

ART ARCHIVES
EXCHANGE
Educational Strategies
for Contemporary
Art archives

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ARCHIVES

/ˈɑːkaɪv/

Archives (institutions)

Institutions that store, maintain, and care for non-active public records or other important historical documents that are arranged as an organized body. The documents in an archive were received or originated in connection with the activities of an organization, institution or individual, and are preserved because of their continuing value. → <http://vocab.getty.edu/page/aat/300312242>

DEFINITION IN A CONTEXT OF ART ARCHIVES

Art archives collect, preserve and make accessible documents and materials related to (visual) art. An art archive could be the in-house archives of a museum, academy or other art institution, as well as an archive dedicated to (the estate of) one artist (or artist group) or independent documentation centres (or a combination of all these).

Archival material in art archives can comprise a wide variety of original and not original records (such as autographs, personal documents, letters, price lists, CVs), ephemera (such as flyers, invitation cards, posters), brochures, collections of newspaper cuttings, photographs, audiovisual material, different digital media, artworks and much more.

EXAMPLE — THE PROJECT PARTNERS

The Erasmus+ Art Archives Exchange project provided an opportunity for five archives to develop a strategic partnership for the sharing of good practice.

With founding dates from 1971-2004 (while also including archives/holdings which predate the founding dates), all five partner archives focus on (modern and) contemporary art. While the organizational structures, practises etc. differ according to each archive's individual history and cultural background, all five archives have in common that they make their holdings accessible on free online databases.

Moderna galerija's Archives Department was founded in 1971. It systematically follows exhibitions in Slovenia, collating, systematizing and classifying biographical and bibliographical data on Slovenian fine artists, photographers, designers, architects, art critics, curators, and theorists. The data on exhibi-

tions and on artists has been digitized with our digitizing software RazUme since 1989 (Razstava) and 1993 (Umetnik) respectively. The local database is regularly updated with current information collated daily and with data from older material that is still being processed and, in some cases, acquired. Our main sources are articles and reviews in the press, invitations, posters, flyers, brochures, documents and manuscripts kept by the Archives Department, as well as catalogues and other publications. The pictorial material is provided by Moderna galerija's Photo Archive.

Since 2009 most of the data has been accessible online (after an initial trial period in 2001/2002). This is but a small portion of the local database content, organized chronologically and in order of relative importance and accessible via various search criteria.

Founded, as an art initiative, by György Gálántai and Julia Klaniczay in 1979, since 2015 (after 10 years of illegal and 25 years of non-profit existence) Artpool Art Research Center has been a department of the Museum of Fine Arts, Budapest, and contains the archives, publications and other records of its international art network activity, and exhibitions which it organized independently in Hungary before 1989 and as a public organization after the end of the communist rule.

Artpool has had a long-standing mission to connect Hungarian culture with the international art scene, as well as to document the activities of those artists in Hungary and elsewhere in Eastern Europe whose positions were marginalized by official cultural institutions prior to 1989. Besides being one of the most important records of non-conformist art practices in Eastern Europe (with documents relating to progressive, non official Hungarian art tendencies from the 1970s, and the Hungarian samizdat art of the 1970s and '80s, including alternative art scenes and groups, contemporary music, underground art magazines etc.), the archives contain a unique documentation and collection of the international art tendencies and movements from the '60s — on Fluxus, Performance, Conceptual Art, Installation, Visual Poetry, Artists' Bookwork, Mail Art, Copy Art etc. — and supports the work of researchers from around the world.

The Fine Art Archive emerged in 1984 as a part of the activities of Gallery H in Kostelec nad Černými Lesy. The main Archive's activity is to collect and process documents that are associated with contemporary Czech fine art, namely exhibition catalogues, art monographs, invitations, books, texts, magazines, photographs, transparencies etc.

The Archive represents the largest collection of documents with this specialization in the Czech Republic. Besides the inventory The Fine Art Archive also runs a library that is focused on fine art. The library also functions as a documentation and research centre.

The Fine Art Archive processes the documents that are deposited in the archives so that they can be incorporated into our extensive database abART (www.isabart.org). AbART was created to record as precisely as possible, to classify and process in-depth all documents deposited in the Archive.

basis wien — archive and documentation center for contemporary art in Austria collects, preserves and provides materials on art production in the Austrian context. Founded in 1997 by Lioba Reddeker, basis wien was a pioneer in the use of the Internet for making their physical archived collection accessible via an online database. The archive and documentation center holds a unique inventory of artist materials, publications and written material on art production in Austria.

The holdings consist largely of invitation cards, exhibition information, programmes, posters, videos, press clippings and unpublished material, such as portfolios, project descriptions and autographs. These objects serve as the

source of the contents of the free access online database, which was launched in 1999 and is updated constantly. The database includes all objects contained in the archives as well as the library, using them as sources for data on exhibitions, people and institutions. The institution acts as an archive, service point, research institute and exhibition space.

As a scientific institution, the archive and documentation center strengthens the research field of art documentation and archiving in Austria.

The continuous documentation activity and the constantly expanding online compendium serve art and culture producers as a reference work and a presentation of their activities in an international context. basis wien chairs the network of archives european-art.net (EAN) since 2017.

Founded in 2001 and officially opened in October 2004, the National Museum of Contemporary Art in Bucharest (MNAC) is a public cultural institution whose main goals focus on providing a meaningful and stimulating environment for the exploration of contemporary art, to promote dialogue between Romanian contemporary art and the international scene, and to support innovative, experimental artistic views.

The Documentation and Digital Memory Department, abbreviated as MNAC Documentation, aims to set up an efficient system to manage information on Romanian contemporary art.

MNAC took over from the former Office for Documentation and Art Exhibitions (ONDEA), a comprehensive and unique documentary archive of various materials about modern and contemporary artistic life in Romania and abroad. The documentary archives of MNAC include: monographic files for Romanian visual artists, architects, art theoreticians of modern and/or contemporary art; a collection of more than 5000 exhibition catalogues; a photograph collection, a collection of video tapes and multimedia, as well as an important art library containing art dictionaries, encyclopaedias, albums, art history books and catalogues.

ARCHIVIST

(ɑ:ˈrɪvɪst)

Person concerned with the acquisition, arrangement, description, preservation, interpretation, and making available for reference of archival materials, which are public records and documents of historical significance. → <http://vocab.getty.edu/page/aat/300162133>

The objective of the project was to examine the conditions and opportunities for vocational training and education in the field of art archives. As a starting point the group looked at the historical development and characteristics of art archives, discussed in which way they differ from traditional archives and how this impacts on job requirements and training opportunities specific to art archivists.

Currently, none of the participating countries offers specialized education/training for art archivists. A closer look at the educational backgrounds and career paths of people working in art archives revealed that almost none had any training as an archivist. The majority have degrees in art or art history, or other careers, such as in mathematics or programming. Also, it is important to note that not everybody working in art archives would describe themselves as an “art archivist” or carries this job title — preferring “researcher”, “curator”, “museologist”, “art historian” and/or “artist”.

A good knowledge of the collection’s focus is actually a very important precondition for a career in an art archive, other important competences would be the ability to think systematically and methodically, the willingness to acquire new skills, as well as an affinity for technology.

While working in an art archive can be hands on — climbing up ladders and dealing with dusty boxes — it might also require the devising of digitization strategies for artists’ estates, or for a video collection.

In addition to the day to day activities of managing the archive’s collection and records, such as cataloguing documents and objects, digitization and the preservation of physical archival materials to ensure their safekeeping and accessibility, art archivists can also be required to support researchers and users of the archives, cooperate in the preparation of exhibitions, work on their own research or exhibition projects, present at conferences, fund-raising and all kinds of administrative tasks that are involved with the running of a department or institution. Archives with a focus on contemporary art also usually have much direct contact with persons, groups and organizations in this field, who are the main contributors to the archives. This allows for a more active and engaging archival practice and also necessitates an ongoing evaluation and adaption of archival practices to changing conditions and media.

This highlights the importance of ongoing learning and education in this field of work.

SHARING GOOD PRACTICE

The Erasmus+ programme presented an opportunity for the project partners to spend time to reflect, discuss, and connect. Sharing knowledge and experiences of the challenges and demands of managing archives of contemporary art proved to be a powerful and effective form of further education for all participants. Within the project we implemented five examples of good practice which will be described in the following sections. Apart from these concrete examples, two key aspects for successful, shared good practice inspired the project and will continue to do so.

BUILDING NETWORKS & CONNECTIONS

Connecting with similar institutions and individuals locally, nationally and internationally requires time and resources, while being rewarded by numerous benefits so is to be encouraged on all levels of employment. Be it by participating in formal networks of professional associations or by creating non-formal circles, a knowledge of how professionals and institutions in the same field work, what projects they work on and being able to get in touch to ask questions and find advice, significantly saves time and leads to better results.

LANGUAGE & COMMUNICATION

Living in a globalized, digital world makes it easy to connect with professionals and researchers in other countries. Prerequisite for a successful sharing of knowledge was speaking English, which is none of the participants' first language. Being able to work together in the same space with direct access to the holdings helps to clarify what is meant, while resources like lists of specialist vocabulary or thesauri can help in finding the right expression. The development of a glossary specifically for art archives — which does not exist yet — would be one task that participants will continue to work on in further projects.

READING CIRCLE

/ˈriːdɪŋ ˈsɜːkl/

Czech: čtenářský kroužek

German: Lesekreis

Hungarian: olvasókör

Romanian: cerc de lectură

Slovenian: bralni krog

A Reading Circle is a classroom instructional strategy that groups small, heterogeneous groups of students together and connects all aspects of literacy. Following the reading of one or more chapters in a book (or other reading materials), students gather in a circle to collaboratively discuss and critique what they have read. → <https://www.ldatschool.ca/reading-circle/>

EXAMPLE

For the 1st LTTA, held at the Artpool Art Research Center in Budapest, February 2019, with visiting art archives from Vienna and Bucharest, we chose the Reading Circle as a good practice example for art archives.

Our focus was on the subject of Digitization Strategies for Archives. In addition to a hands-on workshop, we were looking for texts that could provide a starting point for a theoretical overview of the issues and could be thought-inspiring for a shared discussion. The chosen texts were sent to the participants in advance, attached to them was a list of questions related to the topic proposed for the meeting.

A whole day was dedicated to discussing this topic. The participants exchanged their thoughts and experiences, learning about the different digitization techniques and strategies of the participating art archives as well as discussing more theoretical implications of digitization as a means of enabling access to and safeguarding archival material.

LEARNINGS

Coming from different institutional and archival backgrounds, the participants were able to connect through the common experience of reading the same texts and to consider the topic in the light of their professional experience and knowledge. The Reading Circle proved to be a good tool for sharing experiences and learning new ideas together.

CONCLUSIONS & NEXT STEPS

Reading List, including Wolfgang Ernst: Underway to the Dual System. Classical Archives and Digital Memory. In: *Wolfgang Ernst: Digital Memory and the Archive* (edited by Jussi Parikka), University of Minnesota Press, Minneapolis–London 2012, pp 81-94, as well as a bibliography with 6 titles for background reading.

List of questions for discussion (sample)

- How do you start to digitize your materials? How do you decide what is important to digitize and what is not?
- Do you think keeping materials archived digitally is a safe method of storage? Are you concerned about damage to or erasing of the stored data?
- How do the possibilities of digitization change the work and the mission of an art archive?



Reading Circle discussion at Artpool Art Research Center, Budapest, February 2019
Photos: Artpool Art Research Center

Participants:

Andrea Neidhöfer, Marc Paul Ibitz (basis wien, Austria)

Cerasela Barbone, Adriana Oprea, Magda Predescu (MNAC, Bucharest, Romania)

Flóra Barkóczy, Dóra Halasi, Júlia Klaniczay, Gabriella Schuller (Artpool Art Research Center, Budapest)

EXHIBITION

/,eksɪ'biʃn/

Czech: výstava
German: Ausstellung
Hungarian: kiállítás
Romanian: expoziție
Slovenian: razstavo

The compilation of works of art, crafts, natural history, science etc., along with associated research, documentary material, ideas, texts and other intellectual property gathered around a particular theme and intended for public display. → <http://vocab.getty.edu/page/aat/300417531>

Definition: An Exhibition is an organized, temporary public display of a selection of works of art, craft, natural history, science etc., which can be associated with various research and historical material, texts, ephemera.

DEFINITION IN A CONTEXT OF ART ARCHIVES

Art Exhibition is an exhibition showing works of art (paintings, drawings, sculptures, installations, new media etc.), in some cases along with materials related to the topic. It is usually a temporary event which can be organized anywhere, although mostly associated with museums, galleries, and public space. Museums very often have permanent exhibitions, meaning that there is no closing date indicated; such permanent exhibitions are usually comprised of exponents from a museum's own collection.

Usually, we recognise two main types of art exhibitions:

- Solo Exhibition — presentation of one (in some cases two) artist(s)
- Group Exhibition — presentation of two or more artists.
- Other types of Art Exhibitions include art fairs, pre-auction exhibitions or, recently, online exhibitions, among others.

Exhibitions are in most cases executed by curators and other specialists, selecting the items (exponents) to be displayed in the exhibition. Usually, there is a printed catalogue, a leaflet, and a press release or curator's text. This material is a very important source, and is collected and documented in art archives. In

a museum the exhibition department might work together with the archives to choose documents to be displayed alongside artworks and to conduct research.

Some art archives also organize their own exhibitions to present their collections and research, e.g. showing documents from their collections (posters, invitation cards, magazines, catalogues, clippings, photographs, artist's books etc.) results of research projects on specific topics etc. An archive exhibition can be implemented even if there is no dedicated exhibition space, using a shelf or frame for display and using facsimiles instead of light-sensitive original materials.

EXAMPLE

As part of Erasmus+ activities, The Archive of Fine Arts organized — in collaboration with the Budapest-based Artpool Art Research Center — an exhibition entitled *Commonpress 51/Hungary Can Be Yours*, held at the DOX Centre for Contemporary Art, in September 2019. The opening was part of the European-art.net meeting in Prague. The exhibition presented works from the collection of Artpool with several additions from the holdings of the Archive of Fine Arts. Its focus was the famous International Mail Art events organized by György Galántai in the late 1970s and the subsequent 1984 exhibition *Hungary Can Be Yours*, where several Czech and Slovak artists participated. Works of art from that period were exhibited alongside archival materials (posters, photographs taken at the opening, magazines) and documents from the secret police.

LEARNINGS

- New topic, not associated primarily with our archives.
- Specific context of this exhibition,
- Collaboration with another institution and its holdings/presentation of a different archives' materials.
- Sharing material and knowledge about exhibition practices between the institutions.

CONCLUSIONS & NEXT STEPS

As a result, a leaflet was published for this exhibition with the English translation of a text written by György Galántai, which was distributed to the public for free. Other printed output included a poster and postcards.

- <https://en.isabart.org/exhibition/79872>
- <https://en.isabart.org/exhibition/79872/exhibited>



Commonpress 51/Hungary Can Be Yours. Exhibition held at the DOX Centre for Contemporary Art, 2019. Photo: Artpool Art Research Center

INTERVIEW

/ˈɪntəvjuː/

Czech: rozhovor
German: Interview
Hungarian: interjú
Romanian: interviu
Slovenia: intervju

Statements, transcripts or recordings of conversations where one person obtains information from another, such as for research purposes, publication or broadcast. → <http://vocab.getty.edu/page/aat/300026392>

DEFINITION IN A CONTEXT OF ART ARCHIVES

For archives, interviews — mostly preserved as transcripts, as well as in their original audio or visual form — can be valuable sources of information. Many archives also employ the method of conducting interviews with contemporary eye-witnesses to preserve important knowledge. By actively creating and contributing content to the archives, this constitutes a change from the more traditional archiving practices of collecting pre-existing material.

EXAMPLE

For the 3rd LTTA, held at basis wien — archive and documentation center in Vienna, October 2019, with visiting art archives from Bucharest and Prague, the group chose the term Interview as an example of good practice for art archives.

The participants prepared and presented their workflows and the format Interview was discussed not only as an important source of knowledge but also as an active archival practice, with the resulting documents created by the archivists themselves.

In preparing for the interview the archivists shared experiences with and examples of different practices of conducting, documenting and publishing interviews. They discussed the respective merits of audio or video, tools and different practices for transcribing and editing transcripts, as well as copyright and personal rights issues when publishing interviews online.

They subsequently implemented an actual interview as a practical example of sharing good practice. As the archives from Vienna and Prague had a common research interest, looking for objects and material on the Forum Stadtpark Prague, an exhibition project that was held in Prague and Graz in the 1990s, they decided to get in touch with the organizer and curator herself.

On 15 October Elisabeth Fiedler, the former head of Forum Stadtpark in Graz, was invited to basis wien and interviewed by the participants of the LTTA about the Forum Stadtpark Prague.

In an intense talk of almost two hours, Elisabeth Fiedler shared her knowledge about and memories of the history, connections and art production in the 1990s between Austria and the Czech Republic.

LEARNINGS

Interviews are a great way to complement the material and objects collected by an archive with personal memories and details which would otherwise be forgotten.

They are also a great way of learning and gathering knowledge about a certain topic, time period or similar, and could also be used to collect personal memories and knowledge about the history of an institution, which is often not put into writing and so lost when a person leaves an institution.

CONCLUSIONS & NEXT STEPS

The audio file of the interview is stored by the archives in Prague and Vienna. It is scheduled to be transcribed and published in 2022.

Interview by: Irena Lehkoživová, Barbora Špičáková, Helene Baur, Andrea Neidhöfer, Cerasela Barbone, Adriana Oprea, Magda Predescu

→ <https://en.isabart.org/institution/18199>

→ <https://www.basis-wien.at/db/institution/10777>



Interview with Elisabeth Fiedler at basis wien, October 2012
Photo: Adriana Oprea

DISCUSSIONS

/di'skʌʃn/

Czech: mluvit

German: Diskussion

Hungarian: vita, beszélgetés

Romanian: vorbi

Slovenian: diskusija, razprava

Treatment of a subject, in speech or writing, in which the various facts, opinions, and issues relating to it are considered, particularly in order to reach a decision or to exchange ideas with others.

→ <http://vocab.getty.edu/page/aat/300404320>

Meetings at which a topic is subjected to examination or investigation in order to share ideas or to reach a decision or judgement.

→ <http://vocab.getty.edu/page/aat/300404087>

DEFINITION IN A CONTEXT OF ART ARCHIVES

For archives, discussions — mostly preserved in the form of video/audio and written transcripts — can be valuable sources of information. In the field of art, discussions sometimes take place over a long period of time with different participants; they are important in order to clarify terms and provide theoretical orientation. The process of the discussion itself is as important as the outcome.

EXAMPLE

For the last LTTA, held at the Moderna galerija Archive in Ljubljana in May/June 2021, with visiting art archives from Budapest, Bucharest, Prague (via Zoom) and Vienna, we chose Discussion as a good practice example for art archives. During the course of the Art Archives Exchange project, discussion was a most important learning tool and was included in all activities. The communication was based on exchanging knowledge on specific topics. These topics were determined from the outset of the project and created a specific guideline for our sessions.

Either in personal meetings, digital or via e-mail the main goal and challenge was to communicate at eye-level, acknowledging differences in experience and opinion.

In addition to the project's good practice examples, such as Interview, Exhibition, Reading Circle and Workflow, several relevant topics emerged.

The team worked on:

- New practice and challenges during the time of covid-19.
- Born digital data, internet, connectivity between archives.
- The challenges, similarities and differences between Institutional Archives (governmental), NGO Archives, and Artist's Archives — institutionalized infrastructure.
- Specialist Vocabularies, Thesauri, Glossaries and other linguistic definitions used to describe archival terms and provide common language.

LEARNINGS

We found that discussion in itself was one of the most important exchange tools for the project. Considering one topic from different experiences and viewpoints leads to a better understanding of different layers and dimensions of a question.

CONCLUSIONS & NEXT STEPS

The team thought about a specific workflow for a discussion and set basic procedure with: Preparation (agenda, research, invitation, space) — Execution (setting and timing considerations, recording, documentation) — Follow-up (description, next steps)



During the LTTA various debates focused on specific topics with the idea of achieving the most benefit out of learning from each other.

Photo: Helene Baur

WORKFLOW

/'wɜ:kfləʊ/

Czech: pracovní postup/proces

German: Arbeitsablauf

Hungarian: munkamenet

Romanian: flux de lucru

Slovenian: delovni proces

Widely used term in all languages: workflow

The sequence of steps involved in moving from the beginning to the end of a working process.

→ <http://vocab.getty.edu/page/aat/300443470>

— a series (sequence) of systematic and repeatable activities that one or more persons with specific skills perform (do, complete, carry out) in a defined period of time in order to obtain a final result, according to a predetermined purpose (scope).

DEFINITION IN A CONTEXT OF ART ARCHIVES

A series (sequence) of systematic and repeatable activities that defines how material in the archive is processed, organized, stored, digitized and preserved.

In the field of art archives workflows are often created by the archives themselves (incorporating standards and best practice from libraries, archives and museums). They are specific to the individual institutions' focus, scope of materials and organisational structure.

EXAMPLE

Over the course of the project the participants shared and discussed their workflows for specific topics. This was very helpful in understanding the different organizational structures of the participating archives (education and training of staff, division of labour, procedures for keeping records, conservation of materials, interactions with users and researchers, safety protocols etc.) The participants also discussed alternative methods of documenting workflows, such as using video or graphical representation.

LEARNINGS

Writing down/recording/documenting workflows initially takes time, while there are numerous advantages to having a written workflow:

- Helps with training new staff.
- Can be shared with colleagues outside the institution concerned, to share knowledge and arrive at a deeper understanding of different procedures and how different archives work.
- Changes to workflows can be documented and remain traceable and transparent.
- It is advisable to revise/update workflows periodically, especially workflows related to modern technology (e.g., digitization, backup of databases etc.)

CONCLUSIONS & NEXT STEPS

A collection of written workflows contributed by each of the archives, covering different topics, such as processing an invitation (card), digitizing photographs, questionnaires for acquiring information from artists and exhibition organizers, organization of artist files etc.

- <https://www.youtube.com/watch?v=CrD6kJBds0>

RESOURCES

LANGUAGE (VOCABULARIES / THESAURI / GLOSSARIES)

Multilingual Archival Terminology

→ <https://www.ica.org/en/online-resource-centre/multilingual-archival-terminology>

AAT — Art & Architecture Thesaurus Online

→ <https://www.getty.edu/research/tools/vocabularies/aat/>

Wikipedia Glossary of library and information science

→ https://en.wikipedia.org/wiki/Glossary_of_library_and_information_science

Tate Online Glossary Art Terms

→ <https://www.tate.org.uk/art/art-terms/>

Online Dictionary for Library and Information Science

→ https://products.abc-clio.com/ODLIS/odlis_a.aspx

Glossary of Common Knowledge

→ <http://glossary.mg-lj.si/>

NATIONAL AND INTERNATIONAL ASSOCIATIONS FOR ARCHIVISTS AND LIBRARIANS IN THE CONTEXT OF ART AND MUSEUMS

Austria

VÖA — Verband österreichischer Archivarinnen und Archivare

→ <http://www.voea.at/>

VÖB — Verband österreichischer Bibliothekarinnen und Bibliothekare

→ <https://www.univie.ac.at/voeb/>

Czech Republic

Academic Research Centre of the Academy of Fine Arts

→ <https://vvp.avu.cz/en/bibliobase/>

Artlib.eu

→ <https://artlib.eu/#/>

Artlist.cz — Center for Contemporary Arts Prague

→ <https://www.artlist.cz/en/>

DACH (Germany, Austria, Switzerland)

AKMB — Arbeitsgemeinschaft der Kunst- und Museumsbibliotheken

→ <https://www.arthistoricum.net/netzwerke/akmb>

Arbeitskreis Kunst- und Kulturarchive

→ <https://www.arthistoricum.net/netzwerke/arbeitskreis-kunstarchive>

Initiative Fortbildung

→ <https://www.initiativefortbildung.de/>

Hungary

Vera and Donald Blinks Open Society Archive (OSA Archive)

→ <https://www.osaarchivum.org/>

National Centre of Museological Methodology and Information

→ <https://ommik.hu/index.php/en/>

Slovenia

DIVA Station, Digital video archive

→ http://www.e-arhiv.org/diva/index.php?lang_pref=en

L'Internationale Online

→ <https://www.internationaleonline.org/>

Europe

European-art.net

→ www.european-art.net

International

ARLIS/NA — Art Libraries Association of North America

→ <https://www.arlisna.org/>

ICOM — International

International Council of Museums

→ <https://icom.museum/en/>

CIDOC — ICOM International Committee for Documentation

→ <https://cidoc.mini.icom.museum/>

OTHER RESOURCES

State of the art archives – International Conference on Archives Documenting Modern and Contemporary Art

→ <http://www.stateoftheartarchives.com/en/>

Conference proceedings – open access download

→ <https://books.ub.uni-heidelberg.de/arthistoricum/catalog/book/426>

Artpool40 — Active Archives and Art Networks International Conference of the Artpool Art Research Center

→ https://artpool.hu/institute/artpool_40-conference.html

