

LIBRARIES, ARCHIVES & DATABASES

NMDS 5278 / CRN 6596
Tuesdays 4-5:50pm
Room 65 West 11th St., Room 261

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Office Hours: Tues. 6-7, Wed. 3:30-5:30
+ By Appt.

“There has been more information produced in the last 30 years than during the previous 5000.”

We’ve all heard some variation on this maxim. As U.S. publishers add 250,000 printed books and close to 300,000 print-on-demand books to our libraries each year; as we find ourselves wading through over 200 million websites; as we continue to add new media – from Tweets to Apps to geo-tagged maps – to our everyday media repertoires, we continually search for new ways to navigate this ever more treacherous sea of information. Throughout human history we have relied on various institutions and politico-intellectual architectures to organize, index, preserve, make sense of, and facilitate or control access to our stores of knowledge, our assemblages of media, our collections of information. This seminar looks at the past, present, and future of the library, the archive, and the database, and considers what logics, priorities, politics, audiences, contents, aesthetics, physical forms, etc., ally and differentiate these institutions. We will examine what roles the library, archive, and the database play in democracy, in education, in everyday life, and in art. Throughout the semester we’ll examine myriad analog and digital artworks that make use of library/archival material, or take the library, archive, or database as their subject. Some classes will involve field trips and guest speakers. Students will have the option of completing at least one theoretically-informed creative/production project for the class.

COURSE MATERIALS

All readings will be posted as pdfs to the class website:

http://www.wordsinspace.net/lib-arch-data/wordpress_libarchdata/

You’ll be prompted to enter the **user name** _____ and **password** _____.

YOUR CONTRIBUTIONS

Attendance and Participation

We need everyone to show up regularly, on-time, and prepared to ensure that we have sufficient time for discussion and that everyone is contributing meaningfully. You will be permitted **one excused absence** (“excused” means that you must have contacted me *prior* to class to inform me of your absence) for the semester. Additional excused absences – and any unexcused absences – will negatively affect your grade. **More than three absences**, excused or unexcused, will result in failure of the course; if you anticipate needing to miss several classes, you are advised to drop the course. A pattern of late arrivals is likewise detrimental.

This semester I won’t require you to complete weekly reading responses (in large part because my own teaching and meeting schedule leaves me no time to review them before our Tuesday class), but I still do *encourage* you to take time before class to **annotate the weekly readings, abstract them, reflect** on how they contribute to our understanding of libraries, archives, and databases, and **make note of any questions** you’d like to raise during our class discussion.

Attendance and participation (I’m looking for a mix of quantity and quality) together constitute **20% of your final grade**.

You have a choice for your mid-semester project: *Institutional Critique* or *Artist Profile*.

Both projects are **due by the beginning of class on March 29**. You must either submit your work via Google Docs (see below for instructions), or send me a link to your work online.

Your mid-semester project is worth **20% of your final grade**.

Institutional Critique

Over the course of the semester we’ll take a few field trips to local libraries and archives – but there are dozens (nay, hundreds!) of fantastic local institutions that you can visit on your own. Choose one site (I’ll keep a [list of recommendations on our website](#), but you’re welcome to go “off-list” as long as you discuss your plans with me before proceeding) that exemplifies either consonance or dissonance among its institutional mission, its physical space, its collection, and its use by staff and patrons. Examine how the physical space supports, or fails to support, the institution’s core information provision and public service functions. You’re encouraged to address theories and issues we’ve read about and discussed in class and on our field trips.

You might pretend to take on the role of (1) an architectural critic who also happens to be well versed in media studies and library/archival science (or a media critic who knows something about architecture...or whatever); or (2) a consultant who’s been commissioned by the institution to write a report on the condition of its facilities.

Your **2000- to 2500-word** critique can take the form of a **traditional typewritten paper** (double-spaced, and submitted via Google Docs; see below for instructions) or a **website**. Please include support media (e.g., images, video, audio, etc.) and provide proper citations. You’re welcome to experiment with formatting and design.

Artist Profile

Throughout the semester we’ll be studying various artists who work with library or archival materials, who take the library and/or archive as their subjects, or who play with practices of collection or classification. You’re encouraged to study the work of an artist or designer we *haven’t* focused on in class – perhaps someone mentioned in one of our readings – and to discuss his or her work in light of the theories and issues raised in our

readings, field trips, and discussions. I'll keep a [list of relevant artists on our class website](#), but you're welcome to go "off list" as long as you consult with me before you proceed.

Your **2000- to 2500-word** critique can take the form of a **traditional typewritten paper** (double-spaced, and submitted via Google Docs; see below for instructions) or a **website**. Please include support media (e.g., images, video, audio, etc.) and provide proper citations.

Reading Response

On 2/22, 2/29, 3/22, 3/29, 4/12, or 4/19 each of you will present **one reading response**. Here's the trick: you'll be presenting your response in **Pecha Kucha format**. Why? Because I've discovered, after experiencing 10+ years' worth of student presentations, that Pecha Kuchas are especially effective in ensuring that we all keep our presentations succinct and exciting. See Olivia Mitchell's "[Five Presentation Tips for Pecha Kucha or Ignite Presentation](#)" *Speaking About Presenting* [blog post], and check out some videos of sample [Ignite presentations](#). As you'll see, Pecha Kuchas typically involve presentations consisting of 20 slides, with 20 seconds dedicated to each. In the interest of time, we're going to limit our presentations to **12 slides at 20 seconds each**, for a total of four minutes.

Here's what you need to do: **Prepare a 12-slide, automatically advancing (timed) presentation** that (1) briefly identifies a few of the **major themes** that connect the week's readings, and then, drawing on those themes, (2) focuses on one, two, or three **specific themes or topics** that you find particularly interesting, and that you'd like us to explore further during our class discussion. You're welcome to incorporate audio and video clips – as long as they're limited to 20-second bites.

Yes, it's reductive. But who cares? These presentations are intended simply to give you an opportunity to quickly and creatively reflect on the readings – and to serve as an exciting conversation kick-starter for the rest of us.

You will not be graded. You'll either get full credit for doing it, or no credit for not doing it. Your presentation is worth **10% of your final grade**.

Final Project Proposal

See below for more on the format of the final project. You should begin thinking about potential topics early in the semester. Before our class on **April 12** (you needn't *wait* until April 12; you can submit *any* time before then!) I'd like for you to submit **via Google Docs** a **formal 600- to 900-word project proposal**. This proposal must include (1) a problem statement, research question, or project description; (2) a discussion of your topic's relevance to our class and its significance and/or timeliness (in other words, why is it worth exploring, and why now?); (3) a discussion of your proposed research methodology or production plan; and (4) a tentative bibliography containing at least ten sources, half of which must be scholarly sources. Please be expected to share your proposal in-class sometime during the following weeks. You'll have an opportunity to revise and resubmit the proposal if necessary. Your proposal is worth **10% of your final grade**.

Final Project

This research-based project can take the form of a **4,500- to 6,000-word paper**, either typewritten (to be submitted via Google Docs) or presented in an online format, or a **theoretically-rooted creative project** (of a scope that's appropriate for a final project) with a **600- to 900-word accompanying text**. Regardless of the format of your final project, its relevance to our course material must be apparent, and you must properly cite all resources. Final projects are due at the beginning of class on **May 3**, and everyone will present their work either that week or the following week. The project and the presentation together constitute **40% of your final grade**.

Submitting Work Via Google Docs

(1) Please sign up for a Google account if you don't have one already. (2) At the Google homepage, click on the "more" drop-down menu at the top of the page, and choose "Google Documents." (3) Once in Google Docs, click on the "Create new" button in the top-left, and choose "Folder." Create a new folder named "**LAD_Spring2011_LastName_FirstName**" (to change the name, simply click on the words "New Folder" in the blue bar). (4) Now, under the name of your new folder, click on "Share," then select "share this folder." (5) In the pop-up window, under "Add People," type my email address, and set my status to "can edit." Click the buttons that allow you to send a copy to your self and send email notification. Then click "Share," then "Close."

Please create all written assignments as **Word, Pages, or basic text editor files**. **I need to be able to download your file** and edit your text and add comments, so please don't submit pdfs or convert your document to a Google Doc. **Include your last name and "LAD"** somewhere in your file name.

When you're ready to upload your assignment, (1) return to Google Docs, and choose "upload" in the upper-left corner of the page. You'll be directed to a new page, where you can (2) click "Select files to upload" and choose the name of your file. Please **unselect both "convert" options**. In the "destination folder" pull-down menu, choose "LAD_Spring2011..."; make sure the privacy settings are set to "Private," so only I can see your document; and click "Start Upload."

Academic Dishonesty All students are expected to familiarize themselves with the University's academic honesty policy; see "[Academic Honesty](#)" on the Media Studies department website. Any acts of academic dishonesty will result in automatic failure of the course.

Late Work

All assignment deadlines are listed on the syllabus. Because we are working collaboratively this semester, it is important that we all move at the same pace. Late work will be penalized, and extensions will be granted only rarely, and only after consulting with me well in advance of the assignment deadline.

A student who has not submitted all assigned work by the end of the semester does not receive an "Incomplete" by default. "Incompletes" are assigned only in extreme circumstances, and require that the student consult with me before the end of the semester and sign a contract obligating him or her to complete all outstanding work by a date that we agree upon.

Week 1: January 25 **Introductions + Historicizing Information Overload¹**
REFERENCED IN CLASS Clay Shirky, "[It's Not Information Overload, It's Filter Failure](#)" [video] O'Reilly Web 2.0 Expo NY (2008).
Ann Blair, "[Information Overload, Then and Now](#)" *The Chronicle Review* (28 November 2010).
Daniel Rosenberg, "Early Modern Information Overload" *Journal of the History of Ideas* 64:1 (January 2003): 1-9.
Jorge Luis Borges, "The Library of Babel" *The Garden of Forking Paths*

Week 2: February 1 **Ordering Media's "Innumerable Species"²**
IN-CLASS SCREENING Mike Wesch, "[Information R/evolution](#)" (12 October 2007).
READINGS/SCREENING Georges Perec, "Think/Classify" In *Species of Spaces and Other Pieces* (New York: Penguin, 1997): 188-205.
Roy Boyne, "Classification" *Theory, Culture & Society* 23:2-3 (2006): 21-30.
G. G. Chowdhury & Sundatta Chowdhury, "Organizing Information: What It Means," "Ontology" & "Information Organization: Issues and Trends" In *Organizing Information: From the Shelf to the Web* (London: Facet Publishing, 2007): 1-15, 171-85, 213-24.
Clay Shirky, "[Ontology is Overrated: Categories, Links, and Tags](#)" *Shirky.com* (2005).
David Weinberger, "[Everything is Miscellaneous](#)" [video] Google Tech Talks (10 May 2007) [please pardon the initial stammering].

LIBRARIES

Week 3: February 8 **Libraries: From Mesopotamia to Madison Avenue³**
FIELD TRIP Morgan Library, 225 Madison Ave @ 36th Street
READINGS "Library" *Oxford English Dictionary* (2010).
Matthew Battles, Excerpts from "Burning Alexandria, " "The House of Wisdom" & "Books for All" In *Library: An Unquiet History* (New York: W.W. Norton 2004): 22-81, 117-155.
Quickly skim (just for fun!) Library Bureau, [A Handbook of Library and Office Fittings and Supplies](#) (Library Bureau, 1890).
The following will prepare us for our field trip:
Charles E. Pierce, Jr., "Private to Public: Opening Mr. Morgan's Library to All" In Paul Spencer Byard, et. al., Eds., *The Making of the Morgan: From Charles McKim to Renzo Piano* (New York: W.W. Norton, 2008): 21-32.
Shannon Mattern, "Collected Notes on the Morgan Library for an Article I Meant to Write in 2003 But Never Did" [it's exactly what it says it is!] (15pp.)
The Morgan Library & Museum, "[McKim Building Restoration](#)."
Holland Cotter, "[Let There Be Light, and Elegance](#)" *New York Times* (28 October 2010).

Week 4: February 15 **Idiosyncratic and Unorthodox Libraries⁴**

- READINGS** Georges Perec, "Brief Notes on the Art and Craft of Sorting Books" In *Species of Spaces and Other Pieces* (New York: Penguin, 1997): 148-55.
Rob Giampetro, "[On Arranging Books by Color](#)" *Design Observer* (27 August 2006).
THE WARBURG LIBRARY
The Warburg Institute [Library](#) and [Classification Scheme](#)
Alberto Manguel, "The Library as Mind" *The Library at Night* (Toronto: Knopf Canada, 2006): 193-212.
Anthony Grafton & Jeffrey Hamburger, "[Save the Warburg Library!](#)" *New York Review of Books Blog* (1 September 2010).
THE PRELINGER LIBRARY
Megan Shaw Prelinger, "[To Build a Library](#)" *Bad Subjects* 73 (April 2005).
Gideon Lewis-Kraus, "A World in Three Aisles" *Harper's* (May 2007): 47-57.

Saturday, February 19, 2pm: Optional – but highly recommended! – field trip to the [Reanimation Library: 534 Union Street, Brooklyn](#)

Week 5: February 22 **The Future Library⁵**

- READING RESPONSES** TBD
SCREENING Holmes Films, *The Librarian*, 1947; Alain Resnais, *Toute la Mémoire du Monde*, 1956
READINGS Daniel Mendelsohn, "God's Librarians" *The New Yorker* (3 January 2011): 24-30.
Anthony Grafton, "[Future Reading](#)" *The New Yorker* (5 November 2007).
Anna Klingmann, "Datascapes: Libraries as Information Landscapes," In Susanne Bieri & Walther Fuchs, Eds., *Building for Books: Traditions and Visions* (Boston: Birkhäuser, 2001): 406-23.
Robert Darnton, "[Can We Create a National Digital Library?](#)" *The New York Review of Books* (28 October 2010).
Daniel Punday, "[Ebooks, Libraries, and Feelies](#)" *Electronic Book Review* (February 2010).
Geoff Manaugh, "[The Atomized Library](#)" *BLDGBLOG* [blog post] (11 February 2010).

ARCHIVES

Week 6: March 1 **Exploring the Archives**

FIELD TRIP **New York City Municipal Archives**, w/ Ken Cobb, Assistant Commissioner of the Department of Records and Information Services, and MJ Robinson, Assistant Professor at Marymount Manhattan

Meet at 4:15 at **31 Chambers** (@ Centre); our tour begins at 4:30, but we'll need time to go through security.

Take 4/5/6 (front of train) to Brooklyn Bridge. Please bring picture ID.

READINGS *The following will help to provide some context for our tour. We'll discuss this material in class next week:* [NYC Municipal Archives](#) + [Collections](#) (Spend some time w/ the WNYC, 1936-1981 Collection; this is the collection Dr. Robinson works with)

Mike Featherstone, "Archive" *Theory, Culture & Society* 23:2-3 (2006): 591-596.

Michel Foucault, *Archaeology of Knowledge*, Trans. Smith (Harper & Row [1969]1972): 126-31.

Jacques Derrida, "Note" + "Exergue" *Archive Fever: A Freudian Impression* (University of Chicago 1996): 1-23.

Terry Cook, "[Old Messengers, New Media: The Legacy of Innis and McLuhan](#)" *Libraries and Archives Canada* (n.d.).

Week 7: March 8 **What's In the Archive**⁶

READING RESPONSES TBD

DISCUSSION *We'll discuss the following, as well as our readings from last week, in relation to our field trip:*

Wolfgang Ernst, "Dis/continuities: Does the Archive Become Metaphorical in Multi-Media Space?" In Wendy Hui Kyong Chun & Thomas Keenan, Eds., *New Media Old Media: A History and Theory Reader* (New York: Routledge, 2006): 105-123 [focus on pp. 105-6, 108-10, 112-14, 116-20; skip "A Forerunner of the Internet?," "The Silence of the Archive," "Global Memories," "Retrograd...," "Between Reading and Scanning"]

Shannon Mattern, "[Infernal Archive: Medial States of Matter in the Institute for Sound and Vision](#)" *Flow* (21 May 2010).

March 15 **NO CLASS: Spring Break**

Week 8: March 22 **Who's In the Archive**⁷

READING RESPONSES TBD

READINGS/SCREENING Terry Cook, "[Archival Science and Postmodernism: New Formulations for Old Concepts](#)" *Archival Science* 1:1 (2000).

Ann Laura Stoler, "Colonial Archives and the Acts of Governance" *Archival Science* 2:1-2 (2002): 87-109.

Diana Taylor, "The Archive and the Repertoire" In *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003): 16-33.

Diana Taylor, "Archiving Performance: The Digital as Anti-Archive?" Animating the Archives Conference, Brown University [video] (3-5 December 2009)

- Search iTunes for "Animating the Archives" → choose "Keynote" → fast-forward to 22:00, and watch through 1:03:56

Raqs Media Collective, "First Information Report" In Charles Merewether, Ed., *The Archive: Documents in Contemporary Art* (MIT Press 2006): 170-1.

- [Raqs Media Collective](#)

The Atlas Group, "Let's Be Honest, the Rain Helped" In Charles Merewether, Ed., *The Archive: Documents in Contemporary Art* (MIT Press 2006): 179-80.

- [The Atlas Group](#)

Week 9: March 29 **Archival Aesthetics**⁸

READING RESPONSES TBD

READINGS/LISTENING Sue Breakell, Introduction, "The Archival Impulse: Artists and Archives," Tate Modern [audio] (16 November 2007)

- Search iTunes for "The Archival Impulse" + Tate → choose Part 1 → listen from 2:00 to 11:30 [see also [this](#)]

Susan Stewart, "Wunderkammer: An After as Before" In Ingrid Schaffner & Matthias Winzen, Eds., *Deep Storage: Collecting, Storing, and Archiving in Art* (New York: Prestel, 1998) [5 pp.]

Hal Foster, "An Archival Impulse" *October* 110 (Fall 2004): 3-22.

Amei Wallach, "A Conversation with Ann Hamilton in Ohio" *American Art* 22:1 (2008): 53-77.

Week 10: April 5 **Plug-In Week**

This week we'll do what *you* want. We could return to a topic from earlier in the semester that you'd like to explore more fully. Or we could address something new. I have a suggestion:

Media Space⁹

DESIGN EXERCISE TBD

EXPLORE IN CLASS

Robin Hood Foundation's Libraries Initiative; Seattle Public Library; Sendai Mediatheque; New Alexandria Library; Vasconcelos Library; [University of Amsterdam Library](#) temporary facilities [plus [here](#)]; [Safe Haven Library](#), Ban Tha Song Yang, Thailand; [Biblioburro](#)

READINGS *Choose*: Shannon Mattern, "Geometries of Reading, Light of Learning: Louis I. Kahn's Library at Phillips Exeter" *Nexus Network Journal* (Fall 2010) or "Fluid Text, Total Design: The Woodberry Poetry Room as Idea, Collection, and Place" *Space and Culture* (forthcoming) [choose a text based on whichever looks most interesting!]

Michael Drobnik & Niloufar Tajeri, "Design Guides" *Volume 15* "Destination Library" (2008): 18-21.

Mark Wigley, "The Architecture of Content Management" *Volume 17* "Content Management" (2008): 10-13.

Netherlands Architecture Institute & Netherlands Public Library Association, "[Architecture of Knowledge](#)" [video].

DATABASES

- Week 11: April 12 **Tabula of Relationships, Orders of Things¹⁰**
READING RESPONSES TBD
READINGS Michel Foucault, Preface to *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage Books [1970]1994): xv-xxiv.
Manuel DeLanda, “The Archive Before and After Foucault” In Joke Brouwer & Arjen Mulder, Eds., *Information is Alive* (Rotterdam: V2_Publishers/NAI, 2003): 8-13.
“Database” *Oxford English Dictionary* (2010).
[PAUL OTLET](#)
Alex Wright, “The Web Time Forgot” *New York Times* (17 June 2008).
Molly Springfield, “[Inside the Mundaneum](#)” *Tripe Canopy* 8.
[VANNEVAR BUSH](#)
Vannevar Bush, “[As We May Think](#)” *The Atlantic* (July 1945).
- Week 12: April 19 **A Database Episteme¹¹**
READING RESPONSES TBD
READINGS John Vaughn, “[A Short Database History](#)”
Ted Byfield, “Information” In Matthew Fuller, Ed., *Software Studies: A Lexicon* (Cambridge, MA: MIT Press, 2008): 125-32.
Skim Chaim Zins, “Conceptual Approaches for Defining Data, Information, and Knowledge” *Journal of the American Society for Information Science and Technology* 58:4 (January 2007): 479-93.
Alan Liu, <preface type = "general">, <preface type = "technical"> + <argument title = "technologic" subtitle = "the blind spot on the page"> In “Transcendental Data: Toward a Cultural History and Aesthetics of the New Encoded Discourse” *Critical Inquiry* 31:1 (Autumn 2004): 49-63 [note: you’re reading only *half* the article].
Scott Lash, “Information Flows and Involuntary Memory” In Joke Brouwer & Arjen Mulder, Eds., *Information is Alive* (Rotterdam: V2_Publishers/NAI, 2003): 194-205.
Eugene Thacker, “[Database/Body: Bioinformatics, Biopolitics, and Totally Connected Media Systems](#)” *Switch* 5:3.
- Week 13: April 26 **A Database Aesthetic¹²**
READINGS Lev Manovich, “Database as a Genre of New Media” *AI & Society* 14:2 (May 2000): 176-83.
Christiane Paul, “The Database as System and Cultural Form: Anatomies of Cultural Narratives” In Victoria Vesna, Ed., *Database Aesthetics: Art in the Age of Information Overflow* (University of Minnesota Press, 2007): 95-109.
“[Database Imaginary](#),” Walter Phillips Gallery, Banff Center, 13 November 2004 – 9 January 2005.
Brian Droitcour, “[From the Mixed-Up Files of Mr. Danny Snelson](#)” *Rhizome* (3 February 2010).
- Week 14: May 3 **FINAL PRESENTATIONS**
- Week 15: May 10 **FINAL PRESENTATIONS**

¹ John Seely Brown & Paul Duguid, *The Social Life of Information* (Boston: Harvard Business School Press, 2000); “[The Data Deluge](#)” *The Economist* (25 February 2010); “[Data, Data Everywhere](#)” Special Report *The Economist* (25 February 2010).

² Geoffrey Bowker & Susan Leigh Star, *Sorting Things Out: Classification and Its Consequences* (Cambridge, MA: MIT Press, 1999); Suzanne Briet, *What is Documentation?* Trans. Ronald E. Day, Laurent Martinet & Hermina G. B. Angheliescu (Lanham, MD: Scarecrow Press, 2006); Barbara Fisher, “[The Dewey Dilemma](#)” *Library Journal* (1 October 2009); Cory Doctorow, “**Metacrap**: Putting the Torch to Seven Straw-Men of the Meta Utopia” *Content: Selected Essays on Technology, Creativity, Copyright, and the Future of the Future* (San Francisco: Tachyon Publications: 2008): 95-103; Elaine Svenonius, “Information Organization” + “Bibliographic Languages” In *The Intellectual Foundation of Information Organization* (Cambridge, MA: 2000): 1-14, 53-66; Couze Venn, “The Collection” *Theory, Culture & Society* 23:2-3 (2006): 35-40.

David **Weinberger**, *Everything is Miscellaneous: The Power of the New Digital Disorder* (New York: Holt, 2008): “The Three Orders of Order”: 17-23 + “The Geography of Knowledge”: 46-57, 61-3 [Dewey, Amazon]; “Nests in Trees”: 68-71; Linneaus’s Paper-Based List: 77; “Trees Without Paper”: 77-83 [Linneaus → Raganathan] + “New Properties, New Strategies, New Knowledge”: 100-6 + “The Span of Meaning”: 169-72 + “Shard Knowledge”: 201-5; “Knowledge, Essence, and Meaning”: 222

Alex **Wright**, *Glut: Mastering Information Through the Ages* (Ithaca, NY: Cornell University Press, 2008): “From Aristotle to Alexandria”: 66-70 [Aristotle’s work on categorization] + “The Astral Power Station”: 136-40 [modes of cataloguing human knowledge – Bacon, Wilkins] + “Diderot’s Encyclopedia”: 147-51; “Jefferson’s Library: 161-4 [Linnaeus + Bacon] + “The Industrial Library”: 167-80 [Panizzi, Cutter, Dewey, Raganathan].

CONRAD GESNER: Bibliotheca Universalis; in Ann Blair, “Reading Strategies for Coping with Information Overload ca. 1550-1700” *Journal of the History of Ideas* 64:1 (2003): 11-28; in Elizabeth Eisenstein, *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe* (New York: Cambridge University Press, 1980): 97-8.

³ Jan Assman, “Libraries in the Ancient World – with Special Reference to Ancient Egypt,” Trans. Robin Benson, In Susanne Bieri & Walther Fuchs, Eds., *Building for Books: Traditions and Visions* (Boston: Birkhäuser, 2001): 51-67; Thomas Augst & Kenneth Carpenter, Eds., *Institutions of Reading: The Social Life of Libraries in the United States* (Amherst: University of Massachusetts Press, 2007); Thomas Augst & Wayne E. Wiegand, Eds., *Libraries as Agencies of Culture* (Madison: University of Wisconsin Press, 2002); Lionel Casson, *Libraries in the Ancient World* (New Haven: Yale 2001); Roger Chartier, “Libraries Without Walls” *Representations* 42 (Spring 1993); Sean Cubitt, “Library” *Theory, Culture & Society* 23:2-3 (2006): 581-606; Daniel Heller-Roazen, “Tradition’s Destruction: On the Library of Alexandria” *October* 100 (Spring 2002): 133-153; Edward Howland, “**The Public Libraries of the United States**” *Harper’s New Monthly Magazine* (April 1877): 722-30; Fred Lerner, *The Story of Libraries: From the Invention of Writing to the Computer Age* (New York: Continuum, 1999); Alberto Manguel, “The Library as Myth” [Tower of Babel & Library of Alexandria] + “The Library as Space” [on Diderot’s *Encyclopedie*] *The Library at Night* (Toronto Knopf Canada, 2006): 6-34, 81-89; Shannon Mattern, **Morgan Library Notes**; Henry Petroski, *The Book on the Bookshelf* (New York: Vintage, 1999); Konstantinos Sp. Staikos, *The Great Libraries: From Antiquity to the Renaissance* (New Castle, DE: Oak Knoll Press & The British Library, 2000); Alex Wright, *Glut: Mastering Information Through the Ages* (Ithaca, NY: Cornell University Press, 2008): “The Universal Library”: 70-5 [Alexandria] + “After Alexandria”: 75-7 [Roman libraries] + “Houses of Mumbler’s”: 86-91 [Cassiodorus, **Vivarium scriptorium, subject-level classification, annotation, craft textual production**].

⁴ Melanie Feinberg, “Information System Design for Communication: The Use of Genre as a Design Element” [unpublished manuscript; on Prelinger & Warburg libraries]; Nina Katchadourian, “[Sorted Books Project](#)”; Alberto Manguel, “The Library as Order” *The Library at Night* (Toronto Knopf Canada, 2006): 36-63; Jennifer & Kevin McCoy, “[Every Shot, Every Episode](#)”; “There Is Nothing Wrong In This Whole Wide World” *McSweeney’s* (n.d.): <http://www.mcsweeneys.net/links/events/chrisobb.html> [color classification].

PRELINGER: Melanie Feinberg, “Classificationist as Author: The Case of the Prelinger Library” [unpublished manuscript]; Megan Shaw Prelinger, “[On the Organization of the Prelinger Library](#)”; Marie L. Radford, Jessica Lingel & Gary R. Radford, “Alternative Libraries as Heterotopias: Challenging Conventional Constructs” Paper presented at Library Research Seminar V, University of Maryland, College Park, October 6-9, 2010.

WARBURG: [Aby Warburg’s Mnemosyne Atlas](#),” *Frieze* 80 (January-February 2004); Giorgio Agamben, “Aby Warburg and the Nameless Science” In *Potentialities: Collected Essays in Philosophy*, Ed. & Trans. Daniel Heller-Roazen (Stanford: Stanford University Press, 2000); Dorothee Bauerle-Willert, “On the Warburg Humanities Library,” Trans. Mark Walz, In Susanne Bieri & Walther Fuchs, Eds., *Building for Books: Traditions and Visions* (Boston: Birkhäuser, 2001): 253-267; Benjamin H.D. Buchloh, “**Gerhard Richter’s ‘Atlas’**: The Anomic Archive” *October*

88 (Spring 1999): 117-45; Benjamin H.D. Buchloh, "Gerhard Richter's *Atlas*: The Anomic Archive" In Charles Merewether, Ed., *The Archive: Documents in Contemporary Art* (MIT Press 2006): 85-102; E. H. Gombrich, "Warburg: A Historical Witness" In Ingrid Schaffner & Matthias Winzen, Eds., *Deep Storage: Collecting, Storing, and Archiving in Art* (New York: Prestel, 1998); Ernst Gombrich, "The Warburg Institute: **A Personal Memoir**" *The Gombrich Archive*: <http://www.gombrich.co.uk/showdoc.php?id=108>; Philippe-Alain Michaud, "Hamburg: The Art History Scene" In *Aby Warburg and the Image in Motion*, Trans. Sophie Hawkes (New York: Zone Books, 2007): 229-46; **Fritz Saxl**, "The History of Warburg's Library" in E. Gombrich, *Aby Warburg: An Intellectual Biography* (London: Warburg Institute, University of London, 1980).

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