



Workshop Materials

WhatsApp group



The Artist as a Museum: Self-Archiving

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Objectives

**Know how to
structure your
archive database**

**Publish a digital
archive website**

Self-Archiving for the Artist

What is an artist archive?


What should an artist include in their archive?

Why do artists need to archive (digitised)?

How should artists archive their art?

Where can an artist store their archive?

DOCUMENTATION Vocabularies
DIGITAL
Primary **AGREEMENTS** Reports Structures
keys ID
Offline **DISPOSITION** Manuals **Schemas**
ACCESSION Paintings Performance Files
Online Events **Websites** Installation **POLICIES**
EXCEL **DATABASE** Sculptures Folders
Collectors Curators New Media **ARCHIVE**
Artists Artworks Research
CMS



The image features a large, jagged blue iceberg floating in a light blue ocean. The iceberg is divided into two parts: a smaller tip above the water and a much larger, submerged base. Various terms related to digital art collection management are arranged around and on the iceberg. The terms are color-coded: blue for terms above the water and white for terms below the water. The terms are arranged in a way that suggests a hierarchy or relationship between them, with the most visible terms being those above the water and the most complex or foundational terms being those below the water.

Events **Websites** **Online** **Offline** **Artworks**

Curators **Artists** **Sculptures** **New Media**

Paintings **Collectors** **DIGITAL** **Performance** **Installation**

DOCUMENTATION **ARCHIVE** **EXCEL**

Research **Manuals** **Folders** **POLICIES** **Files** **Reports**

AGREEMENTS **ACCESSION** **Vocabularies** **Primary** **keys ID** **Schemas**

CMS **Structures** **DATABASE**

DISPOSITION

What is an archive

- ★ **Non-current** collections
- ★ Photo, audio, and video **documentation** of artworks, installs, and processes
- ★ Attributes using specific CMS: **Dublin Core, Getty Vocabularies**
 - Creator, title, dateCompleted, medium, dimensions (in metric system), institution/gallery, city, accessionID
- ★ Catalogues, brochures, contracts, certificates, provenance, correspondence
- ★ Object list, procurement sources, softwares, files

Why should we archive

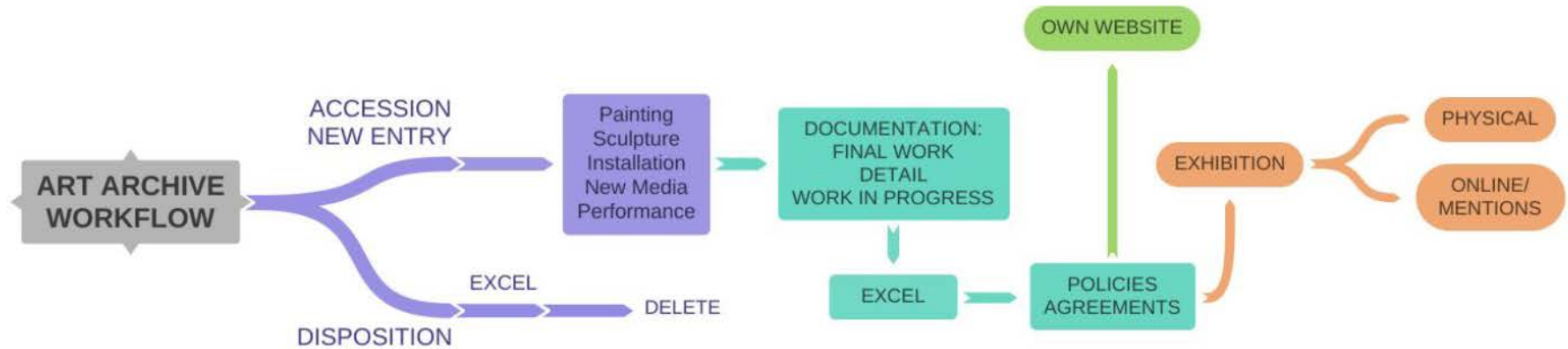
- ★ Makes your practice more **visible, readable, reiteratable** for curators, collectors, researchers, and collaborators
- ★ Adds **value** to your work as supplementary documentations for appraisals, measure of work labour in production
- ★ Artist curates the **narrative** of their own works
- ★ Create **dialogue** and workshops around your body of works
- ★ Encourages to produce more works
- ★ Analysis on strength of works

How to archive a body of work

- ★ State your intentions: **mission statement** of your own archive
- ★ Establish your **policies**: access, reproduction, acquisitions, and loans
- ★ Decide on your controls: **Vocabularies, schema, styles**, finding aids
- ★ Create an archival **manual** accession containing steps and instructions
- ★ **Document** and create a **database**
- ★ **Plurality**: cloud, hardcopy, internal drive, device and web applications
- ★ Records audit and disposition **schedules**

BREAK

Write down your mission statement



Archiving manual for different practices

Painting

- ❑ Proposal, draft, sketches, write-up
- ❑ Documentation of layers, WIP
- ❑ Acquisition or loans contracts
- ❑ Documentation of completed work in-situ with detail
- ❑ Documentation of exhibition with and without audience
- ❑ Catalogue, press release, media clippings
- ❑ Certificates and proofs

Performance

- ❑ Demo reel, mock-up, script, write-up
- ❑ Documentation of rehearsal
- ❑ Commission contracts
- ❑ Documentation of performance in-situ with and without audience
- ❑ Documentation of exhibition with and without audience
- ❑ Invoice of outsourced contracts
- ❑ Catalogue, press release, clippings

Archiving manual for different practices

<u>Date</u>	<u>Time In & Out</u>	<u>HOURS</u>	<u>Signature</u>
2/8/20	1730 - 2130 HRS.	4	Marla Bendini
3/8/20	1600 - 2000 HRS.	4	Marla Bendini
4/8/20	1100 - 1400 HRS.	3	Marla Bendini
5/8/20	3pm - 1900 HRS.	4	Marla Bendini
6/8/20	3pm - 5pm	2	Marla Bendini
	7pm - 8pm	1	Marla Bendini
	9.30 - 11.30 PM	2	Marla Bendini
7/8/20	6pm - 12pm.	4	Marla Bendini
8/8/20	11 am		
9/8/20			

Marla Bendini

Time-tracking

Metadata Schema

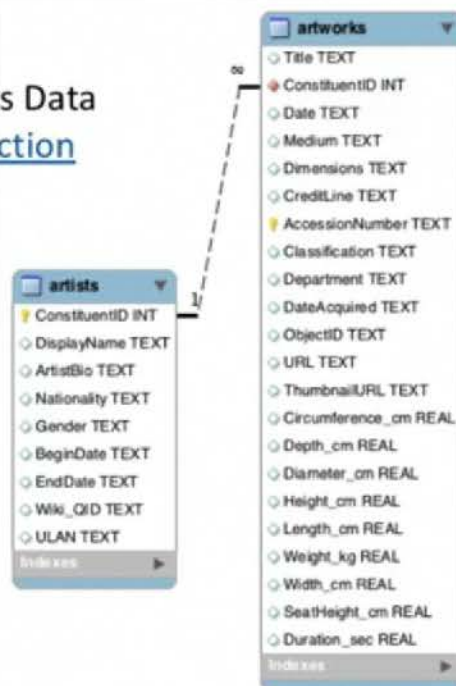
Title (TEXT)	isVersionOf/hasVersion	Colour (TEXT)
AccessionID (INT,10,PK)	Activity (BOOL, hot, cold)	Theme (TEXT)
Modified (TIMESTAMP)	GeographicalAssociation	ConditionReport (TEXT)
Medium (TEXT)	DateCompleted (DATE)	Location (LONG,LAT)
Format (VARCHAR 50)	Thumbnail (URL TEXT)	RightsHolder
Dimensions (TEXT)	CreditLine (TEXT)	Physical/Online Display
Duration (REAL)	Description (TEXT)	Provenance/CollectionOf

Artist Archives Initiatives, NYU

Museum of Modern Art – github site: Collections Data

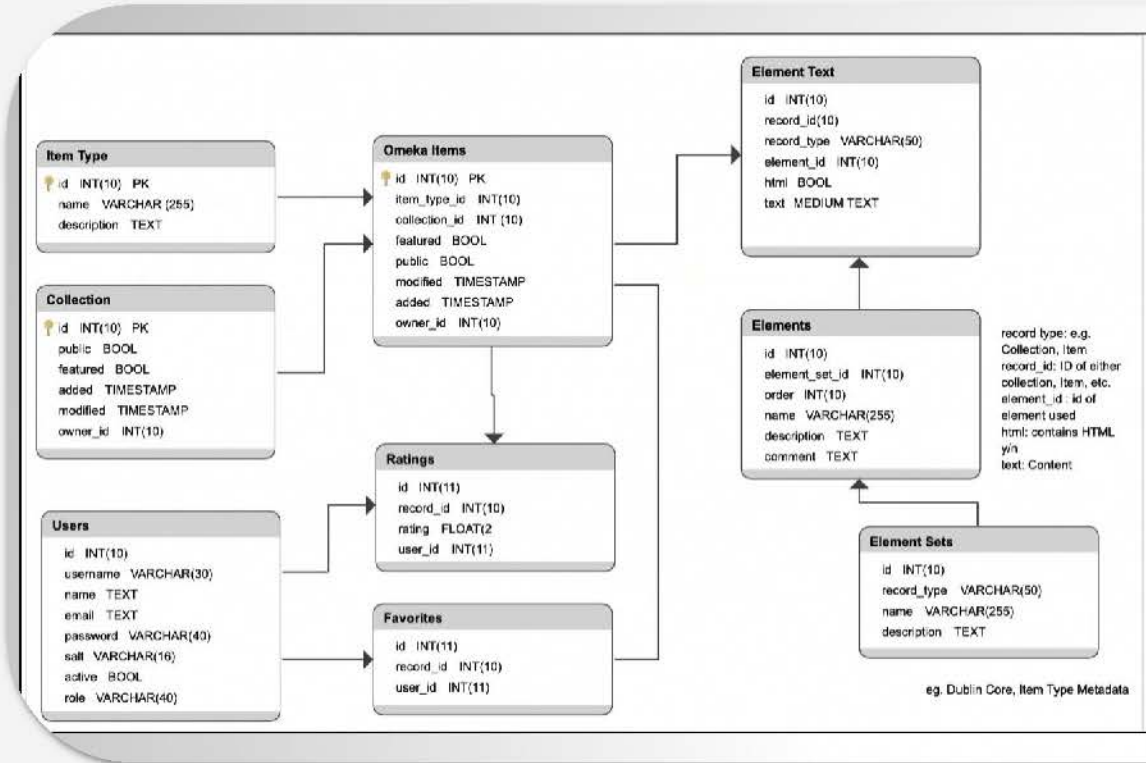
<https://github.com/MuseumofModernArt/collection>

Tables on artists and artworks



Deena Engel, Glenn Wharton, "Artist Archives Initiative: New Research Models for Contemporary Artists," *YouTube* (New York: Frick Collection, 2019)
Accessed May, 2020. <https://www.youtube.com/watch?v=UZXWn1cVXHE&t=864s>,

Artist Archives Initiatives, NYU



Source:

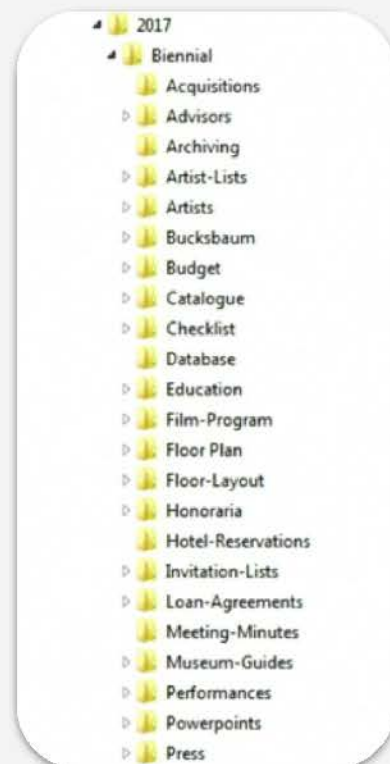
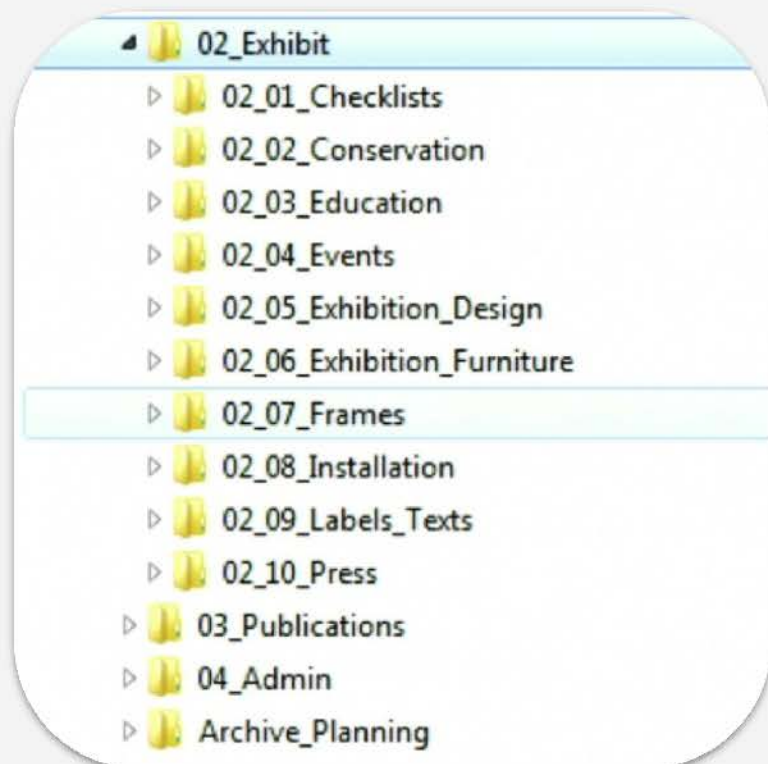
<https://creately.com/diagram/example/huvcnyyq1/Omeka%20Database%20Schema>

Omeka:

<https://omeka.org>

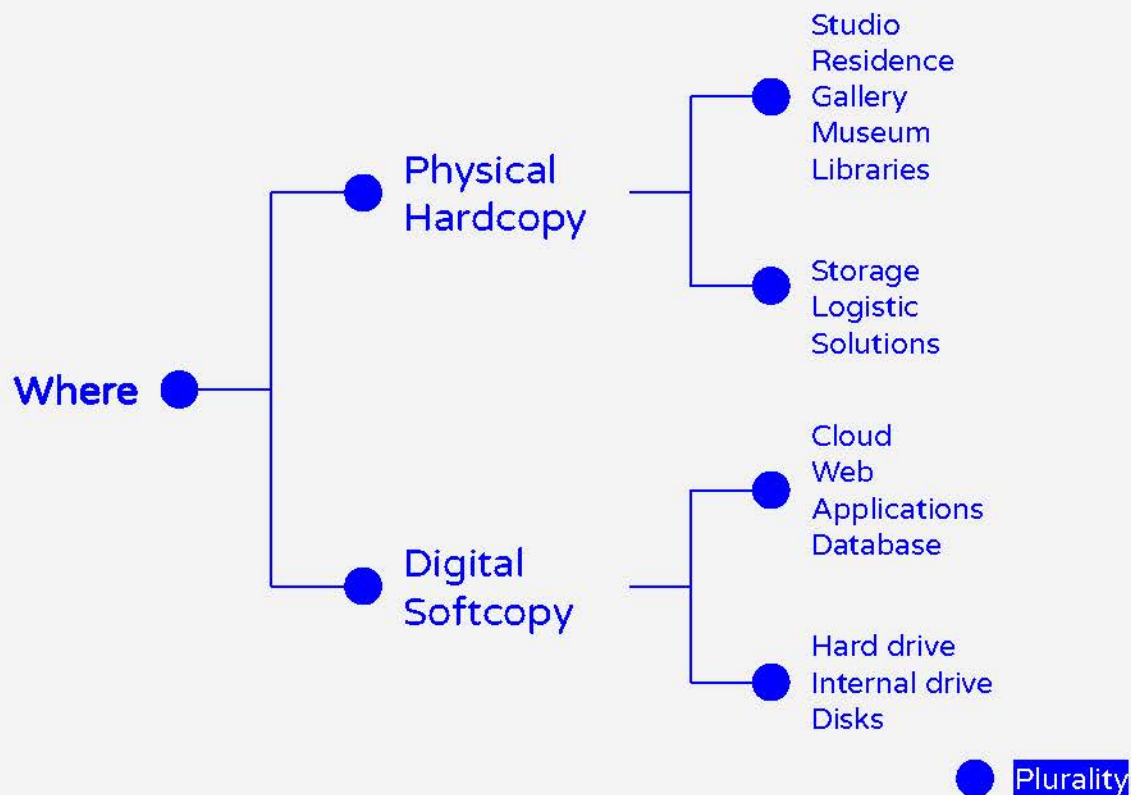
Deena Engel, Glenn Wharton, "Artist Archives Initiative: New Research Models for Contemporary Artists," *YouTube* (New York: Frick Collection, 2019)
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Storage



Download Spreadsheet

Take 10 minutes to enter five artworks

Create Website

Publish five artworks

BREAK

5 min with wireframe exercise



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Next Steps

**Stick to a
structure**

**Schedule
auditing**

**Activate your
archive**

**Expand your
body of work**

Thank you

Spreadsheet Database Packages

**Artist
Package**
50 works
SGD 100

**Collective
Package**
100 works
SGD 400

Add ons
Documentation
Audit
Cloud

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