - fate of exhibition copies

- reproduced
  - relationship to artist master
  - location of master
  - status of master
  - acceptable fabricators and vendors
  - acceptable submasters or exhibition copy
  - permission to create submaster
  - fate of exhibition copy
  - permission to compress/digitize

- interactive
  - user input
  - user interacts with...
  - maintenance

- performed
  - props
  - set
  - costumes
  - performers
  - number of performers
  - format of instructions
  - instructions apply to...
  - documentation of new performances
  - audience location
  - boundary
  - synchronization of performance

- installed
  - glazing
  - coating
  - support/structure/mounting
  - frame
  - acceptable changes in surface

- contained
  - space
  - boundary
  - access
  - lighting
  - sound
  - security
  - base/s
  - distribution of elements
  - display equipment for inert elements
  - architectural placement
  - equipment visibility
Answers to the Variable Media Questionnaire embody one of four strategies for preserving an artifact.

- Storage
- Migration
- Emulation
- Reinterpretation
William Gibson & Dennis Ashbaugh,
Agrippa
Three.org, *The Unreliable Archivist*

Olia Lialina, “Anna Karenin Goes to Paradise”
Manual Palou, *5 Million Dollars 1 Terabyte* [sculpture consisting of 1 TB external hard drive containing $5,000,000 worth of illegally downloaded files]

Jason Loebs, *Aturhpomemoria*  
[MacBook batteries marked w/ fingerprints in anti-counterfeit ink]
Three important contemporary web sites, recreated with technology and spirit of late 1997, according to our memories.

Best viewed with Netscape Navigator 4.03 and a screen resolution of 1024×768 pixels, running under Windows 95. We recommend using a Virtual Machine or appropriate hardware, connected to a CRT monitor. If such an environment unachievable, it should be possible to experience the piece with any browser that still supports HTML Frames. The transfer speed of our server is limited to 8 kBs («dial-up» speed).

~ oliq & dragan, December 2011
The Aesthetics of Creative Destruction
AUTO-DESTRUCTIVE ART

Demonstration by G. Metzger

SOUTH BANK LONDON 3 JULY 1961 11.45 a.m.—12.15 p.m.

Acid etched paintings. Height 7 ft. Length 12 ft. Depth 6 ft. Materials: nylon, hydrochloric acid, metal. Technique: A nylon surface covered white black and red are arranged behind each other. The order: Acid is poured, fuming and sprayed on to the nylon which creates at point or contact within 15 seconds.

Construction with plate. Height 13 ft. Width 15 ft. Materials: Glass, metal, adhesive tape. Technique: The glass is suspended by adhesive tape fastened to the structure at points in a pre-arranged sequence.

AUTO-DESTRUCTIVE ART

Auto-destructive art is primarily a form of public art for industrial societies.

Self-destructive paintings, sculptures and construction are a total unity of ideas, site, form, colour, method and timing of the disintegrative process.

Auto-destructive art can be created with natural forces, traditional art techniques and technological techniques.

The amplified sound of the auto-destructive process can be an element of the total conception.

The artist may collaborate with scientists, engineers.

Auto-destructive art can be machine-produced and factory-assembled.

Auto-destructive paintings, sculptures and constructions have a life time varying from a few moments to centuries. When the disintegrative process is complete, the work is to be removed from the site and stored.

London, 10th November, 1959 G. METZGER

MANIFESTO AUTO-DESTRUCTIVE ART

Man in Regent Street is auto-destructive.

Radio, nuclear explosion, are auto-destructive.

The drop drop dropping of H39 bombs. Not impressed in ruins, the picturesque.

Auto-destructive art re-enacts the obsession with destruction, the realising to which individuals and masses are subjected.

Auto-destructive art demonstrates man's power to engulf disintegrative processes of nature and to order them.

Auto-destructive art advances man's power to control disintegrative processes of nature and to order them.

Auto-destructive art must be the constructive perfection of armament—bursting in to destruction, point.

Auto-destructive art is the transformation of technology into public art. The immense productive capacity, the chaos of capitalism and of Soviet communism, the re-assertion of surplus and starvation; the increasing stockpiling of nuclear weapons—more than enough to destroy technological societies; the disintegrative effect of machinery in vast build-up areas on the people.

Auto-destructive art is art which exchanges within itself an agent which automatically leads to its destruction within a period of time not to exceed twenty years. Other forms of auto-destructive art involve manual manipulation. There are forms of auto-destructive art where the artist has a tight control over the nature and timing of the disintegrative process, and there are other forms where the artist's control is slight.


London, 10th March, 1960 G. METZGER

AUTO-DESTRUCTIVE ART MACHINE ART

AUTO CREATIVE ART

Each visible fact absolutely expresses its reality.

Certain machine-produced items are the most perfect forms of our time.

In the evening of the finest works of art produced now are dumped on the streets of Soho.

Auto creative art is art of change, growth, movement.

Auto-destructive art and auto creative art aim at the generation of art with the advance of science and technology. The immediate objective is the creation, with the aid of, computer of works of art whose movements are programmed and include "self regulation". The operator, in line of electronic devices, can have direct bearing on the nature of these works.

Auto-destructive art is an attack on capitalism and the drive to nuclear annihilation.

23 June 1961

G. METZGER

Published by St. Martin's Press, 32-34, Euston Road, London, W.C.1.
Robert Rauschenberg, *Erased de Kooning Drawing*
Jean Tinguely (w/ among others, Robt. Rauschenberg & Billy Klüver), *Homage to New York*
Jean Tinguely (Swiss, 1925–1991)

Fragment from Homage to New York

Date: 1960
Medium: Painted metal, fabric, tape, wood, and rubber tires
Dimensions: 6’ 8 1/4” x 29 5/8” x 7’ 3 7/8” (203.7 x 75.1 x 223.2 cm)
Credit Line: Gift of the artist
MoMA Number: 227.1968
Copyright: © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

2011

This is one piece of what the artist called a “self-constructing and self-destroying work of art,” composed of bicycle wheels, motors, a piano, an addressograph, a go-cart, a bathtub, and other cast-off objects. Twenty-three feet long, twenty-seven feet high, and painted white, the machine was set in motion on March 18, 1960, before an audience in the Museum’s sculpture garden.
DIAS

Destruction In Art Symposium

9, 10, 11 September 1966
London

DIAS extends an invitation to all artists who have employed the element of DESTRUCTION to attend the first DESTRUCTION IN ART Symposium. If unable to attend, artists are invited to send documentation and photographs for the exhibition.

DIAS also invites writers, psychologists, sociologists and others interested, to attend and present papers that explore the relations existing between aggression and destruction in society and DESTRUCTION IN ART.

DIAS will sponsor a series of events. Happenings, expendable environments, films, music and exhibitions that will take place in London throughout September.

DIAS Honorary Committee: Mario Amaya; Roy Ascott; Enrico Baj (Milan); Bob Cobbing; Ivor Davies; Jim Haynes; Dom Sylvester Houédard; Miles; Frank Popper (Paris); John Sharkey; Wolf Vostell (Cologne). Honorary Secretary: Gustav Metzger.

I wish to participate in the 3-day Symposium. (fee £2.00)
I wish to attend the last (public) day of the Symposium, Sunday, 11th September.
I wish to present an Event, etc., as part of the DIAS programme.
Please send me the full programme.
Symposium Fee: £2. Symposium, public day, admission 10s.
PAPERS: Maximum length 20 minutes. Please send a summary.

PLEASE WRITE TO: BM/DIAS,
LONDON, WC1.

BIRMINGHAM City Museum and Art Gallery
Paintings from Permanent Collection
BIRMINGHAM Icon Gallery, St Martin's House, Bull Ring
R. Hennish Aug 2-20
BIRMINGHAM Royal Society of Artists, Soho House
Gallery 315 Aug 15-20
BLANDFORD FORUM Hambledon Gallery
Richard Butterworth 17th-27th Aug 3-17
BOURTON-ON-THE-WATER Halford House Art Galleries
Second Annual Exhibition to Oct
BRADFORD Lane Gallery, 40 North Parade
Prints Aug 10-30
BRIGHTON Gallery Viscount, 18 Bartholomew
International Artists to Aug 26
BRIGHTON Art Gallery
John Bratby July 23-Sept 4
BRISTOL Arnolfini Gallery, 42 Triangle West
'The Golden Mile' kinetic and concrete poetry Aug 13-Sept 28
BRISTOL City Art Gallery, Queen's Rd, Clifton
The Art of Lace: V. & A. exh. 10 Aug 20
REVERE Bi-centenary Exh. from Aug 27
CAMBRIDGE Arts Council Gallery, 2 All Saints' Passage
Young Contemporary Artists 1966 Aug 6-27
CAMBRIDGE Magdalen Tower St Gallery
Art and Architecture 1st and 2nd 21st c paintings and drawings - Aug
CARDIFF Howard Roberts Gallery, 61/4 St Mary St
Unleared Situation to Aug 13
COLEBURN The Minories, 74 High St
Contemporary Drawings from Aug 13
CROYDON Fairfield Halls, Park Lane
Riseo Collection of Chinese Ceramics
CROYDON Nicholas Treadwell Gallery, St George's Walk
Group Exhibition - Aug
DORKING Wotton Art Centre, 5 Main Rd
Doris Sturridge, Bernard Kay to Oct
DULVERTON Dulverton Gallery
6th Group Summer Exh. to Aug 20
EASTBOURNE Towne Art Gallery, Old Town
Invasion Artistic: Normandy artists to Sept 11
EDINBURGH The National Gallery of Scotland
Albrecht Durer: woodcuts to Sept 30
ETON Tetnies Gallery, 27 High Street
Serge de Tivoli to Aug 13
Sheila Chetwynd Aug 23-Sept 9
FIFE Kirkaldy Art Gallery & Museum
Chinese Pottery and Porcelain: V. & A. exh.
GLASGOW Art Gallery & Museum
Victorian Art to Aug 31
HASSOCKS Dining Gallery
Clarke-Smith, Batchelor to Aug 20
Daniel Barlow Aug 25 to Sept
HURSTBOURNE TARRANT Bladen Gallery, Nr Andover
International Crafts, Jean Brutby to Sept 23
KENDAL Abbott Hall Art Gallery
Peter Brook Aug 5-Sept 8
KING'S LYNN Ferens Art Gallery
Gillman, Hakens Aug 13-Sept 3
LINCOLN Bailgate Galleries
Primitives Aug 22-Sept
LLANDRINDOD WELLS Temple Gallery
John Young 10 Aug 20
MANCHESTER Colin Jelline Gallery, 55a Claremont Rd
Summer Exhibition to Oct
NEWCASTLE UPON TYNE Westgate Art Gallery, 7 The Side
Jack Richards to Sept 7
NEWCASTLE UPON TYNE The Studio Gallery, 10 St Mary's PI
XXth c British and Continental Paintings - Aug
NORWICH Assembly House
Bambury, Small, Whistome, Scott etc.
OXFORD Bear Lane Gallery, 6 Bear Lane
Summer Exhibition Aug 3-31
READING Century Galleries
Bical, Thompson etc - Aug
RUGBY Gallerie 39
Contemporary artists - Aug
RYE Rye Art Gallery, Ypres Studio, East St
XXth c paintings - Aug
ST IVES Penwith Gallery, Back Road West
Group Exhibition to Aug 30
SOUTHAMPTON Hamwic Gallery, 21 Northam Rd
David Saunders Aug 8-31
SOUTHAMPTON Southampton Art Gallery
'Currents' V. & A. exh. to Oct
SOUTHEND-ON-SEA Beecroft Art Gallery
Heinrichs Aug 20-Sept 18
SUDBURY Gainsborough House
Christopher Perkins Aug 6-29
WINCHESTER The Talbot Hotel, High Street
Barbara Williams Aug 9-31
WOODBRIDGE The Stable Gallery
Tony Kneale Aug 1-21
WOODBRIDGE Art Gallery, 26 Market Hill
W. J. Holdsworth Aug 1-13
Monica Barry Aug 14-27
Weiner Gruppe, 2nd Literary Cabaret, 1959, Vienna
Gustav Metzger
Jean Tinguely (Swiss, 1925–1991)

**Fragment from Homage to New York**

*Date:* 1960

*Medium:* Painted metal, fabric, tape, wood, and rubber tires

*Dimensions:* 6' 8 1/4" x 29 5/8" x 7 ' 3 7/8" (203.7 x 75.1 x 223.2 cm)

*Credit Line:* Gift of the artist

*MoMA Number:* 227.1968

*Copyright:* © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

**GALLERY LABEL TEXT**

2011

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Breaking It Up at the Museum

1960

Summary

In the Spring of 1960, my friend, the sculptor, Jean Tinguely set up a huge "self-construction/self-destructing machine" in the garden of The Museum of Modern Art, also known as the Sculpture Court. He called it his Homage to New York.

When it was turned on it whirled, burned, whistled and clanked, to the delight of the reserved museum audience and ground out poems, music and art before beating itself into a fiesty frenzy and leaving its wreckage strewn about the museum courtyard. Clouds of smoke were everywhere. Then out of the audience stepped a man in uniform who presented Jean with a document he took to be an expression of artistic enthusiasm, but which turned out to be a citation for disturbing the peace and violating the City fire code. I'm not sure if anyone ever paid it.

D A Pennebaker

Credits

“IT is senseless to ask whether or not Tinguely’s machines are art. What they show in a very significant way is man’s struggle for survival in a scientific world.”

— Richard Huelsenbeck

Personal DVD 14.95
Add to Cart
Vitrines, Vision Machines & Other Aestheticized Technologies of Preservation
Theaster Gates, Dorchester Projects
Mark Dion, *Tate Thames Dig*
Mark Dion,
The Cabinet of the Machines of Capital
Artful History: A Restoration Comedy

A Film by Jason Simon and Mark Dion

Works of art can offer the illusion of timeless and permanent beauty. But that illusion is often purchased at the cost of hours of work by restorers who can either save them from decay, or damage them irreparably.

A work of art may be viewed as a masterpiece, a document of the past, or a commercially valuable item. The job of the restorers - whose efforts color our perceptions of artworks - lies at the very heart of these competing views.

Through interviews with a former restorer willing to spill the secrets of the trade, ARTFUL HISTORY offers up a rogues' gallery of dubious restoration efforts. The film includes shocking horror stories of works altered to increase their commercial value: a painting cut into three to create a triptych, a 19th-century forgery disguised so that it can be passed off as an original, antiquarian pieces of African art with limbs sawed off or limbs from other sources glued on.

But this documentary goes beyond shock value. ARTFUL HISTORY offers a thoughtful look at the world of art restoration and raises crucial questions about art, authenticity, and the tension between historical and commercial value.

"A trenchant critique, it dissects the profitable discourse that envelops fine art." - Village Voice
Mark Dion,
Library for the Birds of Massachusetts
Camille Henrot, *Grosse Fatigue*
Ann Hamilton, *Accountings*
Ann Hamilton, corpus
Ann Hamilton, 
the event of a thread
Radio-in-a-bag
I AM COMPLETELY INVISIBLE.
On exposed hills, the Weather Underground will bust corporate clouds using orgone cannons.
STRIKE
Mark Dion, 
*Landfill*

Camille Henrot, 
*Grosse Fatigue*
Thank you.

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