

a digital
portfolio

Lauren C. Molina
for UCLA 2019

advisor:
Professor Johanna Drucker



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HOME PAGE & BIO

contact me at lauren.c.molina@gmail.com.

things that i'm working on at the moment:

- creating a digital inventory for the photographic collection at La Historia Historical Society Museum.
- understanding archives (both analogue & digital).
- making visual art (both analogue & digital).
- training a six month old puppy.

who? – bio

artist, archivist, beachcomber

My art practice influences my professional persona and ARTIST is the title with which i most commonly identify. My tendencies to create visual art out of the urge to collect, arrange, and make (re)presentations have been translated into my professional practice: to describe, maintain, and provide access to digital collections.

This site is being developed to present a digital portfolio for a panel of persons who will assess my competencies, research, and experiences as a professional in the field of information studies.

PROFESSIONAL DEVELOPMENT STATEMENT

who? – professional development statement

As an artist, i've found myself deeply engaged with research and collecting. this aspect of my art practice led me to working with the library director during my undergraduate studies. Over the course of a single summer, i organized about two cubic feet of legacy materials to begin shaping up an archive of both institutionally related documents, reference & ephemera collected by decades of alumni, and exhibition catalogues from local galleries. This project introduced me to archiving and the feeling of accomplishment resulting from it lingered on. when i moved to Los Angeles, i unpacked an entire art studio into a small, shared, one-bedroom apartment. It was then that i began to consider continuing my education and pursuing a practice that would blend together my habitual collecting and organizing with my unquenchable thirst to create my own visual materials. Around the same time i was accepted to UCLA's graduate school for information studies, i was given the opportunity to work as Hammer Museum's Digital Asset Management System (DAMS) Assistant. Realizing the need for databases designed with the specific needs of our employee users in mind drove me to seek out a deeper understanding of what makes DAMS "work" and what doesn't. i have become dedicated to developing useful collections for the Hammer museum's DAMS. i was able to incorporate tools i was exposed to in Professor Lynn Boyden's User Experience course to create workflows and decision trees into updated user guides for NetX. And, with skills learned in Professor Johanna Drucker's Digital Methods for Research and Scholarship course, i have sourced & cleaned open access data from similar art institutions to support my work at the museum. But working as an arts worker has its limitations as an art maker – looking at art in my daily occupation has not been conducive to fostering an art practice of my own. So, as i became double conflicted by my artist identity and, my professional path, and my studies at UCLA i began to examine myself

PROFESSIONAL DEVELOPMENT STATEMENT

more closely. During that time, i was encouraged by professors and advisors alike to ask myself what matters to me. As it pertains to both information studies and my personal interests, i hope to steer my career towards working with professionals in environmental monitoring and/or natural sciences, like marine biology. Multiple instances of my interest in the environment and biology can be seen manifesting itself in the projects I've created during my studies at UCLA in the work section of this portfolio. In October of this year, IAMSILIC (The International Association of Aquatic and Marine Science Libraries and Information Centers) is hosting a regional conference in Port Aransas, Texas. i plan to attend with the intention to learn about the specialization of aquatic and marine science within the information studies, libraries, and archives fields so that i can find my community and discover how my expertise can benefit a greater cause: the exploration and understanding of the places on our planet that provide all living things the conditions required to support life. In pursuit of this same goal i also intend to become a certified volunteer docent for California state parks to lead tours. If it were possible, i would like to seek out the opportunity to create informational documents with data visualisations and illustrations pulled from archival material to disperse to visitors of tide pools at places like Leo Carrillo, San Simeon, Crystal Cove, or which ever coastal park i end up residing closest to. During the summer of 2018, i volunteered my time to work on an ongoing digitization project in the archives at the Natural History Museum of Los Angeles County (NHMLA). Here, i was given my first opportunity to work hands on with at-risk materials experiencing vinegar syndrome and ensure their preservation by creating digital surrogates and placing many safety negatives into quarantine. It is my dream to find a position with an institution like NHMLA and continue to offer my own unique perspectives on strategy for management of digital collections. i have applied for an opening at NHMLA as Digital Asset Manager this spring and am hopeful to hear back before the end of the academic year.

PROFESSIONAL DEVELOPMENT STATEMENT

In the winter of 2018 i traveled to Kingston, New York to participate in a weekend long consortium of archivists, librarians, and special collections workers to discuss the archival collections at Women's Studio Workshop (WSW) - an artist's residency program specializing in, among other things, the art of fine-press printing and book-making. i returned from my travels to consult with two of my peers and develop, together, a document of our recommendations for the collections at WSW. This experience strengthened my knowledge of the inner-workings of community archives, alongside my internship at La Historia Historical Society Museum (LHHSM). LHHSM is home to a collection of community sourced and donated photographic materials dating back to the beginning of the 20th century. Being placed at this site for my Community Archives Lab internship has meant taking on the role as the museum's first trained archivist. This responsibility allows for me to focus on my personal strengths, like digitization and rehousing, and practice the formal processes of arrangement and description - a skill I've recently had to train myself in with help from auditing a course. Although i may eschew from being an arts worker in favor of being a practicing artist in the future, i have recently engaged in two coordinating committees which align with my arts background. The first is with the Hammer Student Association, to plan for two events: Hammer Study Hall and UCLA Arts Party. The second is for a joining of two departments to participate at the annual Los Angeles Art Book Fair - the UCLA Collective: DM|A & Information Studies. Both of these groups have been composed of graduate and undergraduate students who are interdisciplinary practitioners with creative direction. My position at Hammer as the DAMS Assistant groomed me for communicating across, the sometimes fuzzy, departmental boundaries and lexicons of persons involved in large projects. As i focused on in my issue paper, interdisciplinary practice often has much to do with communication and language. i believe my greatest strengths have always been my flexibility and patience for

PROFESSIONAL DEVELOPMENT STATEMENT

learning new modes of communication. It is of the utmost importance to me to retain my own unique lexicons and linguistic norms. Whilst studying at UCLA i have obtained a great deal of knowledge on vocabularies and firmly believe that my stepping stone into any career path i choose to take is dependent upon the words i speak/write and when i speak/write them.

ACCESSIBILITY STATEMENT

accessibility – accessibility, navigation, and download

to navigate this site:

- this site consists of a total of 8 interlinked pages.
- each page can be called up by the page name on the left column
- alternatively each page can be called by by typing the page name without any punctuation or spaces ex: "/pagename" after the URL i.e.: "lcmolina.github.io/portfolio" navigate to who? page "lcmoling.github.io/portfolio/who"
- once a viewer has reached the desired page, they can scroll through the contents of each page
- some pages have more than one sub-section, whilst others only contain one.
- sub-sections are flagged by characters of a larger size.
- any long-form texts (i.e. papers) have been given hyperlinks to open PDFs of the text in a new window.
- a viewer can navigate backwards or forwards between pages using their browser's back or forward buttons or by repeating either of the above processes.

accessibility – accessibility statement

This site was designed with sensitivity to screen essential readers. that is to say color is not necessarily a cue to signified differentiated information but for aesthetic purpose. The color used in this site may be thought of as "inverted" from the norm, black text on white background. some scientific evidence may prove that light text on dark background inhibits myopia (<https://www.nature.com/articles/s41598-018-28904-x>). All the visual elements have alttext written into the html source code. As for the video components, i have included alttext in form of a description of what can

ACCESSIBILITY STATEMENT

be seen, the content of the video, and in my downloadable & printable version a full script is attached. For the video project for IS270, the full script is also available as linked PDF on the page. Using WAVE (Web Accessibility Evaluation Tool) i have checked each page of the site for errors and corrected each using their recommendations for repair. There are two aspects of my site intentionally made somewhat illegible. First is the credit for hosting on github and theme author. These credits have been set very small so as not to distract from the critical elements of this portfolio. i've chosen not to purchase a domain and leave github's domain name as part of my page URL so that viewers are aware of the platform i've used for hosting and building this site. The second is on the front page "lcmolina.github.io/portfolio" where it reads "a digital" above "portfolio". These words are set small as an aesthetic decision because describing it as digital is an obvious description of this portfolio.

ADVISING HISTORY

advising history – professional

• **Professor Johanna Drucker – Department chair GSE&IS, UCLA**

Upon meeting Professor Johanna Drucker in the fall of 2017 i became aware of her prolific career as an artist and writer. It seems each time we speak, i am learning of an area of expertise that she holds knowledge of (extending far beyond the bibliographic career she is most well-known for) that was previously unknown to me. It is this diverse knowledge bank of Professor Drucker's that draws me to continued exploration of my own skills and interests.

i approached Professor Drucker to be my advisor the first quarter of my studies at UCLA and she welcomely accepted me as an advisee. Her support has fostered in me a new kind of determined mindset, the sense that i can accomplish whatever it is that i dream to accomplish by way of asking the right questions and continuing to learn new things, (despite how difficult they may seem to learn at the outset).

My background in fine art print-making led me to be appointed by Professor Drucker as the letterpress lab technician for the winter, spring, and fall quarters of 2018. This opportunity gave me the chance to teach, facilitate my creative work, and practice patience.

When Professor Drucker announced via the information studies listserv e-mail an opportunity to travel to upstate New York for a weekend long consortium of information professionals at the Women's Studio Workshop, i contacted her right away – expressing my enthusiasm to attend. After discussing this opportunity during one of our regular meetings, i was granted the invitation to represent the students at UCLA on the trip and come back to develop a recommendation report with two of my peers, Dianne Weinthal and Micaela Rogers. This experience marked my first participation within a group of librarians, archivists, and special collections managers, as well as my first trip to New York state. It was also Professor Drucker's introduction to HTML in her History Of The

ADVISING HISTORY

Book course that led me to begin strengthening my skills learned on the job as the Hammer Museum's DAMS assistant and pursue a digital humanities certificate at UCLA.

Although she left California for sabbatical this winter, we have remained in touch and discussed my career goals and development via e-mail and on the telephone. Professor Druckers unwavering support and guidance continues to propel me towards setting & achieving my highest goals.

• Phillip Leers – Project Manager for Digital Initiatives, Hammer Museum

After working nearly 5 years at the Hammer Museum bookstore, i applied to a position as the Digital Asset Management Systems (DAMS) Assitant for the curatorial department. My supervisor, Phillip Leers, has been an invaluable professional advisor and champion of my work. Phillip, who holds masters degrees in both information studies and film studies, and has been offering his service as a copy-editor to give suggestions on the cover letters and/or personal statements for any student or new-professional entering into the arts, film, or digital humanities workforce. Together, we have developed a new user guide for training staff at the Hammer museum in using our DAMS (NetX), a list of controlled vocabulary terms for tagging events and programs images, as well as oversee over 100,000 assets. Philip has provided me with a set of professional best-practices tools that have afforded me recognition within our department and others at Hammer for the contributions I make within our digital archives. He has continued to nudge me into the right direction while allowing me the trust and responsibility to make decisions of my own in our daily work. Philip's validation of my work as valuable to our instiution continues to bring me pride and steers me towards pursing a career path working with digital datasets and online repositories.

ADVISING HISTORY

● **Yolanda Bustos – Archivist, Natural History Museum of Los Angeles County**

In the summer of 2018 i volunteered to assist in an on-going digitization project at the Natural History Museum of Los Angeles County. Here, i met Yolanda Bustos, Archivist of their collections. Albeit brief, this experience has significantly influenced the direction i am looking to take with my professional career. Seeing Yolanda at work reminded me of the many

hats a single archivist needs often to wear. By way of Yolanda's excellent communication and relations skills, i quickly felt a sense of camaraderie and belonging to the profession of record-keepers. Yolanda frequently asked about my interests and offered insight into keeping an art practice alongside a full-time carrer. She continues to be a person who shares with me new opportunities and upcoming events within the Los Angeles art & archives communities.

● **Jennifer Martinez Wormser – Director of Ella Strong Denison Library, SCRIPPS**

My very first advisor in the field of information studies was, at the time, the library director of my alma mater: Laguna College of Art + Design. Jennifer Martinez Wormser offered her mentorship throughout my application process and current studies at UCLA. Jennifer agreed to participate in an oral history interview process for Professor Mary N. Maack's Feminist Research Methods course. During our interview we discussed, in depth, her practice as an information professional and offered insight into motherhood, partnership, and a full-time career. Without Jennifer's support of my art practice and understanding of the critical role archives played in fostering my work - i most certainly would not be composing this portfolio for advancement to candidacy at UCLA.

ADVISING HISTORY

advising history – personal & peers:

- Elisabeth Asher – writer, thinker, editor, birder, pop-culture & new media intel
- Ariel Hahn – artist, archivist, librarian, mushroom enthusiast, active emotional laborer
- Megan Sallabedra – curator, librarian, research expert, mother, emergency contact

COURSE LISTS

course list – list of courses, completed:

- 2017

IS211 Artifacts & Cultures, Professor Johanna Drucker

IS239 Letterpress Lab, Professor Johanna Drucker & Jocelyn Peterson

IS260 Description & Access, Professor Jonathan Furner

IS431 Archives, Records & Memory, Professor Anne Gilliland

- 2018

IS202 History of Books, Professor Johanna Drucker

IS270 Systems & Infrastructures, Professor Miriam Posner

IS289 Feminist Research Methodologies, Professor Mary N. Maack

IS212 Values & Communities, Professor Ramesh Srinivasan

IS213 Current Issues in Librarianship, Professor Sarah T. Roberts

IS279 User Experience Design, Professor Lynn Boyden

CLA245 Computing & Classics, Professor Chris Johanson

IS289 Digital Methods for Research & Scholarship, Professor Johanna Drucker

IS498 Internship (La Historia Historical Society), Professor Snowden Becker

COURSE LISTS

- 2019

IS288 Research Apprenticeship Practicum, Professor Christopher Kelty

IS497 Fieldwork (La Historia Historical Society), Professor Michelle Caswell

IS596 Directed Individual Study (Museum Studies, Information Studies, and Interdisciplinary Practice), Professor Miriam Posner

IS438B AUDITED Archival Arrangement & Description, Professor Kathy Carbone

course list – list of courses, current:

- 2019

IS288 Research Apprenticeship Practicum, Professor Christopher Kelty

IS464 Metadata, Professor Jonathan Furner

IS497 Fieldwork (La Historia Historical Society), Professor Michelle Caswell

DH299 Digital Humanities Capstone

WORK

work – written

major paper

- *Art-makers as Record-Keepers: alternative ideas for arrangement*, 2017
appendix #1 is the full text of this paper.

abstract: Images are often the gateway into understanding what is held within record repositories. Within the archives is where we hope to find artifacts and the more ephemeral substances that photographs often are associated with. Looking at the photographic works of artist, Sarah Charlesworth as a starting point for the redefinition of the arrangement of archival material to show how a serial typology becomes its own archival series, I composed this paper as a way to compare the works of visual artists to the scholarly definitions of "record-keeping" and ask: How can looking at artists, like Charlesworth, through an archival lens expand record-keeping strategies through art-making practices?

WORK

issue paper

- *In Support of Interdisciplinary: artists, LIS, museums, and archives*, 2019

appendix #2 is the full text of this paper.

abstract: This paper is written with the purpose of examining an area within my professional practice that i believe to be the enduring and contemporary issue of locating interdiscipline and finding spaces that embrace the work of interdisciplinarians rather than exploit their unique practices. In this paper, i discuss definitions of interdiscipline and the identity of interdisciplinarians. i also consider the invisibility of interdisciplinarians and how the concept of collaboration is critical to understand in making work more visible. The paper concludes with a call to educating institutions to better practice interdiscipline in a way that might be applicable to professional success (particularly in the LIS field).

extracurricular

- *UCLA collaborative report for Women's Studio Workshop archives* co-authored with Micaela Rogers and Dianne Weinthal, 2019

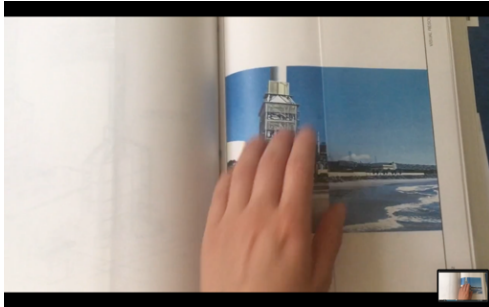
appendix #3 is the full text of this paper.

A report co-created with Micaela Rodgers and Dianne Weinthal for Women's Studio Workshop (WSW). WSW is an artist residency program in Kingston, New York founded by a small group of radical women who sought to find a space to make work outside of the city. Their archives aggregate not only the artists books created at WSW but also artist correspondence, ephemera, and administrative records. i traveled to WSW for a weekend long consortium along with 11 other information professionals to discuss the state of materials and their future placement, description & arrangement.

WORK

work – displayed

core course work IS270



- looking at El Segundo Energy Center 2018
- this video was created as an exploration of the impact that El Segundo Energy Center's physical infrastructure has on its environment and the often poeticised relationships with the coastline that it juxtaposes against.
- [appendix #4](#) is an audio transcript of this video.

WORK

work - displayed

supplemental work

IS213

- KNOWe-publishing, 2018

a webpage co-created with Megan Sallabedra "as an access point for exploring the many issues--opportunities and challenges alike--facing the information profession as publishing turns increasingly digital...The project began with the intention to write a series of short perspective pieces, inspired by the Radical Teacher forum related to that publication's own shift to a digital format. Realizing the vast extent and interrelated issues e-publishing presents, and the impossibility of providing strong opinions for or against e-publishing as a general platform, the creators opted instead for a comprehensive educational research guide."

A website for this project can be visited at:

<https://lcmolina.github.io/KNOW/>

IS202

- spotlight: Poli Testacea Vtrivsque Sicicliae

a webpage created to display the outcome of research related to history of the book at UCLA's special collections. led by Dr. Johanna Drucker, the class was assigned to submit our final projects in HTML.

This page can be visited on the History of the Book website at:

<https://hob.gseis.ucla.edu/Spotlights/molina.html>

WORK

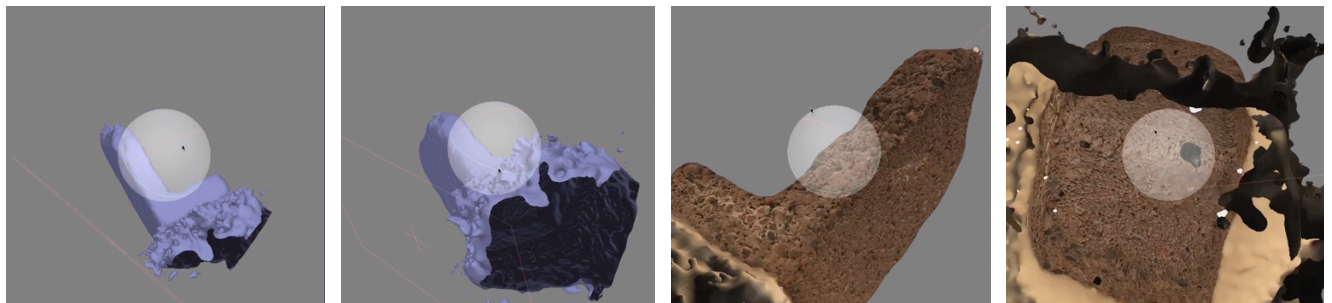
IS289

- trANNESlation

a digital project created to translate Anne Sexton's poetry into color using topic modeling and distant reading, in partnership with Elisabeth Asher.

A website for this project can be visited at:

<https://lcmolina.github.io/tranneslation/>



CLA245

- Lobject

these two videos display a 3D photogrammetric object created using a digital tool (PhotoScan) and a camera (iPhone 6); the object was developed and imported as a monument into Chris Johanson's RomeLab. however, the project we imported it to is currently hidden on RomeLab's projects page.

CV

education

University of California Los Angeles, MLIS

September 2017 – June 2019

Laguna College of Art & Design, BFA

September 2009 – May 2013

professional

Hammer Museum of Art & Cultural Center, DAMS assistant

- perform multi-server clean ups
- assessment of digital image quality
- edit & apply metadata in NetX
- train new staff to access DAMS
- edit & reformat images in Photoshop
- perform research

La Historia Historical Society Museum, community archives intern

- collections assessment and analysis
- develop institutional paperwork
- digital inventory
- exhibition development

UCLA - Graduate School of Library & Information Studies, letterpress lab technician

- instruct students in setting moveable type
- maintain & operate a Vandercook SP15
- organize & facilitate class projects
- ensure a safe & creatively engaging environment

Natural History Museum of Los Angeles, archives intern

- create digital surrogates from at-risk photo negatives
- identify materials to be quarantined
- edit & apply metadata using Bridge

fellowships / scholarships

2018

UCLA Community Archives Lab Fellowship funded by the Andrew Mellon Foundation Women's

- a fellowship program designed by Michelle Caswell to place 8-10 students as interns at community archives sites in Southern California. All students are awarded a \$9000 stipend and work at their archives site for the duration of an entire academic year to develop understandings of how

CV

community archives differ from larger institutions and gain professional experience in the archival sciences.

fellowships / scholarships, cont'd

Women's Studio Workshop Archives/Libraries/Special Collections Consortium

- elected on behalf of Johanna Drucker, \$500 plus travel compensation for the attendance and housing at a weekend long convening of minds from archival, library, and special collections fields of expertise in order to advise on the future of the collections at Women's Studio Workshop and develop a paper along with two classmates on the benefits and drawbacks of imagined outcomes.

expertise

concepts

digital asset management
archival arrangement
digital research methods
design
instruction & training
workflows
technological competencies
knowledgable visual lexicon
visual arts

applied

Photoshop & InDesign
Bridge
letterpress printing
photo editing
Sketchup 3D
HTML
VRA core metadata palette
Google Sheets & Docs
filetypes & standards
PhotoScan for photogrammetry
Voyant
Recogito
Topic Modeling Tool

APPENDICES

appendix no. 1

major paper

Art-makers as Record-Keepers: alternative ideas for arrangement, 2017

L. Molina

written for IS431 under instruction of Professor A. Gilliland

University of California Los Angeles, 2017

Art-makers as Record-Keepers: alternative ideas for arrangement

Often seen by the world as our greatest cultural commentators and icons for social empathy, what have visual artists found within the archives when using documents and records the likes of which are the material of the archives themselves? Images are often the gateway into understanding what is held within record repositories. Not often do individuals consider the miles of shelving holding textual records as archives, for this kind of collection it is usually a library that is thought of. Within the archives is where we hope to find artifacts and the more ephemeral substances that photographs often are associated with. The connotations of creation and culture are associated with the separation from the “official” worlds of records and record keeping that many think of as objectification of human existence. As the authoritative source on *Art and Culture*, Clement Greenberg reckons that “Five thousand years of civilization have separated these areas of activity from one another and specialized them in terms of their verifiable results, so that we now have culture and art for their own sake...and the work for the sake of practical ends.”¹ Practice can be defined within the true sense of the word as practical towards a “making” of something (consider the making of art or the making of record). Looking at the photographic works of artist, Sarah Charlesworth as a starting point for the redefinition of the arrangement of archival material to show how a serial typology becomes its own archival series; I will compare the works of visual artists whose creative results and practice of making examine, exploit, and manipulate records with the scholarly definitions of “record-keeping” and “the archives” themselves while asking: How can looking at artists, like Charlesworth, through an archival lens expand record-keeping strategies through art-making practices?

¹ Clement Greenberg, *Art and Culture* p. 22

There are two series of Charlesworth's work which I will examine for the purpose of finding ways in which they may aid future archival models. The first works are from the series entitled, *Stills* and the second are diverse and robust groups of sub-works titled under the super-title, *Modern History*. In these collections of photographs, Charlesworth has successfully created two of her own kinds of typology and indices. In making the works for *Modern History*, Charlesworth drops all the text blocks from the front pages of newspapers, sometimes keeping the name of the publication at the top. What remains are only images — photographs which are illustrative of the articles they precede or interrupt. These photos were prioritized by the publication even before Charlesworth made an artistic decision to strike out all of the text. It is like Vilém Flusser states in his *Towards a Philosophy of Photography*, “It is not the article that explains the photograph but the photograph that illustrates the article.”² By removing the written word — which is where we can assume the truly “gripping” content is found — Charlesworth had made the assertion for the photographic image being the thing which is of highest importance on the page. With her extrapolation of the content from the word to the picture, the images are now obviously (and, arguably, were already) where the most “gripping” content can be found and has become the content which the readers will read and retain, even after being stripped of text.

If smoke is indexical of fire and the footprint is indexical of “the other”³ we can see that “The symbol is related to its object by convention, the icon by resemblance...”⁴ and in creating a photographic index, the photographer (as creator) has much, if not all, of the power to decide where things are placed and to assign value to them before, during, or after they've been arranged within the frame. Once the photo is sent to publish in physical or digital media it takes on indexical power of a new kind (and influence, importance) as the newspapers, books, or journals strategically design text blocks to be broken by images which attach a deeper meaning into the text through their literal visualization of it. The images are interruptions in the reading. Their

² Vilém Flusser, *Towards a Philosophy of Photography* p. 60

³ notes from in-class lecture on Frohmann, UCLA IS211 with Johanna Drucker, PhD.

⁴ Bernd Frohmann, *The documentality of Mme. Briet's antelope*, p.179

size relationship to the stories which they illustrate (and distract from, during readings of the stories which they do not illustrate) beg for the reader's attention. And the larger an image appears in print, the more easily readable it is, more detail is shown, more shapes formed. High contrast of black & white newspaper printing for large print runs



Sarah Charlesworth, **April 21, 1978 (detail)**
 from *Modern History*, 1978
 45 black-and-white direct positive prints
 Varying sizes, approx. 22 x 16" each, edition of 3

make an image less legible and the inverse is true of a lower contrast image. Legibility plays a role in how powerful the image can become, and through this even the difficult to decipher and the clearly shot and edited photo can gain similar kinds of inscribed power.

Within the larger serial group, *Modern History*, Charlesworth has created indices through various smaller series of works

using newspapers with images shared in common on their leading page.⁵ The accumulation of these papers and the prioritizing of the images within them show how important the image is for control. It shows us what we want to see and how to see it. I can see an aggregate of photographic images, like Charlesworth's, as professor of art & aesthetics John Roberts defines it, a kind of widely distributed media operation in which, " ... through a process of circular confirmation... the photographic referent is assumed, isomorphically, to be an index of the historical event or narrative that the photograph is taken to be an exemplary representation of. "⁶ Apply this kind of cutting and pasting to the archive and many vetted professionals would fear chaos. But with the ability to move around assets within a collection, maybe to create collections based

⁵ Sarah Charlesworth *Modern History*

⁶ John Roberts, *Photography after the Photograph : Event, Archive, and the Non-Symbolic* p.285

on prior use or hopeful to remediate for future kinds of use, could open the door to much greater understanding of what is held inside the places which are more difficult to use, whether they are difficult because of the amount of resources found inside or for the arrangement chosen for the resources. Conway imagines remediation as a collection “whereby viewers of digital surrogates are able to establish the same relationship with the image as they are able to have with the original.”⁷ To do this with respect to the power of the information held within the record, and in order to create order using images alone, the image must reflect what that power is with acknowledgement to the textual tethers it once had. The works Charlesworth created and their index of images with reference to power and/or their control over the reader is as clear as the black & white typeset of the newspapers themselves. The larger the image leads to more power it has over the reader. The higher frequency at which the image is seen (the image spanning different localities of print which can be understood in the paper’s name on the heading - the only instance of text often left behind by Charlesworth) also leads to the creation of more or different kinds of power. To the 21st century reader of these works this may not seem a new concept nor “remediation” at all. But privileging the image will likely be the way (and for many, already is) in which younger generations read news, ingest information, and access a myriad of other kinds of both personal and public documents. And because of this we must discover and define new pathways for leading those looking to learn towards the knowledge that they seek.

Continuing onto Charlesworth’s *Stills* series, the work offers a further zooming-in on

⁷ Paul Conway, *Modes of Seeing : Digitized Photographic Archives and the Experienced User* p.429



Sarah Charlesworth, *Stills*.

“Source material for *Patricia Cawlins, Los Angeles* (pl. 10, in this catalogue) in its original form (top), and with Charlesworth’s masking and notations (bottom). AP Wirephoto, 1974.”

the newspaper image.⁸ Giving even more weight to the ability of the photographic image's power to define, to inform, and to explain. She has, in some instances, physically torn apart images from papers or requested enlarged duplicates made from microfilm at New York Public Library, and, by again masking off the text from the reproductions, she reframed images which were then enlarged (again) and printed using photographic processing for a series of huge and even further reproduced photos (human-sized or larger) of once much smaller found-photos of people jumping and/or falling from buildings. The viewer of the works is never told which is the case, making for an interesting and elusive group of truly *formal* typographical symbol made out of the human body. For the few photos (one example illustrated above) of which were extracted from a series of sequential photographs, themselves, she always chose the image with a body "in flight". This choice is indicative of Charlesworth's decision to create a provocative commentary on the image. Matthew Witkovsky, curator of the exhibition of this work at the Art Institute of Chicago, says that "the series shows the sober form...ordering parts familiar from art made around 1970, while in its mass-media themes and the privilege it accords to *image over language* — to image treated as language, emancipated from conventional referents".⁹

Through this thought process, the photo series as a sequence of records can be imagined, not so much as information as they are indication of that which they have created a typology for and are, especially, indexical of. Thinking about the archival arrangement and the requirement of its keeper to maintain order in what is referred to as a "sanction" of the practice, the role of the art-maker would seem unfit to contribute and potentially damaging to the order created in these record collecting institutions. And it is with those single images plucked out from their original sequence that Charlesworth has disrupted the formal idea of sequencing. I would argue that much purpose can be found in the decision to split apart a sequence of photos for art's sake — but it is also with this one detail that I grapple the most in application for the

⁸ Sarah Charlesworth, *Stills*.

⁹ Matthew S. Witkovsky, *Sarah Charlesworth Stills*, first emphasis added by myself, second emphasis from Witkovsky's text, p. 11

archives. However, if the requirement is part of the hierarchical importance of records, we can begin to honor the ways in which Charlesworth has maintained a respect for not only image-size and image-quality but also of image-provenance. Yeo posits that aggregates are commonly not born of the record-keepers but of those who have a third-party participation in the records. He likens the sequence of photos sent to friends and put together by the recipient to the organizer of the records (the archivist) merely due to “the interest and the means to do so.”¹⁰ These are the considerations which must be taken in order to begin to imagine certain art-making processes, most noteworthy are those which use documents and records or are record creating by design (photography), as ways to conceptualize image-centric archival arrangements for the ways in which images are performing, more than ever, as the source from which knowledge and understanding is drawn.

Conway’s assertion that “Building collections of photographs is... a far more interesting and complex phenomenon than merely copying photographs from one medium to another.” ¹¹ seems highly accurate and appropriate for the argument to employ art-making practices alongside record-keeping strategies. Within the aggregations that archivists want to create, there can be, and should be, a level of artistry or design employed to build more spectacularly arranged and fluidly linked resources. This isn’t a call for the “destruction of the fonds” by any means. I am, instead, begging for a review on the importance of the fonds to the user.

In order for an archival series to be thought well maintained, it is required to behave in specific ways and uphold common practices such as “respect des fonds”. So, if we are to begin imagining new kinds of archival sequencing for the future, what do they look like for the user and how do they perform their usefulness while the keeper takes on the responsibility to maintain these sequences as a flooding stream of images are produced for consideration in their collections? Ketelaar describes the exploitation of archival materials on different “levels” of the materials as they need be exploited for

¹⁰ Geoffrey Yeo, *Bringing Things Together: Aggregate Records in a Digital Age*, p.46

¹¹ Paul Conway, *Modes of Seeing : Digitized Photographic Archives and the Experienced Use*, p. 427

the ease of the user. He explains how pre-text or non-textual documents, using the example of maps, require the exploitation of an individual document to successfully speak for itself, apart from any kind of hierarchical sequencing. The topography of a map creates the point at which the user accesses the document by its own kind of pathways from one map to the next, using location. And this exploitation at the “... document level, sometimes even disregarding any of the other levels” must occur with instances of records, like the map, in order for the archive to be useful.¹²

The diminishing use by younger generations of text-based-documents is clear. Clicking on video stories which only use text for quoting from primary textual reference, interacting with motion graphic interfaces which use image as representation for difficult-to-read texts, scrolling through social media feeds with chains of ranting monologues, and bulking up “understanding” of important events or cultural figures by watching pulpy docudramas on streaming services online are now serving as the most normative modes of learning — even in schools. It can be troubling to think that these kinds of dissemination of information may lack the ability to find, and have little to no focus on, how the content has been created, who created it, or where it has originated from. In *Archiving the Unspeakable*, Professor Michelle Caswell restates the outlook on provenance from the view of archival scholar, Tom Nesmith. Nesmith views provenance as *process of* social inscription, transmission, contextualization, and interpretation. Out of this reconceptualization comes *re-contextualization*. And the resulting effect impacts the definition of provenance as it relates to creators, the subjects, the archivists, *and* the users — and further, the user constantly reinterprets the records and potentially can be seen as another keeper of the records in new arrangements created by and for them.¹³

Circling back to the idea of a serial typology and the persistence of the image in creating such bodies of records, I again invoke the thinking of Geoffrey Yeo. He defines what he calls the “occurrent” of the record as “temporal phenomena, such as activities,

¹² Eric Ketelaar, *Exploitation of New Archival Material*, from *The Archival Image*. p. 70

¹³ Michelle Caswell, *Archiving the Unspeakable* p.19

functions, processes, transactions, or events” and says that the records are created in service of the occurrent “in a persistent manner; the representation remains available after the conclusion of the occurrent that is represented.”¹⁴ This time-oriented aspect of the record can be crucial to creating the visualization of all records. Thinking of the occurrent as markings on a clock and the persistence of time coming back around again and again, hitting each occurrent as it makes its cyclical journey, the records serve to mark every important occurrent within their larger repository bodies. If each record can indicate (using the properties like the image-size, image-quality, and image-provenance of the newspaper photos found in Charlesworth’s image-centric re-appropriated records) exactly what users have come to the repository to make use of, or what we can imagine will be the repository’s duty to preform as their most important sub-categories within their aggregates - the user can easily navigate through the cycle again and again. And, supposing this model makes it worthwhile, within the largest image/occurrent, a spiral of clocks spin as they would begin to create a continuum of information which references itself again and again.

And this is how Charlesworth’s serial works in *Modern History* speak with each other. They are in constant dialogue in which each piece depends on the other to reference to the next piece put next to it. “The visual properties of a (digitized) photograph constitute a representation of a representation,”¹⁵ and therefore the typological and indexical aggregate of images will be in reference to itself *ad nauseam*. So the focus, then, is to consider the ways in which careful placement, and arrangement, of the images can be created by the archivist or record-keeper. And yet it remains difficult to imagine what of the arrangement of pictures from *Stills*, their birth from pages torn out of their larger bodies, can offer to the archival practice?

¹⁴ Yeo, p. 45

¹⁵ Conway, parenthetical de-emphasis of ‘digitized’ in hopes to regain the focus of the image and not just the digital record of the image. But it holds true that all photos are self-referential and reflect into an endless pool of the image itself. Although, for this future conceptualization, digital is still an important aspect of its nature.

Of course I wouldn't feel this anywhere near a sound argument to have until Sontag is to be cited, here in the discussion of photographs. Sontag neatly states in *On Photography* that the photograph changes dependent on the context in which it is seen; this is undeniable. The direct statement which follows holds heavy weight when applied to the archival field. If you can, begin to consider the word record or the word document as an alternative to the word photograph when Sontag explains that,

“ Because each photograph is only a fragment, its moral and emotional weight depends on where it is inserted.” ¹⁶

The fragmented nature of all archives will never be able to resolve itself but it is the missing pieces and the small pieces together which combine to bring deep understanding to the collective whole. And, at times, archival bodies must become linked to one another. *Stills* offers this kind of moment. Each image representing a common formal shape or philosophical notion of the human *type*. The weight of each single instance of the body in the image is dependent on the body in the next and, furthermore, they are both indicative of each other so as to make a cohesive mass that not only accumulates images of like pictorial content but also create like emotional content.

Inside of the archive exist many records which do not “fit” into files and folders or even boxes or on shelves. McMurray calls these instances of the “archival excess” and asks what kinds of records really do belong within the archives, especially (but only really beginning with) in the case of things that are not flat and which are not recordable.¹⁷ An easy way to answer this is, of course, with visual indicators to the record seen as “unarchivable” in the traditional sense. But, this would of course result in a loss for many users looking for an experience with the tangible artifact. How can archives successfully begin removal of out-dated, text heavy documents and create replacement with something that can represent what would be found inside those original texts? Is

¹⁶ Susan Sontag, *On Photography* p.105

¹⁷ Peter McMurray, *ARCHIVAL EXCESS : SENSATIONAL HISTORIES BEYOND THE AUDIOVISUAL* p.263

the “excessiveness” of collecting creating collections which are never able to be fully recorded, themselves? This is where I remember Ketelaar’s maps (lacking any embedded hierarchies) and start thinking about the pathways between Charlesworth’s *Stills* to the places, people, collections which they reference (lacking any text). Now, we can imagine an archival series as being condensed into something visually capable of holding all the weight of its repository, just like the weight Sontag sees found in an individual photo being pulled out of the context in which it is seen. The photos can eliminate excess and link between one another the most important aspects of the archive they belong to, together but also as the links are elongated with room for more than a single link forming the chains that create an entire fence within, and around, the archive itself - binding it together. Some over-looked records, growing like weeds through the links in this fence, take on new meaning and can harden into links themselves, McMurray calls them “boundary object” and says that they outline the “intellectual limits that serve as sites of contact and continuity between different discursive communities or disciplines.”¹⁸

Of course, Charlesworth is not the only visual artist to consider implicating instances of art-practice for reflection in the archives. Many artists create their own aggregations of reference to pull from for their original works. Like art filmmaker, Arthur Jafa, whose personal collection of reference material is organized inside plastic sleeves fitted into bulky three-ring binders.¹⁹ Jafa often cannibalizes these collections in order to reference bits from older bindings next to pieces of more recent findings. This kind of haphazard arrangement seems entirely unfit for the archive, at first glance. Jafa, like



Arthur Jafa, *Untitled*
Photograph by Elon Schoenholz.
Dimensions variable.

¹⁸ McMurray p.265

¹⁹ Arthur Jafa, *Untitled*



Gerhard Richter, *Atlas (Atlas Sheet: 5)*
 Zeitungs- & Albumfotos, Newspaper & Album
 Photos, 1962
 51.7 cm x 66.7 cm

Charlesworth, is creating indices for his own work. Where still images, collected from magazines, newspapers, and other print detritus become important records that are indicative of the gesture Jafa will make for his moving pictures and the narrative problems with social structures that he will address as he breaks through the spaces between his references.

Similar to this practice, Gerhard Richter has been in the habit of making what he calls the *Atlas*, a comprehensive and exhaustive(?) record-keeping device for not only his life but his life's work and the references used in order to maintain his thorough practices of making art. The snapshot album photos from Richter's past, newspaper & book clippings, and photos taken for use in paintings share the same space between the pages of his *Atlas*.²⁰ Between each record in the archives exist similar pores like those spaces in the pages of both Jafa and Richter's record-keeping. Pores that can be opened and information sent leaking into depths of the repository to drip onto the "boundary objects" and give them their place next to the records more often referenced which are found laying at the top of the surface or the kinds of records one would hope to find considering only the institutional name attached to the repository.

And for the truly excessive archivist, whose collection is bursting at seams with records and items (some not easily locatable but still impressive and impactful upon their larger body) like those mentioned by McMurray, the examination of true typographic works of Zoe Leonard are impressive. In her works, *Survey* and *You See I Am Here After All*, Leonard amasses thousands



Zoe Leonard, *Survey* 2012.
 Private collection, Italy.
 Installation view at the Hammer Museum, Los Angeles; photography by Brian Forrest.

²⁰ Gerhard Richter, *Atlas*

of postcards which depict the same locations, Niagara Falls. These works are exhaustive as far as Leonard has been capable to accumulate. In lecture she has reminisced on seeing boxes of prints in the first processing studio she went to as a teenager, her first time witnessing what she said she considered to be an archive. And that the “orthography” of photography came to her out of this understanding of capture and collect, by ways more obviously seen in other photographers works like street photos or mapmaking/aerial photography, because this is art before it is art and is itself a kind of language.²¹

As archival studies is becoming a field of interest, or potentially a field becoming greatly misunderstood, for the art-world and other creative outlets it is of great importance to study further the ways in which the archives have formed in ways which they remain useful. But, increasingly, the attention of the user is harder to capture. With this problem there can be many solution. The visual arts and their creative practices towards collecting are only one pair of lenses with which we can, and hopefully will, view the record-keeping structures that exist now. Imagining the impact that the aforementioned works may have on the arrangement of records for the archives is exciting but likely will be extremely difficult for many professionals to consider. And what about for collections which aren't as image saturated as say museum archives and the growing visual records within health & medical archives? Say, legal and corporate bodies? These areas will, no doubt, only become increasingly difficult for future generations to navigate if they continue to aggregate text-only, read-only, fill-in-the-blank kinds of formal documentation of the past.

Additionally, is it possible to imagine creative, obsessive, and/or passionate ways of collecting being employed by those outside of the artists' private practice (the archivist, the researcher, the curious) to make the archives more accessible to wider (younger, differently abled, illiterate, aging) audiences? The question would require further investigation, not only into the practice of artists working within the archives but also within the modes of representation already used for archival material within in media daily accessed by those who may benefit from a more creative approach the most.

²¹ from my notes during Zoe Leonard in conversation with Hamza Walker. November 11, 2017 at Hauser & Wirth, Los Angeles, CA

It occurs, to me, that the privilege of the image can create more accessible archives in more than one definitive way. It is the *privilege* of the archivist to have the ability to consider new arrangements for accessibility and improvement on user experience — so why not begin to consider the difficult tasks of the archive as opportunities to create better understandings of their purpose and their service to the user? By collaboration with creative thinkers, like visual artists using records for visual works, there must exist opportunities to re-conceptualize the purpose and arrangement of the, oft-seen “dusty”, archives.

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APPENDICES

appendix no. 2

i s s u e p a p e r

In Support of Interdisciplinary: artists, LIS, museums, and archives
2019

In Support of Interdisciplinary: artists, LIS, museums, and archives

I. molina - Information Studies, UCLA

March 2019

abstract

This paper is written with the purpose to examine an area within my professional practice that I believe to be an enduring and contemporary issue of locating and defining interdisciplinary work and finding spaces that embrace the work of interdisciplinary – rather than exploit their unique practices. I will discuss the definitions and identities of interdisciplinary work at present, consider the invisibility of interdisciplinary and how the concept of collaboration is critical to understand in making their work more visible, and ask for education to better practice interdiscipline in a way that might be applicable to professional success (particularly in the LIS field).

introduction

At present, information and museum professions alike seek to employ individuals who are often asked to perform a myriad of tasks interdepartmentally. This work calls for a diverse set of experiences unique to the individual and to their hiring institution. It is not usual to read job descriptions that frame these skill as someone who is especially prepared to work “collaboratively across departments” (MoMA Media Conservation fellow) or “collaborate with... a variety of departments” (almost every LACMA position, but especially Sr. Analyst Data & Reporting and Assistant Registrar) or to “work effectively...and collaboratively in diverse...settings” (CSU Special Collections and Archives Librarian - Senior Assistant). Within the field of galleries, libraries, archives, and museums (GLAM), learning from art workers and

information studies professionals should be promoted as they are more and more frequently asked to work together. Students of LIS are typically exposed to museum practice by way of cataloging and registration protocols, a practice closely related to or even employing the same procedures as library cataloging and archival arrangement. However, the opposite is not common, as explained best in Jeonghyun Kim's survey of the academic landscape in *Building Rapport Between LIS and Museum Studies*, written for the Journal of Education for Library and Information Science in 2012. If interdisciplinary work is so valued, providing expansive pedagogy that promotes practical skills across these disciplines could aid in strengthening their bonds. A shared belief in the preservation of institutional memory can begin as a point of interest. The ways in which collecting bodies retain record of the work done within them varies from place to place. Looking at documents created by GLAM workers (annual reports, workflows, user guides, and other notations like README documents) will provide insight when developing new strategies for the future of GLAM workers. These materials deserve a place of their own within institutional record and should be discoverable for those interested in entering the unique professions bridging both museum and information work. This should be implemented to provide visibility for those who are already doing this kind of work and, furthermore, to be used as a way to strengthen education in fields like LIS, studio arts, and museology. In this paper I will discuss interdisciplinary's definitions and

identity, consider the invisibility of interdisciplinarians and how the concept of collaboration is critical to understand in making work more visible, and ask for education to better practice interdisciplinary in a way that might be applicable to professional success (particularly in the LIS field).

defining and identifying practice as interdisciplinary

Michael Buckland does the heavy lifting, pulling together a plethora of support, to attempt a definition of interdisciplinary practice. In his own words, "To become interdisciplinary means to become radically reciprocal."(p79 Buckland) But the reciprocity being asked for is often lost when specialization is still so prized. The roots of interdisciplinary work, beginning to be recognized nearly 100 years ago, places it in obscurity; undervalued and misunderstood. Given and McTavish recall the disposition of ALA president Judson Jennings, a man who frowned upon museological materials within libraries, and reflect upon the unique qualities of the work of William Hunter who practiced nearly every position required in keeping a museum operational (p16 Given McTavish 2010). It seems that, now, contemporary

institutions are in search of unicorns¹ to fill positions that demand further specialized knowledge bridging together practices amongst almost every humanistic and social science field. Kiersten F. Latham goes as far as to describe the role of LIS as a meta-discipline using support from Marcia Bates' foundational texts. (p131 Latham 2015) Latham states, as a fact, that LIS is a meta-discipline can be seen in the recent uptake of the "goal of convergence". She continues to support her argument by acknowledging her own *multidisciplinary* background studying human evolution. this work provides her with language² from a field outside of LIS that can be useful to generate new ways of thinking within it. (p132) Thinking interdisciplinarily requires not necessarily boundless experience but perhaps something more like the application of *extra-experience*. Demonstrating thoughtful convergence, like Latham's ability to apply her extra-experience in paleontology, gives birth to interdisciplinary practice. Who better to ask than those whose work already attempts the application of extra-experience within their practice? By creating an organization of professionals and students across disciplines who are enacting interdisciplinary practice, the

¹ yosuke muroya "Unicorns, Foxes, Hedgehogs, the UX Design Bestiary" accessed March 16th, 2019, <https://www.interaction-design.org/literature/article/unicorns-foxes-hedgehogs-the-ux-design-bestiary> The term "unicorn" was first overheard when I began my work in museums and later explained to me as a common way to describe the nearly impossible candidate solicited for UX (user experience) job descriptions - someone who might be able to do user research and information architecture and graphic design all for one project.

² Kiersten F. Latham "Lumping, Splitting and the Integration of Museum Studies with LIS" Accessed March 18, 2019, <https://www.jstor.org/stable/10.2307/90015178> The language being used by Latham are colloquial terms within human paleontology - "lumpers" and "splitters"

parameters for their unique practices can be both examined and expanded. This calls for professionals and students who might consider their knowledge “armchair” understanding and for those who have already visible application of their extra-experience to come together as experts of a new kind. In doing so, these persons can find validation for mixed methods and strengthen new strategies in which they can implement their expertise.

visibility & collaboration

The better defined interdiscipline becomes, and the more examples we have to support its benefits for a variety of practices, will promote effective fieldwork that better recognizes it. Making labor visible is an ongoing issue within the LIS field. Liz Settoducato equates library work to haunting in that it is “not being seen, or being seen only to be replaced or forgotten” (Settoducato 2019). It is true that, at present, LIS professionals are often asked to find an update, to migrate, or to innovate upon the preexisting and unseen labor of their peers. In performing updates, does recognition of foundational development get lost? In archival description and access, iterative³ practice is taught as way to return to materials in order to improve access to and develop better understanding of them. Using practical examples from the field

³ to better explain archival practice see Elizabeth Yakel’s “Archival Representation”, *Archival Science* issue 3, 1-15, 2003. Accessed January 12, 2019. And Jennifer Meehan’s chapter “Arrangement and Description: Between Theory and Practice” in *Archives and Recordkeeping: Theory into Practice*, Facet Publishing, UK, 2013.

can point not only to the splintering off of practitioners from their centralized fields, but also begin to highlight the work done by interdisciplinarians. In developing CANVAS (Corcoran Archival Network for the Visual Arts) both of these points are mentioned by Jacqueline L. Protka. Initially, a title was given as “visual resources curator”, a job we can imagine requiring understanding of digital humanities, art history, and archival studies. Later, due to high turnover and demands in workflow, the position was reframed as a “digital assets librarian” (p266 Protka 2012). This is fine enough, and certainly appropriate for the work that was required of the position to contribute to CANVAS, but it does leave space to wonder how a job title dictates many persons’ perceptions of themselves in relationship to the work they do and *how* they will go about doing it.

There is something to be said in regards to not just the title of a practitioner but also in recognizing their name alongside the work they publicly produce - especially when their work has contributed to something outside of the field to which their title might be more closely affiliated with. Sidath Gunawardena, Rosina Weber and Denise E. Agosto bring quantified representation into their account of interdisciplinary collaboration between the LIS and larger sciences field:

On the opposite end of this spectrum, quantitative studies, such as those that use citation data to analyze collaborative behavior, use a very narrow definition of collaboration. Based on contribution to the output of the

collaborative process, frequently the benchmark for what is considered collaboration is co-authorship. While this type of definition focuses on the end result of the collaboration, it ignores the process that brought it about.⁴

This is indicative of the invisibility that many fields of scholarship have been attempting to eradicate as of late⁵. By paying it forward via citation, scholars either risk doing double the harm towards more integrative practices or lift the curtain for readers to look behind what might be the veil of a parent publication's title, authors' titles, or other taxonomy involved in the production of the sources cited. Speaking from my own experience in professional pathway and areas of expertise, it is not uncommon to see the same French philosophers cited in both the areas of creative writing, museum practice, and information studies. But this is certainly not enough to claim regular integration of the field of philosophy within any of the three. Nor enough instantiation, or instantiation at all, to call myself an interdisciplinary practitioner with focus on philosophy. Without more active practice between the profession and philosophical thinking and/or writing, the sources are merely a

⁴ Sidath Gunawardena, Rosina Weber and Denise E. Agosto "Finding That Special Someone: Interdisciplinary Collaboration in an Academic Context" *Journal of Education for Library and Information Science*, Vol. 51, No. 4 ((Fall) October 2010), p. 213

⁵ Whitehead, Jessie L. "Invisibility of Blackness: Visual Responses of Kerry James Marshall." *Art Education* 62, no. 2 (2009): 33-39. doi:10.2307/27696328. Accessed March 18, 2019, "Intersubjectivity and Ghostly Library Labor – In the Library with the Lead Pipe. www.inthelibrarywiththeleadpipe.org/2019/intersubjectivity-and-ghostly-library-labor/ Accessed March 10, 2019, Philip Mirowski "Re-engineering scientific credit in the era of the globalized information economy" *First Monday* Volume 6, Number 12 - 3 December 2001 , Taemin Kim Park "The visibility of Wikipedia in scholarly publications" *First Monday* Volume 16, Number 8 - 1 August 2011)

referent, not a direct collaboration. I'd like to attempt at broadening the definition of collaboration by expanding upon what criteria are required for calling it such. The OED defines collaboration as, " **1.** United labour, co-operation; esp. in literary, artistic, or scientific work."⁶ This seems agreeable but, as is the nature of OED, not necessarily wholly descriptive. Wikipedia hosts a much longer entry on collaboration, citing over 40 references, and seven images. In my opinion, the most interesting being the first⁷: an image of a tower of people, standing on each other's shoulders, with a very small person at the top and a crowd at the bottom, in the foreground are hands and arms, cropped by the end of the frame, before the elbow - especially notable - everyone in the image wears the same clothing, white pants, a turquoise shirt, and a broad black belt. What can be inferred about the decision making for including this image on Wiki's page for "collaboration"? Well, for one interpretation, I like to imagine the hands at the bottom being like some of the citations for this very paper; something like a citation count that drives data with the potential to influence the definition for interdisciplinary work, or against it. Authorship from a citation, alone, does not denote collaboration. Even co-authorship may be said to be the same. What might bolster

⁶ "Collaboration, n." *OED Online*. Oxford University Press. Accessed March 18, 2019. <http://www.oed.com/view/Entry/36197>.

⁷ "Collaboration." *Wikipedia*, March 3, 2019. <https://en.wikipedia.org/w/index.php?title=Collaboration&oldid=885970206> and García, Eric Sala & Tània. *Català: 3 de 10 Amb Folre i Manilles Carregat Pels Castellans de Vilafranca a La Diada de Sant Fèlix Del 2006*. August 5, 2006. <https://web.archive.org/web/20070529054035/http://www.nooficial.com/index.php>. https://commons.wikimedia.org/wiki/File:3d10_fm_de_vilafranca.jpg.

interdisciplinary work is defining collaboration as just that, supportive action and practice amongst many (or perhaps, few) to benefit *all* who have contributed. That could include referencing editors, researchers involved in collecting data for review, and mentors who cultivated idea generation. Of course this begins to open a discussion of intellectual property, but the idea is to *thoughtfully* acknowledge presence where and when it shows up as collaborative effort.

strengthening interdiscipline in education

What often lacks in education is the humanistic approaches to learning, including (but not limited to) visual & studio arts, music, and creative writing⁸. In searching for the development of interdisciplinarianship, and achieving a stronger understanding of it, I discovered many examples of LIS crossing boundaries into science, legal and museum studies. But more specific to my own interests are not only the technomuseological crosswalks built with LIS knowledge⁹ but increasingly fascinating are the bridges built between visual & studio arts and LIS¹⁰. Focusing on these two intersections, what becomes most clear is the profound lack of acknowledgment to

⁸ Menezes, Zahira Torres, Ryan. "Only 35 L.A. Public Schools Get an A in Supporting the Arts." *latimes.com*. Accessed April 12, 2019. <https://www.latimes.com/local/education/la-me-laUSD-arts-20151102-story.html>

⁹ J. Gordon Daines III & Cory L. Nimer "Re-Imagining Archival Display: Creating User-Friendly Finding Aids, *Journal of Archival Organization*, 9:1, 4-31, DOI: 10.1080/15332748.2011.574019, 2011

¹⁰ Jenny Sjöholm "The art studio as archive: tracing the geography of artistic potentiality, progress and production" *Cultural geographies* Vol. 21(3) 505-514, 2014.

where the literacy, or when the literacy, or who taught the literacy of LIS to musicological professionals and creative artists becomes visible and engaged with. If professional success as an interdisciplinarian is found, it should be taught as a way to navigate through the challenging paths of education. But simply injecting the idea of interdiscipline by merging classroom environments, enrollment in more extracurriculars, or offering a course *on* interdiscipline will likely not support its practice any better than the passing of laws to include more arts in education as has been done, at present.

“Creating and modifying a course *is an act of design*, and the evolution of a course syllabus is a matter of acknowledging and *dealing with trade-offs*, where deciding what to remove is just as important as deciding what to include.”¹¹

In yet another issue of Journal of Education for Library and Information Science, Paul F. Marty and Michael B. Twidale paraphrase how transcending disciplinary boundaries must be carefully considered by education. The authors were thoughtful enough to reference design in this statement; whether it was intentional to draw the readers’ attention to an instance of a discipline outside of education (writing, design, psychology, business) that would influence the transcendence they call for or if it was an eloquent word choice simply cannot be known to me. Design is a field too frequently drawn into others as a way to visualize problem solving and incite

¹¹ Paul F. Marty and Michael B. Twidale, "Museum Informatics Across the Curriculum: Ten Years of Preparing LIS Students for Careers Transcending Libraries, Archives, and Museums" in Journal of Education for Library and Information Science, Vol. 52, No. 1 ((Winter) January 2011). p. 21

creativity. But an important aspect from design not nearly as referenced when design is written into syllabus development, strategic planning, and other information studies learning initiatives is the inclusion of a studio practice¹².

conclusion

To be sure, the importance of having knowledge that is both local and specialized to one's practice with which one is professionally aligned is not to be ignored. Being given a single title for the work one does in a single place or institution is inevitable for the reality of hiring committees and payroll management. But there *is* advantage to having diverse experience that needn't be overlooked nor exploited. It will remain challenging to explore who identifies as interdisciplinarians and what the expectations for work are even from themselves. Whether it be two, three, or more disciplines from which practice is blended, linked, or bridged will make meaningful contribution to the fields in which the work is accepted. Imagining a space specific to interdiscipline for educators might be an excellent point to begin for positive reception of these individuals and teams.

¹² Arguably, studio practice is ignored even within the study of design, as design becomes more consumer-centric and prioritizes product branding.

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APPENDICES

appendix no. 3 *extracurricular*

UCLA collaborative report for Women's Studio Workshop archives
co-authored with Micaela Rogers and Dianne Weinthal, 2019

**UCLA MLIS student group recommendations
for Women's Studio Workshop archives**

January 2018

A PREAMBLE:

Uniqueness is rarely, if ever, argued about when describing the holdings of an archival collection. What is more often challenging to agree upon is *value*. A collector must ask herself: How will she be able to to define what is of value within the collection itself? How might the collection be used “best” now & into the future? Who might be looking to discover that value from the collection? This kind of questioning will likely occur not only at the outset but also during reflexive points of her task in order to assign what she will define as valuable.

Upon beginning to answer these kinds of questions, a collection will be sculpted into exactly what the collector (or institutional body as collector) wants it to be. This is where much of a collection’s true value lies; how it is *positioned*, and how it then is *perceived*.

At the beginning of December 2018, the Women’s Studio Workshop (WSW) in Kingston, NY hosted a consortium of a diverse group of professionals from the archives, special collections, and libraries fields — after spending two days within this group, it became clear that asking & answering the questions surrounding *value* for the WSW collections will be of utmost importance when determining the path stakeholders choose to take for the future stewardship and repository of this especially unique collection.

To state within simple and finite terms, three paths (which were more or less agreed upon, amongst the group, to hold potential success for decisions surrounding the collections’ physicality) arose:

1. keep everything
2. divide the collections
3. give everything

Additionally, to provide as much insight from our personal experience/professional greenness, we have elected to include a few alternative paths from our individual perspectives subsequent to the three “main” paths.

What follows will be the written result of my (l.molina) observations from attendance at the December consortium paired with the outcomes of engaging discussion between myself and two fellow students of the Information Studies graduate program at the University of California, Los Angeles — Micaela Rodgers and Dianne Weinthal. The three authors of this document have been chosen by Dr. Johanna Drucker to develop an elongated (as well as reflexive) “pros & cons”-type list for paths to determine the best repository decisions to be made by stakeholders at WSW. In addendum to the document, a brief biography for each named author has been provided.

Our perspective on each of these paths comes not only from our experience as students and researchers in the archival & special collections fields, but also as subversive individuals who have a differing relationships to institutions (versus those who have spent their careers working in them). From our perspective, accessibility is not solely a question of physical availability. Accessibility needs to be a continued, critical discussion of the interaction between an environment and its patrons.

THE PATHS:

- **PATH 1 - keep everything**

One of the most valuable parts of keeping the collections at WSW is that WSW will retain a greater kind of control; the flexibility of “who” controls and the decisions made out of such control can be expected to always be in the best interest of WSW & its mission statement. Here’s why:

- “keeping everything” implies spending money in the short term, but with the potential to develop archives related programming, funding, fellowships, research, etc. that could provide significant value (monetary and otherwise) for WSW’s future.
- ...implies dedicating time, space, and resources to archival collection *with control* over the timeline and processes required for these implications.
- ...as a student and potential researcher, the locality of WSW in Kingston, NY *feels* immediately inaccessible. Despite its welcoming environment, the distance and the associated travel cost to get there may deter someone from visiting/using/inquiring about the collections; but integrity of original order and context has immense research value.
- ...the spirit of WSW independence remains intact, but without the benefit of institutional resources (ie conservation, full time archival staff, research funding)
- ...the collections could decide to recognise itself as a “special collections”, assigning a title which has many implications and is a field begging for greater diversity. Within the special collections and rare books collections realms, women and their work have been largely under-collected & undervalued. Early collecting libraries included few works by women, even in centuries when published works written by women vastly outnumbered — and outsold — works by men. While this has slightly changed in many repositories, it is important to note that by creating a special collections by, for, and about women would be an amazing and much-needed act which will reflect the values and spirit of WSW. Further developing the identity of WSW’s collections as a special collections would, hopefully, make people think more in-depth about the remaining exclusivity of special collections (particularly if a robust mission statement was written including support for why WSW made the decision to be a special collections).
- ...WSW may elect to develop programming for scholarship which will result in archives assessment & description (an idea deemed an “archivist(s) in residence” program, during the WSW archivists/libraries/special collections consortium). This programming would provide the opportunity to: encourage artists to learn about the information studies fields & the potential relevance it has on their work; promote scholarship & relationships with “iSchools” and their faculty & students; draw attention to the way an archivist views a collection with materials like those at WSW, further generating respect & recognition for the collections.

- **PATH 2 - divide the collections**

In order to discover new kinds of value within the collections which can bring continued interest in support of WSW, the collection may split its institutional records from its artists book, photographic, ephemera, and fine art print collections. Division of the collections allows for transmission of power, and value will inherently be decided by way of contracts and other legal documentation. Some thoughts:

- ...division implies fracturing an intact whole with the potential benefit of keeping the parts of the collections that WSW deems of most value. *When* the decision to divide will further determine how the value is defined. The temporal aspect of decision making for the WSW collections seems especially important to outline. As external perspectives on art practice, feminism, the book, archives, etc. change over time, how will WSW continue to present the value of the materials within their collections in a way that might attract visitors/users/artists to their collections? Or, the institution to which part of the collections is given to will mean that the perspectives for the other institution will become something for that institution to capitalise on, continually redefine, or define with language different from that of WSW's (with or without respect to the original intent & value of the collections creation & creators).
- ...values change over time. No single librarian/archivist can predict how institutional (WSW and "other") values will change. What may be found most valuable to a future user should be taken into serious consideration — to avoid the loss of critical pieces to remain at the on-site collection for which it will have the most respective value.
- ...if to be considered a special collections, there will be specific protocols and procedures which may not align with WSW values. For example, it is unlikely that the items given to a repository would remain together. Items in rare books/special collections are processed, described, catalogued, and shelved according to the catalogue information. Though organization is absolutely necessary to any of the paths outlined here, if WSW relinquishes control over that organization, they would likely relinquish intellectual control. What is most worrisome, perhaps, is the description and cataloguing of the items. The cataloguer will likely not consider what the artist, what WSW, what anyone except the Library of Congress thinks the item is. They will make the decision of description and therefore the decision of how users will experience each item. This is a problem which *could* be solved with pre-donation negotiation. This concern applies to all options which include external institutional library or archive partnership.
- ...implies dedicating some time, space, and resources to archival collection at WSW, but with ability to limit scope based on available time, space, and resources available in the studio (i.e. WSW can keep whatever fits in the space and donate what there isn't sufficient room or conservation effort for).
- ...location will determine usership. Potential frustration may arise when users/visitors/artists are trying to find something, or take a single research trip. Dividing between locations across the nation, the state, or even the county may impact the ability of users/visitors/artists to find all the items they are searching for in a single place. Alternatively, division of the collections may make it possible for users/visitors/artists to access the collection via the "other" institutions proximity to them, larger budget to host an online database, more labor to create more detailed or innovative finding-aids for the entire collections as whole despite their division.

- **PATH 3 - give**

The notion of giving away an entire collection to a collecting "other" may be equally challenging as it could be liberating. To donate or sell the collections at WSW would need to involve experienced legal writers to develop contacts which will reflect the values for WSW and negotiate for WSW's best interests & longevity for the collections. Giving away the collections:

- ...implies potentially making some money in the short term, though WSW will lose some control over the materials.

- ...will create space at WSW, allowing for expansion or additions to practice and living spaces.
- ...means that materials will lose their contextual, “in-situ”, value
- ...will add value via the other institution’s resources (monetary, long term storage, conservation, location, notoriety, etc.), but institutional oversight might not match the spirit of WSW’s independent creation, radical feminist perspectives, liberal attitudes.
- ...makes the collection more available to some, but not all — based on the environment of the institution and the populations it has served in the past, currently serves, and may serve in the future.

- **ALTERNATIVE PATH**

- *Institutional Partnership* — potentially allows WSW to keep the best elements of each of these above paths by seeking a reciprocal relationship with an institution or organization that fits its needs.
 - Reciprocity. For example, if digitization were important to WSW, might there be an institution interested in taking on the project, while allowing WSW to keep the physical material and IP rights? Or vice versa, might there be an institution interested in the physical collection, who would be willing to give WSW a copy of all files once digitized?
 - Precedent of this model can be seen at Stanford’s Andy Warhol Photography Collection — AW Foundation negotiated a very specific set of guidelines for the materials based on their ideal conditions for the collection, its digitization, its ownership, and its research potential moving forward post-ingestion into Stanford’s repository.
 - Another model can be seen with the Miss Moviola collection at the Getty Research Institute — Miranda July originally donated the physical collection to Bard College, where it was developed into its own, independent archival repository, Joanie 4 Jackie; Getty’s acquisition statement specifically mentions that Joanie 4 Jackie will continue to grow independently, and that the Getty will add its digitized video to the site. An interesting comment made during WSW consortium was that these additions can be monetized i.e. the institution will need to buy every subsequent artists’ book added to the collection — ephemera and other records may be arranged to be acquired for a price as well (this may be already “commonplace” for some of the potential institutional partners, and will provide continued support for WSW into their future).
 - Many models of institutional partnership exist for various collections — by identifying all the desired outcomes in each path as “pros” for a “pros-cons” list as conditions with which to move forward, WSW could draft a call to begin conversations for reciprocal partnership,

SOME FINAL THOUGHTS:

Ultimately, our hope is that laying out some of the points to be considered with each path will aid WSW in seeing its potential & evaluate what its vision for the collections is. This vision need not be limited by any single path and may result in a combination of two or more paths to best suit WSW's needs.

Upon defining value according to its mission, WSW can assign its own value to this collection. The materials at WSW have a great deal of value for many professional fields of practice, for the past/present/future individuals involved with WSW, and the creative & curious mind.

AUTHOR BIOS:

Dianne Weinthal is an archivist and book artist in her first year of the MLIS program at UCLA. She makes photographs, stays up late on self-publishing projects, works towards equitable access, and aims to unite all of those initiatives.

dianne.weinthal@gmail.com

lauren molina is currently engaged in information studies at UCLA and managing digital assets for the Hammer museum. Her tendencies to create visual art out of the urge to collect, arrange, (re)present and display have been translated into her professional practice to find, maintain, and provide access to digital collections.

lauren.c.molina@gmail.com

Micaela Rodgers is currently a second year MLIS student at UCLA focusing on rare books and Special Collections, and is interested in expanding the kinds of things which are found in Special Collections. She is also a literary scholar, intermittent maker of knit/printed/sewn things, and an avid baker keen to reclaim "traditional female work/arts" as modern feminist acts.

mcredger16@gmail.com

APPENDICES

appendix no. 4

core course work

"looking at El Segundo Energy Center", 2018

"looking at El Segundo Energy Center" I. molina, 2018 — *S C R I P T*

created for IS270 at UCLA, led by Professor Miriam Posner

0:00 - 0:17

"It is easy to know the beauty of *inhuman things*, sea storm and mountain; it is their *soul* and their *meaning*.

Humanity has its lesser beauty, *impure and painful*; we have to harden our hearts to bear it."

*unspoken credit: Robinson Jeffers, *The World's Wonders* *

0:23 - 1:04

Sometime in the 1950s, on the coast between Dockweiler state beach and the city of Manhattan beach in Southern California a power generating plant was built, burning fossil fuels to capture energy deliverable to residents of its locality. Using water collected from the ocean, the plant cooled its constantly warming tanks. Oil tanks which rusted over as they aged, leaking toxic liquid runoff onto the shore which was then lapped up by the tide – taking the waste into the water.

1:18 - 1:52

Fifty years later, national energy company NRG joined with Southern California Edison to develop a plan for a new flexible electricity plant. The project involved the removal of the rusting oil tanks and compliance with strict, 21st century air quality standards as well as employing new techniques to use reclaimed water for air-cooling and to cease the drawing of water from the Pacific.

2:03 - 2:40

Two white towers rise above the massive plant, surrounded by concrete, chain-linked, and still rusting barriers - a mechanized man-made island not quite isolated as interrupting the landscape between the shoreline and Pacific coast highway. Was the intention for the blue metal staircases to disappear into the horizon? For the white stacks to mimic clouds?

2:51 - 2:34

Ignoring infrastructures everyday, we accept that if we pay our bills the lights will turn on and the faucet will produce hot water. Often inconsiderate of how energy gets to us and what it costs others, the tax on the environment, land even the plant and animal lives that are compromised so that we can continue to live with convenience wired into the walls.

3:35 - 4:14

"What has happened here will do
To bite the living world in two,
Half for me and half for you.
Here at last I fix a line
Severing the world's design
Too small to hold both yours and mine.
There's enormity in a hair
Enough to lead men not to share
Narrow confines of a sphere
But put an ocean or a fence
Between two opposite intents.
A hair would span the difference."

* unspoken credit: Boundary, Adrienne Rich *

4:21 - 5:02

It looks strange, almost archaic, this site (sight) of infrastructure on the coast so close to a place used as recreation and appreciated for its year-round sunshine, here energy is both created and collected — where Southern Californians continue to promote lifestyles that embody efficiency. Clean eating, low emission automobiles, repurposed public spaces.

It does look strange.

Maybe if we keep looking west, we'll forget it's even there.