

**Rick Prelinger**

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Personal & corporate website: <http://www.prelinger.com>

Blogs: <http://www.blackoystercatcher.blogspot.com>

Online film archives: <http://www.archive.org/details/prelinger>

Prelinger Library: <http://www.prelingerlibrary.org>

Prelinger Library blog: <http://prelingerlibrary.blogspot.com>

Prelinger Library digital collections: [http://www.archive.org/details/prelinger\\_library](http://www.archive.org/details/prelinger_library)

*Summary of Activities*

Archivist, teacher, writer, lecturer and filmmaker. President, Prelinger Associates, Inc., commonly known as Prelinger Archives. Co-founder (with Megan Shaw Prelinger) of Prelinger Library, an appropriation-friendly research library open to the public in San Francisco.

Founded Prelinger Archives (New York and San Francisco), which at its peak held over 48,000 ephemeral (advertising, industrial, educational, documentary and amateur) films and over 40,000 cans of unedited (raw) footage. The core film collection was acquired in August 2002 by the Library of Congress. The archives has subsequently acquired and donated to the Library of Congress another 12,000 cans of film representing approximately 6,000 titles. Currently, the archives holds now holds videotape masters on approximately 4,500 titles, a small collection of sponsored, industrial and documentary films, and over 3,000 reels of amateur and home movies. Another 40,000 cans are to be donated to the Library in 2010. Beginning in 2000, Prelinger Archives partnered with The Internet Archive to make 2,100 key films available online for researchers, scholars, mediamakers and the public to view and reuse without charge. Prelinger Archives is represented for stock footage sales by Archive Films at Getty Images (<http://www.gettyimages.com>).

Consultant to motion picture and television producers, archives and collections. Areas of expertise include archival business development and management; perspectives on new and emerging media; and intellectual property evaluation and appraisal. Has furnished archival footage to thousands of productions in all media, including motion pictures, television programs, interactive programming, educational and documentary productions, independent/experimental films and videotapes and corporate/institutional shows.

*Film, Video and New Media Production*

NO MORE ROAD TRIPS (projected completion, 2011). *Director/Producer/Editor*. Feature-length film in progress.

THE LIVES OF ENERGY (2010, 70 min.). *Director/Producer/Editor*. Archival collage film broadly conceived around energy, commissioned by AV Festival (Newcastle, UK). Screened at AV Festival; Walker Art Center, Minneapolis; OISJ Biennial (San Jose, Calif.); Other Cinema (San Francisco).

LOST LANDSCAPES OF DETROIT (2010, 65 min.). *Producer/Editor*. Compilation of archival footage, principally home movies, meditating on the past and future of the city of Detroit. Screened at Museum of Contemporary Art Detroit (MOCAD) as a live, participatory cinema event, February 2010; to be screened at Home Movie Summit, Library of Congress National Audiovisual Conservation Center, Culpeper, Va., September 2010. Viewable online at <http://www.archive.org/details/LostLandscapesOfDetroit2010>.

LOST LANDSCAPES OF SAN FRANCISCO (2006-2010, five iterations, each 70-75 min.). *Producer/Editor*. Compilation of archival footage meditating on the past and future of San Francisco and presented as a live, participatory cinema event. Screened at CounterPulse, San Francisco (2006 and 2007); Cowell Theatre, San Francisco (2008); Exploratorium, San Francisco (2009); Herbst Theatre, San Francisco (2009). A fifth iteration will screen at Herbst Theatre in December 2010. The fourth episode is available online at [http://fora.tv/2009/12/04/Rick\\_Prelinger\\_Lost\\_Landscapes\\_of\\_San\\_Francisco\\_4](http://fora.tv/2009/12/04/Rick_Prelinger_Lost_Landscapes_of_San_Francisco_4).

*Film, Video and New Media Production* (continued)

PANORAMA EPHEMERA (2004, 89:35 min.). *Director/Producer/Editor*. Feature-length archival film on the conflicted landscapes of 20th-century America. Screened at the Museum of Fine Arts, Houston; Dallas Video Festival; San Francisco Cinematheque; Anthology Film Archives, New York; Charles Mansion, Lexington, Kentucky; New York Center for Architecture; New Zealand Film Archive, Wellington; Virginia Film Society, Charlottesville; Other Cinema, San Francisco; International Film Festival Rotterdam; True/False Film Festival, Columbia, Missouri; Adelaide Film Festival, Australia; Antwerp Film Museum; Directors Lounge, Berlin; REDCAT Theater, Walt Disney Concert Hall, Los Angeles; Harvard Film Archive; Chicago Filmmakers; Provisions Library, Washington, D.C.; University of Southern California, Zemeckis Center for Digital Arts, Creative Commons launch, Torino; Leeds Film Festival, U.K.; Hillside Club, Berkeley; Northwest Film and Video Center, Portland, Ore.; California College of Arts, San Francisco; Arteleku, Donostia-San Sebastian, Spain; Illuminated Corridor, San Francisco; de Balie, Amsterdam; Big Sky Documentary Festival, Missoula. Available for free download at [http://www.archive.org/details/panorama\\_ephemera2004](http://www.archive.org/details/panorama_ephemera2004).

EVERYONE WINS IN VEGAS (1999)

*Writer/Editor*. Short film on Las Vegas, Nevada, as pictured in the American cinema. Shown at the American Institute of Graphic Arts (AIGA) 1999 conference, Las Vegas, Nevada.

MUSEUM OF FILM ARCHAEOLOGY (1998-99 and 1999-2000)

*Host/Writer*. Produced by Telecom Staff, Inc. (Tokyo) for Digital Media Entertainment (a division of Sony) and broadcast on VAIO-TV, Japan. 20-episode series on U.S. history and culture, centered on archival film and its contextualization. Series began airing December 1998 and ran two seasons.

NICKELLENIUM (1999)

*Conceptualist/Writer*. 24-hour television special, aired Dec. 31, 1999-January 1, 2000, on kids' visions of the future. Produced by Schaffer Productions (New York) for Nickelodeon.

OUR SECRET CENTURY (CD-ROM, 12 discs, each approx. 100-110 minutes of moving image material).

*Curator, Writer, Editor and Performer*. Anthology of films, film segments, text, still images and artifacts depicting key trends and developments of the 20th century. Published by The Voyager Company (New York, N.Y.). The 12 discs include 100 complete films and over 100 supplemental sequences:

*The Rainbow is Yours* (post-World War II design and consumerism)

*Capitalist Realism* (portrayal of workers in the Depression)

*The Behavior Offensive* (post-World War II social guidance movement)

*Menace and Jeopardy* (social and individual risk as depicted in safety films)

*The Uncharted Landscape* (landscape as the silent character in this century)

*Teenage Transgression* (juvenile delinquency and misbehavior)

*Gender Role Call* (comparison of men's and women's preferred paths)

*Nuts and Bolts* (changing image of technology throughout century) (completed, but unreleased)

*Free to Obey: Control and Conformity* (social control and repression) (completed, but unreleased)

*Make Mine Freedom* (patriotism as equated with capitalism and construction of enemies)

*Busy Bodies* (sexuality: education, mis-education and censorship)

*Tireless Marketers* (pervasive role of advertising, selling and marketing in American society)

BIG LIFE (1996)

*Guest Commentator*. CBC Newsworld (Canada), Fall 1996 and Spring 1997. Wrote and hosted 12 guest segments for weekly cultural affairs program.

SHORT ATTENTION SPAN THEATER (3 CD-ROMs, 1993-94)

*Co-Producer*. Three CD-ROMs (*It's All Relative*, *Dating and Mating* and *Sports*) produced by HBO Downtown Productions, Time Warner Interactive Group and Comedy Central, containing standup comedy clips.

*Film, Video and New Media Production (continued)*

EPHEMERAL FILMS 1931-1960 (1993)

CD-ROM, 115 minutes (38 film segments with program notes). *Content Producer, Writer and Curator*. Revision of *To New Horizons* and *You Can't Get There From Here*. Published by The Voyager Company (New York, N.Y.) Reformatted versions will be issued as iPad apps in 2010.

CALL IT HOME: THE HOUSE THAT PRIVATE ENTERPRISE BUILT (1992)

Videodisc, 60 minutes. *Co-Producer*. *In collaboration with Keller A. Easterling*. Documents the history of suburbia and suburban planning in the United States, incorporating motion picture clips, still photographs, maps and plans, commentary, two audio tracks and descriptive booklet. Published by The Voyager Company (New York, N.Y.).

"MONEY" (1991)

Videotape, 9 minutes. *Producer*. Keynote presentation for American Institute of Graphic Arts (AIGA) annual meeting, Chicago, Ill.

FOOTAGE 91: NORTH AMERICAN FILM & VIDEO SOURCES (CD-ROM version, 1991)

*Co-Publisher* (with Highlighted Data, Inc., Arlington, Virginia). CD-ROM containing 36 HyperCard stacks describing holdings of moving image archives, distributors and stock footage houses; machine-readable conversions of reference works; and new HyperCard cumulated edition of *Footage 89* and *Footage 91*.

IVAN BESSE'S BRITTON: 1938-39 (1991)

*Co-Producer* (with Jan Coleman) *and Editor*. Two-hour compilation of amateur films originally shot to document people, places and activities in a South Dakota town. Produced to benefit the Prayer Rock Museum, Britton, S.D.

A.V. SQUAD (1990)

*Co-Writer and Host*. Half-hour pilot produced for The Comedy Channel (HBO) at HBO Studio Productions, New York City.

COMEDY CHANNEL ARCHIVAL CLIPS (1989-1991)

*Executive Producer*. Over 200 comedy segments and original music video clips produced with archival footage for air on The Comedy Channel.

BUZZ (1989-90)

*Segment Producer/Director (in collaboration with Kathryn High)*. Three segments ("Cryonics," "Hackers" and "Virtual Reality") for an international TV magazine aired on MTV (U.S.); Channel Four (U.K.) and elsewhere around the world.

TO NEW HORIZONS: EPHEMERAL FILMS 1931-1945 (1987, revised 1994)

Laserdisc, videotape and CD-ROM, 60 min. *Director and Co-Producer (in collaboration with Robert Stein)*. Collection of 19 films and film excerpts from the archives of Prelinger Associates, Inc. Published by The Voyager Company. *1989 Video Review Award nominee*.

YOU CAN'T GET THERE FROM HERE: EPHEMERAL FILMS 1946-1960 (1987, revised 1994)

Laserdisc, videotape and CD-ROM, 60 min. *Director and Co-Producer (in collaboration with Robert Stein)*. Collection of 19 films and film excerpts from the archives of Prelinger Associates, Inc. Published by The Voyager Company.

HEAVEN (1987)

*Archival Film Consultant*. Documentary feature film directed by Diane Keaton. Produced by Perpetual Productions for RCA Video Productions. Distributed by Pacific Arts Video.

HEAVY PETTING (1982-89)

*Director of Research*. Documentary feature produced and directed by Pierce Rafferty and Obie Benz. Distributed by Skouras Pictures.

### *Archival, Intellectual Property and Marketing Consultation*

Abamedia, Inc. (Russian-American Archives Project; work in Russia and the U.S.); American University, BBC Creative Archive (pro bono); British Film Institute; Center for Social Media; Arts & Entertainment Network/The History Channel; Alternate Current; The Comedy Channel; CRM Films L.P.; Deutsche Kinemathek, Berlin (pro bono); The Ford Foundation; Home Box Office; HBO Sports; Long Beach Museum of Art; Long Bow Group; John D. and Catherine T. MacArthur Foundation; Nebraska State Historical Society; New York Public Library, Dance Needs Analysis Project; Newsreel Access Systems, Inc.; Okinawa Historical Film Society; Pacific Film Archive (pro bono); Edwin Schlossberg Inc.; Smithsonian Institution, National Museum of Natural History, Human Studies Film Archives (pro bono); Smithsonian Institution, Office of Telecommunications; Sphinx Productions (Toronto); UCLA Film & Television Archive (pro bono); University of South Carolina (Department of Art and other programs); WGBH Educational Foundation.

### *Creative Consultation*

Abamedia, Inc. (Russian-American Archives Project); The Comedy Channel; Crossroads Productions; Intelligent Television; Nickelodeon; Noggin (Nickelodeon and Children's Television Workshop); Schaffer Productions; Vulcan Ventures; Winton/duPont Films, Inc.

### *Evaluations and Appraisals*

Blair Entertainment; Broad Street Productions; Clear Channel Entertainment/Bill Graham Presents; The Walt Disney Company/ESPN; Film Bank; Golden Gate Bridge, Highway and Transportation District (pro bono); Hughes, Amys (Barristers & Solicitors, Toronto); Northeast Historic Film (Bucksport, Maine); Smithsonian Institution, Office of Telecommunications; Southern California Library for Social Studies and Research (pro bono); U.S. Department of Justice (Tax Division), regarding Hearst Metrotone Newsreel collection; Yuen family (pro bono); private collectors and filmmakers.

### *Employment (Non-Profit)*

Internet Archive, San Francisco (January 2005–present). Board President with responsibility for initiating and managing high-level library partnerships and managing relationships with primary funders for large-scale mass library digitization project.

Open Content Alliance (July 2005–April 2006). Acting Director of a coordinating entity of national and research libraries, foundations, search engine companies and technology manufacturers.

Convener, Television Archive, Inc., a project of The Internet Archive, San Francisco (April 2001–Fall 2003).

Director, Internet Moving Images Archive, a project of The Internet Archive, San Francisco (July–December 1999); continued similar responsibilities as contractor and as occasional director, 2000–2003.

### *Employment (Business)*

Founder and President, Prelinger Associates, Inc. (aka Prelinger Archives), New York and San Francisco (founded 1982, incorporated 1985).

Director, Archival Development, Home Box Office (HBO Downtown Productions), New York (1989–1995).

### *Employment (Academic)*

Curriculum Developer (contract), Moving Image and Preservation Program, Tisch School of the Arts, New York University, 2007. *Prepared curriculum modules on "Archival Access in the 21st Century" and on intellectual property issues affecting moving image archives.*

MFA student and thesis supervision, California College of Arts, San Francisco, 2005-2006.

Faculty, School of Visual Arts, New York (MFA Design Program) (1998-1999). Taught "History for Sale: Research and Product," a course on the recontextualization of historical content in legacy and emerging media.

Visiting Critic, Yale University School of Art, Program in Graphic Design (1994-1995)

### *Community and Service Activities*

Advisory Board, Canyon Cinema (2009- )

Advisory Council, iotaCenter (2009- )

Editorial Board, *The Moving Image* (journal of the Association of Moving Image Archivists) (2009-2011)

Member, lot49 discussion group on moving image archival access, 2007-present.

Advisory Board, PBS American Archive project (2007).

Advisory Board, Academic Film Archive of North America (2006-present).

Board of Visitors, University of Pittsburgh Library System (2007-2009).

Community Advisory Committee, San Francisco Cinematheque (2007).

California Statewide AV Preservation Survey Advisory Committee (2006-present).

Panelist, National Film Preservation Foundation Preservation Grants Program (2004-2005).

Board of Advisors, Ourmedia (2005-present).

Board Member and President, Internet Archive, San Francisco (January 2005-present).

Board Member, Stay Free! magazine (2004-present).

Advisory Board, Center for Home Movies (2004-present).

Co-Founder (with Megan Shaw Prelinger), Prelinger Library, San Francisco (2004-present).

Board Member, San Francisco Cinematheque (2004-2007) (Board President, 2006-2007).

Member, Steering Committee, MIC (Moving Image Collections) Project (2004-present).

Board Member, Internet Archive, San Francisco (2003-).

Board Member, San Francisco Cinematheque (2002-2007).

Collaborator, Creative Commons (2002-).

Volunteer, Wings on Wheels avian transport program, International Bird Rescue Research Center, Cordelia, California (2001-2004).

Board Member, Television Archive, Inc., San Francisco (2001-).

Member, National Film Preservation Board, as designated representative of the Association of Moving Image Archivists (2001-2005).

Member, Advisory Board on Web Projects, National Museum of the American Indian (1998-1999).

Director at Large, Executive Board, Association of Moving Image Archivists (AMIA) (1996-1997).

Chair, Publications Committee, Association of Moving Image Archivists (AMIA) (1996-1997).

Co-Chair, Committee on Access, Association of Moving Image Archivists (AMIA) (1995-1996).

Treasurer and Member of Executive Board, Association of Moving Image Archivists (AMIA) (1993-1995).

Member, Task Force on Public Access and Education, National Film Preservation Board (1994).

Member, Media Archives Advisory Group, American Institute of Graphic Arts (AIGA).

Member, Advisory Board, American Archives of the Factual Film, Iowa State University.

Member, Advisory Board, Robert F. Wagner Labor Archives Moving Image Collection, New York University.

Panelist, New York State Council on the Arts, Electronic Media and Film Program (1994-1996).

Panelist, Annual Design Review, I.D. Magazine, Interactive Media category (1996).

### *Education*

University of California, Berkeley (Individual Major in Culture and Ideology, 1971-79, no degree earned)

Phillips Academy, Andover, Mass.

### *Grants and Awards*

Senior Artist residency, Interactive Screen, Banff Center for the Arts, August 2008.  
Invisible Dynamics Project Grant, The Exploratorium, 2007-2008 (as Prelinger Library).  
Graham Foundation Grant for reformatting *Call It Home* from laserdisc to DVD, Graham Foundation for Advanced Studies in the Fine Arts, 2006 (in collaboration with Keller Easterling).  
Vectors Fellowship, Institute for Multimedia Literacy, Annenberg Center, University of Southern California, 2005.  
"Innovative Use of Archives Award," Archivists Round Table of Metropolitan New York, for *Panorama Ephemera*, 2005.  
Grant from The Andrew W. Mellon Foundation to National Film Preservation Foundation, 2005. To research and write a book entitled *Industrial and Institutional Films: A Field Guide* for publication by the Foundation in 2006.  
Anthology Film Archives Film Preservation Award, 2005.  
NEA Design Arts Project Grant, 1990 (with Keller A. Easterling, for *Call It Home*)

### *In-Person and Solo Screenings*

2010

"Know Their World: Bringing Art and Consciousness Into the Museum," San Francisco Museum of Modern Art, January 2010; *Lost Landscapes of Detroit*, Museum of Contemporary Art, Detroit, February 2010; "The Great Food Speedup: From Hunter-Gatherers to Microwaves," Wexner Center for the Arts, Columbus, February 2010; "America: From Capitalist Realism to Consumer Republic," "Archives Meet the People" and *Panorama Ephemera*, Big Sky Documentary Film Festival, Missoula, Montana, February 2010; "Appropriating Science," program of film excerpts, "Science and the Moving Image" conference, Harvey Mudd College, February 2010; *The Lives of Energy* (feature-length compilation film), AV Festival, Newcastle, UK, March 2010; *A Is For Atom*, compilation of energy-related films, AV Festival, Newcastle, UK, March 2010; Orphan Film Symposium, New York, April 2010 (*A Trip Down Market Street Before the Fire*); Web2Expo, San Francisco, May 2010 (conference opening and closing clips on future technologies); *The Lives of Energy*, Walker Art Center, Minneapolis, August 2010, 01SJ Biennial, San Jose, Calif., September 2010 and Other Cinema, San Francisco, September 2010; *Lost Landscapes of Detroit*, Home Movie Summit, Library of Congress NAVCC, Culpeper, Va., September 2010; *Lost Landscapes V* (Herbst Theater, San Francisco, December 2010).

2009

Cinefamily at Silent Movie Theatre, Los Angeles (Jam Handy presentation and screening), January 2009; CounterPULSE, San Francisco (*Lost Landscapes III*), February 2009; 35mm screening, "Films from Our Secret Century" (35mm screening); Andy Warhol Museum, Pittsburgh (February 2009); "Archives Meet the People," Oberlin College (February 2009); "Lost Landscapes of San Francisco III," The Exploratorium and iPres annual conference, San Francisco; "The Archive We Don't Know," Festival de Nouveau Cinema, Montréal; Other Cinema, San Francisco, October 2009; *Lost Landscapes of San Francisco IV*, Herbst Theater, San Francisco, December 2009; *Lost Landscapes of the East Bay*, CounterPULSE, San Francisco, December 2009.

2008

*Lost Landscapes of San Francisco III* (screening and lecture on ephemerality, evidence and rephotography), Long Now Foundation Lecture Series on Long-Term Thinking, December 2008; "Sex, Space and Sickness in the Jazz Age", Other Cinema, San Francisco, November 2008; "Pursuits of Happiness," UC Berkeley, Department of Comparative Literature, October 2008; Laborfest, San Francisco, July 2008 (on history of San Francisco labor movement); "America: From Capitalist Realism to Consumer Republic," "Sponsorship as Demonstration and Drama," and "Memories of Persuasion," Arsenal Kino, Berlin (3 screenings, June 2008); Economics of the Commons conference, de Balie, Amsterdam, Netherlands ("Honoring Legacy Media" and *Panorama Ephemera*); Old Pasadena Film Festival, a presentation of American Cinematheque, Pasadena, Calif. (outdoor screening of social guidance films), June 2008; Maker Day, Maker Faire, San Mateo, Calif., May 2008; Sex(ed) Diaries, University of Southern California, April 2008.

*In-Person and Solo Screenings (continued)*

2007

"Futurism Simplified: Extinct Promises from Three World's Fairs," Roxie Cinema, San Francisco, part of the San Francisco World's Fair, a project of the Curatorial Studies program, California College of Arts, San Francisco; Giornate del Cinema Muto, Pordenone, Italy (October 2007); "Risking Youth," University High School, San Francisco (November 2007); "Replaying Lost Landscapes: Film Fragments of 20th-Century San Francisco," CounterPULSE, San Francisco (December 2007). *Panorama Ephemera* screenings: "The California Files" exhibition, Wattis Institute, California College of Arts, San Francisco (as installation); Arteleku, Donostia-San Sebastian, Spain; Illuminated Corridor, San Francisco (outdoor screening with new musical score composed and conducted by Gino Robair, October 2007); sponsored film program.

2006

"History of the Sponsored Film," Artists Television Access, San Francisco; "Replaying Lost Landscapes: Film Fragments of 20th-Century San Francisco," CounterPULSE, San Francisco; Orphans Film Symposium, Columbia, S.C. *Panorama Ephemera* screenings: University of Georgia Library; Pittsburgh Filmmakers.

2005

*Panorama Ephemera* screenings: International Film Festival Rotterdam; True-False Film Festival, Columbia, Missouri; Adelaide (Australia) Film Festival; OVNI 2005, Archivos del Laboratorio, Barcelona; Directors Lounge, Berlin; REDCAT Theatre, Walt Disney Concert Hall, Los Angeles; Harvard Film Archive; Chicago Filmmakers; Provisions Library, Washington, D.C.; Zemeckis Center for Digital Arts, University of Southern California, Hillside Club, Berkeley, Calif.; Leeds Film Festival, U.K.; Creative Commons launch, Torino, Italy; Northwest Film and Video Center, Guild Theatre, Portland, Ore.; Charlotte Street Theatre, London. Other screenings: Artists Television Access, San Francisco (Sid Davis films).

2004

Other Cinema, San Francisco (*Panorama Ephemera*); Anthology Film Archives, New York (*Panorama Ephemera*); Charles Mansion, Lexington, Kentucky (*Panorama Ephemera*); New York Center for Architecture (*Panorama Ephemera*); Dallas Video Festival (*Panorama Ephemera*); San Francisco Cinematheque (*Panorama Ephemera*); Haagse Filmhuis, The Hague (*To New Horizons*, a program of futurist films); University of Virginia Film Society; Orphans of the Storm, Columbia, South Carolina; Media Archaeology Film Festival, Museum of Fine Arts/Aurora Picture Show, Houston, Texas (*Panorama Ephemera*).

2003

University of California, Santa Cruz (Porter College) (*Searching for Outsiders*)' MACBA (Museu d'Art Contemporani de Barcelona) (series of films and film segments on the 20th century); Asilomar Microcomputer Workshop, Pacific Grove, Calif. (*Utopia Appropriated: The Future As It Was*); Harvard Film Archive (program curated by Ted Barron); Two Boots Pioneer Theater, New York City (3 programs); Experimenta, St. Kitts, Australia (*Utopia Appropriated*); Detroit Film Theatre, Detroit Institute of Arts.

2002

Northwest Film and Video Center, Portland, Oregon, 2 programs; (*Films That Haunt the Future*); Pacific Film Archive, Berkeley, 3 programs; (*Films That Haunt the Future*); "Labor Goes to the Movies" series, under the auspices of the Professional Staff Congress, New York Labor Institute, New York City; The META Museum.

2001

Headlands Center for the Arts, Sausalito, Calif., in collaboration with Matthew Coolidge of the Center for Land Use Interpretation (CLUI) (*Metropolis Dissolved: An Exploration of the Margins of the San Francisco Bay*) (a similar program will be installed as part of a larger exhibition at Yerba Buena Center for the Arts, San Francisco, in August 2001); "Tick Tock, Tick Tock, I'm Free to Have Fun Around the Clock," Oberhausen Festival of Short Films, Germany (programmed in collaboration with Herbert Schwarze and presented by courtesy of Eric Breitbart); Green Mountain Film Festival, Montpelier, Vermont; "Stressed-Out Sooners," Orphans of the Storm Symposium, University of South Carolina, Columbia, S.C.

*In-Person and Solo Screenings (continued)*

2000

National Building Museum, Washington, D.C. ("See the U.S.A.: On The Road in Motion Pictures," a program on the history of roadside culture in America); American Museum of the Moving Image, Queens, N.Y. (appearance with Ken Smith to introduce "Mental Hygiene" screening series); The META Museum.

1999

Museum of Film Archaeology Symposium, Tokyo, Japan (screening and discussion sponsored by Digital Media Entertainment division of Sony Corporation); National Building Museum, Washington, D.C. (*Selling Suburbia*); American Institute of Graphic Arts annual conference, Las Vegas, Nevada ("Everyone Wins in Vegas"); "Orphans of the Storm" (symposium on preservation of "orphan films," University of South Carolina, Columbia, S.C.; ABACO Partnership for Community, at Florida Atlantic University, Jupiter, Fla. (*Selling Suburbia*).

1998

Antioch University, Summer Documentary Workshop (classes and screening); "Play," Doors of Perception Conference, sponsored by the Netherlands Design Institute, Amsterdam.

1997

Fundació la Caixa, Vic, Spain (*Our Secret Century*); Mostra de Video International, Barcelona, Spain (*Our Secret Century*); National Film Theatre, London, England (*America's Secret Century*; 6 film programs; Pleasure Dome, Toronto (*Busy Bodies* and *Home Movies: The Most Ephemeral Films of All*); Winifred Moore Theater, Webster University, Webster Groves, Missouri (2 film programs on social guidance, local history and post-World War II culture); SIG/CHI (Computers and Human Interaction Conference), Atlanta (keynote speaker: *Utopia Appropriated: The Future As It Was*); Columbia University, American Studies Program Speaker Series (*Our Secret Century*); "Dinner Theatre of the Mind," sponsored by ECHO and WORD, New York City (program on advertising and consumer culture); Taos Moving Picture Festival, Taos, New Mexico (two film programs plus *Our Secret Century*); Mary Riepma Ross Film Theater/Sheldon Memorial Art Gallery, Lincoln, Nebraska (*The Return to Normalcy*).

1996

American Museum of the Moving Image, Astoria, Queens, New York, (*Millennial Mysteries*, 12 film programs, including "Money in the Air," "The Cinema of Cleanliness," "For the Children," "Trained for Reliability: Mid-Century Etiquette," "People Must Eat! ...and Drink Too," "Dirt, Disease and Decay: Resisting Bodily Processes," "Keeping Up the Good Work: Film on the Job," "Risks Eternal: Menace and Jeopardy Revisited," "Heads Up! Psychologists in Action," "Teenage Transgression," "Before 'Just Say No': Classic Anti-Drug Films; also 4 CD-ROM installations); Mostra de Video, Centre de Cultura Contemporània de Barcelona, Spain ("The Rainbow is Yours" and *Our Secret Century*); Dallas Video Festival (*Our Secret Century*); Pleasure Dome, Toronto ("Films of Menace and Jeopardy"); Rotterdam Film Festival, The Netherlands ("Exploding Cinema" Found Footage program) (*Our Secret Century*); The Knitting Factory, New York ("The Unknown Sid Davis"); University of Michigan, School of Information (*Our Secret Century*); Archive Films Screening Series, New York City ("The Unknown Sid Davis"); Wellesley College, Wellesley, Mass. (film screening and discussion, part of reunion program entitled *Making the Familiar Strange: Propaganda and Persuasion in the Twentieth Century*); The Exploratorium, San Francisco ("Nature/Culture," on landscape and place in this century) and "Paper or Plastic: Production and Consumption," a program of "process" films from the food industry; Pacific Film Archive, University Art Museum, Berkeley ("People Must Eat!...and Drink Too); Doors of Perception (conference), sponsored by the Netherlands Design Institute, Amsterdam ("Speed," program on velocity in Western culture); Virginia Festival of American Film (*Our Secret Century* and *Road Films* program); Margaret Mead Film Festival, American Museum of Natural History, New York (*Make Mine Freedom*, *Busy Bodies* and *Gender Role Call*); New York University, Center for Media, Culture and History and the Metropolitan Studies Program (*Our Secret Century*); Melbourne International Film Festival, Australia, "Digita" program (*Our Secret Century*)

*In-Person and Solo Screenings (continued)*

1995

Art in General, New York ("The Subsurface of Suburbia"); Exit Art, New York City (introductory program of ephemeral films sponsored by the WELL); The Exploratorium, San Francisco (Early futuristic and utopian films; also public premiere of *The Rainbow is Yours* CD-ROM); Harvard Film Archive (five selected programs from *Our Secret Century* plus "The Subsurface of Suburbia"); International Federation of Film Archives (FIAF), Los Angeles (*Our Secret Century* and *Ephemeral Films* CD-ROMs as part of program relating to new archival access paradigms); Oberhausen Film Festival, Germany (*Our Secret Century* CD-ROM and program on the glorification of industry in industrial film); Aspen International Design Conference, Colorado ("Films for Friends and Family: Business Takes to the Screen"); Seattle International Film Festival ("More Social Guidance Classics"); School of the Art Institute of Chicago (four selected programs from *Our Secret Century*); Northeast Historic Film, Bucksport, Maine ("Romance in the Parking Lot"); Arlington County Department of Cultural Affairs, Arlington, Virginia (two outdoor programs in Lubber Run Amphitheatre, "A More Perfect You" and "Outdoor Romance"); International Film ("Flaherty") Seminars, Wells College, Aurora, N.Y. (*Our Secret Century* CD-ROMs); New York Film Festival, The Fourth New York Video Festival (*Our Secret Century* CD-ROMs presentation); Vancouver International Film Festival ("In Defense of Teens," on adolescence and autonomy).

1994

Archive Films Screening Series, New York City; Vancouver International Film Festival ("Nature Always Sides with the Hidden Flaw: Films of Guilt, Menace and Jeopardy"); Hallwalls Gallery, Buffalo (two programs on persuasion and politics); Colgate University, Department of Art and Art History; Virginia Festival of American Film (Charlottesville, Va.) ("Ironing Out the Wrinkles: Manufacturing the Mid-Century Couple"); Munson-Williams-Proctor Institute, Utica, N.Y. (*We Didn't Dream Big Enough: Landscape and Travelogue*); Wexner Center for the Arts, Columbus, Ohio (*Call It Home* in an interactive installation, as part of the "House Rules" exhibit program); Seattle International Film Festival, Seattle, Wash. (*Social Guidance Classics*); Mid-Atlantic Archives Conference, New York City (*Call It Home*); Berkeley College Film Society, Yale University (*Our Secret Century*, 4 programs); Miami Film Festival Seminars, Louis Wolfson II Media History Center, Miami-Dade Public Library, Miami, Fla.; American Museum of the Moving Image, Astoria, Queens, New York (*Our Secret Century: Revelations from the Prelinger Archives*, 14 programs, including "The Rainbow is Yours," "The Human Product: Animation and Anthropomorphism," "Pictures Don't Lie: Creative Visualizations," "Social Guidance Classics," "Make Mine Freedom: Patriotism and Public Life," "Postwar Pessimism: Eight Films by Sid Davis," "Free to Obey: Control and Conformity," "We Didn't Dream Big Enough: Landscape and Travelogue," "Breeding Out the Unusual: Gender at Mid-Century," "Tireless Marketers," "42 Ads in 80 Minutes," "Films of Menace and Jeopardy," "Favorite Films," also 3 CD-ROM/videodisc installations).

1993

Visual Arts Department, University of California, San Diego (*To New Horizons* and *You Can't Get There From Here*); Bank Multimedia Gallery, Detroit (*Films of Menace and Jeopardy*); Phillips Academy Film Festival, Andover and Los Angeles (*Call It Home*); San Francisco Cinémathèque (*Pictures Don't Lie: Creative Visualizations*); Knitting Factory, New York (*Call It Home*); Squeaky Wheel, Buffalo (*Call It Home*, CD-ROMs); Museum of Contemporary Art (MOCA), Los Angeles (installation, *You Can't Get There From Here*); 6th Annual Symposium on the History of American Graphic Design, sponsored by School of Visual Arts, New York (*Call It Home*); Wexner Center for the Arts, Ohio State University (*Call It Home*, presented by Easterling); New York Public Library, Donnell Media Center (street windows), New York (installation, *You Can't Get There From Here*).

1992

FilmForum, Los Angeles (*Call It Home*); University of California, San Diego, Department of Visual Arts (2 programs on ephemeral films and moving image archives); Hunters and Gatherers Festival, Eiszeit-Kino, Berlin (program on transgression in the 1950s); Columbia University, School of Architecture (*Call It Home*, presented by Easterling); Dallas Video Festival (*Call It Home*); Harvard University (*Call It Home*, presented by Easterling); Northwest Film & Video Center, Portland, Oregon (*Patriotism and Public Life*); Chicago Institute for Architecture and Design (*Call It Home*, presented by Easterling); Architectural League of New York (*Call It Home*); Oberhausen Film Festival, Germany (short advertising films produced in the U.S.); Pratt Institute, Department of Architecture (*Call It Home*); New York Folk Culture Festival ("Meals on Reels" Film Festival (films relating to food); Whitney Museum, Film and Video Fellows (private screening and lecture).

*In-Person and Solo Screenings (continued)*

1991

Chapin School, New York (program on adolescence and risks in the 1950s); Pratt Institute, Department of Architecture (*Call It Home*); University of Virginia, School of Architecture (*Call It Home*); Addison Gallery of American Art, Phillips Academy, Andover, Mass.; American Institute of Graphic Arts, annual meeting, Chicago (*Money*); Albright-Knox Art Gallery, Buffalo (*The Rainbow is Yours*); Association for Computing Machinery/SIGGRAPH, Los Angeles Chapter (films on technology and culture); Columbus Cultural Arts Center (a look at the 1940s); Walker Art Center, Minneapolis (social guidance films); Strand Theater, Britton, South Dakota (Ivan Besse home movies); Pacific Film Archive, Berkeley (*The Rainbow is Yours*); California Institute of the Arts, Visiting Artist Program.

1990

Dallas Video Festival (programs on patriotism and creative visualizations in ephemeral film); Consortium of College and University Media Centers, Minneapolis (introduction to ephemeral film); Utica College of Syracuse University; Georgetown University (Misty Dailey Memorial Lecture); Columbus Cultural Arts Center (a look at the 1950s); Duck Soup, Boston (standup performance with films); Periwinkles, Providence (standup performance with films); International Film (Flaherty) Seminars (lecture/screening on appropriation and the documentary); Fourth Annual Festival of Folk Culture Films, New York (program demonstrating evidentiary value of ephemeral film documents); FilmForum at Los Angeles Contemporary Exhibitions (LACE); The Bottom Line, New York (standup performance with films); State University of New York at Buffalo, Department of Media Study (lecture and screening on appropriation); Cornell Cinema, Ithaca (*Films of Menace and Jeopardy*); School of Visual Arts (42nd Anniversary Symposium).

1989

Grand Rapids Film Theater, Urban Institute for Contemporary Arts, Grand Rapids, Mich. (introductory program on ephemeral films); Walker Art Center, Minneapolis (program on design, in conjunction with *Graphic Design in America* exhibition); Cooper-Hewitt Museum, New York (*Call It Home*); George Eastman House, Rochester (general ephemeral film program); Collective for Living Cinema, New York (*The Seven Deadly Virtues*); Cooper-Hewitt Museum, New York (World's Fair films); Downtown Community Television Center, New York (Spring and Fall; programs on safety and futurism).

1988

Dallas Video Festival (*Films of Menace and Jeopardy*, *To New Horizons* and *You Can't Get There From Here*); Northwest Film & Video Center and American Advertising Museum, Portland (Oregon) (*To New Horizons* and *You Can't Get There From Here* videodiscs); Castro Theatre, San Francisco (*Films of Menace and Jeopardy*); The Kitchen, New York (entertainment program benefitting The Standby Program); Image and Sound Festival, Film Foundation of the Hague, Netherlands (*Films of Menace and Jeopardy* and program on futurism); Rice University (Department of Architecture) (*Call It Home*, rough cut); Princeton University (Department of Architecture) (*Call It Home*, rough cut); Graduate Center, City University of New York (*Call It Home*, rough cut); EZTV, Los Angeles (*To New Horizons* and *You Can't Get There From Here*); University of California, San Diego (Department of Communications); University of California, Berkeley (Film Studies Program); Pacific Film Archive, Berkeley (introduction to ephemeral films).

1987

School of Visual Arts (40th Anniversary Symposium) (*The Lost Art of Industrial Film*); Collective for Living Cinema, New York; American Institute of Graphic Arts, New York Chapter.

*Exhibitions*

Contract with the Exploratorium to develop an exhibit proposal for the Bay Observatory, as part of the Invisible Dynamics project, Fall 2010 (in collaboration with Megan Shaw Prelinger)

"Shorelines and Timelines." "Observing" show, The Exploratorium, San Francisco, January 2009 and Outdoor Exploratorium, Building D, Fort Mason, May 2009-present. *Contributor as half of the working group Prelinger Library.*

"The Five eBooks of Invisible Dynamics." Series of electronic books and exhibits for the proposed Bay Observatory at the Exploratorium, San Francisco. In progress 2008. *In collaboration with Megan Shaw Prelinger.*

### *Exhibitions (continued)*

- "Self-Storage." Curatorial Industries, San Francisco, opened April 2008. Installation of special-collection library containing materials from artists and archives, opened for business at a self-storage facility. *Contributor as half of the working group Prelinger Library.*
- "Strange Weather." Eyebeam, New York City, March-April 2008. Interactive visualization by the Studio for Urban Projects that graphs the usage of terms that characterize the dialogue around climate change. Winner of the Eco-Visualization Challenge Award granted by Eyebeam. *Contributor as half of the working group Prelinger Library.* Online manifestation at <http://www.strangeweatherproject.net>.
- "In Popular Terms." Berkeley Art Museum, University of California, October 2007. Kiosk and web-based project tracking the shifting language of ecology. *Contributor as half of the working group Prelinger Library.* Online manifestation at <http://www.inpopularterms.net>.
- "Ephemera Panorama." Historical text and documents exhibit explicating unseen historical forces at work in the design of the North American landscape. In "The California Files: Re-Viewing Side Effects of Cultural Memory," Wattis Institute Gallery, California College of Arts, San Francisco. Book and printed ephemera installation with *Panorama Ephemera* video, April-July 2007. *Contributor as half of the working group Prelinger Library.*
- "Back to the Bay: An Exploration of the Marginal Zones of the San Francisco Bay." Video program curated and installed as part of exhibit by Center for Land Use Interpretation (CLUI). Yerba Buena Center for the Arts, San Francisco, August 25-November 4, 2001.
- "Listening Post" (surveillance installation with radio scanners). Los Angeles Contemporary Exhibitions (LACE), 1987.

### *Public Art Projects*

- Pickpocket Almanack, San Francisco Museum of Modern Art, Fall 2009 (class organizer and instructor, in collaboration with Megan Shaw Prelinger)
- Community library, Maker Faire, San Mateo, Calif., May 2009.
- Community library, Maker Faire, San Mateo, Calif., May 2008.
- Free Soil Bus Tour, Outdoor Film/Video Festival & On-Site Exchange, Silicon Valley, Calif., June 2008. *Tour Guide and Presenter.*
- Artist in residence, The Exploratorium, San Francisco, 2008-ongoing.
- Community library, Earth Day, McLaren Park, April 2008.
- "Radio Ephemera: 2008 Audio Challenge." Collaboration with Third Coast International Audio Festival, March-October 2008. *Context for audio story creators based on Prelinger Library texts, to be presented October 2008.*
- "Prelinger on Prelinger," Illuminated Corridor, San Francisco, October 2007. Outdoor public art event designed to "turn the Prelinger Library inside out," with the participation of over 50 musicians, mediamakers and performative projectionists outside the library building at 8th and Folsom streets. Presented by Illuminated Corridor and a host of collaborators. *Moving image, image and text source; venue.*
- Community library, Earth Day, McLaren Park, April 2007.
- Community Library, Garden for the Environment, San Francisco, Calif., April 2007 (in collaboration with Megan Shaw Prelinger).
- "Invisible Dynamics," The Exploratorium, 2004-07. *Research Advisor.*
- "Invisible Landscapes of the San Francisco Bay Area" (many-sited tour with guidebook), Art on BART (curator: Amber Hasselbring), October 1, 2005.
- Prelinger Library (co-founded with Megan Shaw Prelinger). Appropriation-friendly library containing a private collection of approximately 50,000 books, volumes of periodicals, government documents, paper ephemera and visual material, located at 301 Eighth Street in San Francisco's South of Market area. The intention is to provide public access to this collection by appointment in order that artists, writers, researchers and other interested parties may enjoy the freedom to browse, copy, and experience serendipitous insights from a wealth of twentieth-century documentation not easily available to most people. The library opened in June 2004 and has hosted over 5000 visitors by early 2010 (<http://www.prelingerlibrary.org>). An active digitization project is underway and currently totals over 3,700 items, which are available at [http://www.archive.org/details/prelinger\\_library](http://www.archive.org/details/prelinger_library).
- The Landscape Coin Project (collaboration with Megan Shaw Prelinger). Currently 1100 locations throughout North America and the world, 2000-present (<http://www.landscapecoin.org>).

*Lectures, Panels and Workshops*

- Reimagining the Archive conference, UCLA, November 2010. *Keynote*.  
FCForum, Barcelona, October-November 2010.  
THATcamp, San Francisco, October 2010.  
Home Movie Summit, convened by the Center for Home Movies, Library of Congress National Audiovisual Conservation Center, Culpeper, Va., September 2010.  
San Francisco History Association, August 2010.  
Open Field, Walker Art Center, Minneapolis, August 2010 (collaboration with Futurefarmers).  
Berlin Documentary Forum, Haus der Kulturen der Welt, Berlin, June 2010. *Discussant*.  
Exploratorium/IMÉRA working group meeting, Marseille, May 2010. *Participant and presenter*.  
"Yours, Mine and Theirs: Copyright and Cultural Heritage," Western Media Week, Western Washington University, Bellingham, May 2010.  
"History is One Second Ago and How You Can Intervene in the Future," Western Media Week, Western Washington University, Bellingham, May 2010.  
"Citizen Archiving," Public School/NY, Brooklyn, N.Y., April 2010.  
Recycled Film Symposium, AV Festival, Newcastle, UK, March 2010. *Keynote*.  
Panel, "Science and the Moving Image" conference, Hixon-Riggs Forum, Harvey Mudd College, February 2010.  
Discussion with Bill Morrison, director of *Decasia*. Stanford University, Stanford Institute for Creativity and the Arts, January 19, 2010. Viewable at <http://www.youtube.com/watch?v=3c-thhEQyIc>.  
"75 Reasons to Live," shortform artist talk, San Francisco Museum of Modern Art, January 2010.  
"Lost Landscapes of San Francisco 4," lecture and screening, Long Now Foundation Lectures on Long-Term Thinking, Herbst Auditorium, San Francisco, scheduled for December 4, 2009.  
Department of Technocultural Studies, UC Davis, November 2009.  
"The Fallacy of Monetizing Archives." Association of Moving Image Archivists conference, St. Louis, Mo., November 2009.  
"Future Directions and the Internet." Association of Moving Image Archivists conference, St. Louis, Mo., November 2009.  
"Out, Damn'd Spots! How Archives Have Left TV Commercials to Others, and How We Might Get Them Back." Association of Moving Image Archivists conference, St. Louis, Mo., November 2009.  
SFSU Graduate Film Conference, San Francisco State University, October 2009. *Keynote*.  
"The Archive We Don't Know." Festival du Nouveau Cinema, Montréal, October 2009.  
"Revisiting the Virtues of Preexisting Material: A Manifesto." Masterclass at DAZIBAO Gallery, Montréal, October 2009.  
"From Repository to Workshop: Reinventing the Library and Archive," California College of Arts, Interdisciplinary Studies Department, September 2009 (with Megan Prelinger).  
"Fixing Local News Radio." Foo Camp, O'Reilly Media, Sebastopol, Calif., August 2009.  
Media in Transition conference, MIT, April 2009. *Plenary discussant*.  
New York University, Moving Image Archives and Preservation Program, April 2009.  
"From Repository to Workshop: Reinventing the Library and Archive" (revised), Public History Speakers Series, University Library, UC Davis, April 2009.  
"Future of Video Workshop." Institute for the Future, Palo Alto, Calif., March 2009.  
"Unreeling the Mysteries of Film Preservation," University of Pittsburgh, School of Information Sciences and Carnegie Museum of Natural History, "Preservation Fair," February 2009.  
"From Repository to Workshop: Reinventing the Library and Archive" (revised), Oberlin College, Department of Art, February 2009.  
"From Repository to Workshop: Reinventing the Library and Archive," Digital Humanities Lecture Series, Texas A&M University, February 2009 (with Megan Shaw Prelinger).  
"Lost Landscapes of San Francisco III," lecture and screening, Long Now Foundation Lectures on Long-Term Thinking, Cowell Theater, San Francisco (December 2008), CounterPulse, San Francisco, February 2009 and The Exploratorium, May 2009.  
"Digitizing 101." Association of Moving Image Archivists conference, Savannah, Ga., November 2008. *Panel chair*.  
"Revisiting the Virtues of Preexisting Material: A Manifesto." Part of the "Takeovers & Makeovers: Artistic Appropriation, Fair Use, and Digital Copyright" conference, Department of Art, University of California, Berkeley, November 2008.  
"Pursuits of Happiness," Lecture and screening, UC Berkeley, Department of Comparative Literature, October 2008.

*Lectures, Panels and Workshops (continued)*

- "Tinkering as a Mode of Knowledge Production in the Digital Age." Workshop funded by the MacArthur Foundation in collaboration with University of Southern California and Carnegie Endowment for Education, Palo Alto, October 2008. *Participant and presenter.*
- "Archives of Dissent." Panel on legacy of the events of 1968, University of California, Berkeley, September 2008 (with Megan Shaw Prelinger.)
- "Radical Traditionalism: The Gift, The Commons and the Future." Interactive Screen, Banff Centre for New Media, August 2008.
- "Archives Still Matter." University of the Arts, Berlin *and* Institut für Medienforschung, Hochschule für Bildende Künste, Braunschweig, June 2008.
- "Archives, Authority and the Social Contract." Presented at "New and Old Frames" conference, NECS (European Network for Cinema and Media Studies), Budapest, June 2008. *Panelist.*
- Keynote address, "The Gift, The Bits, and the Social Contract — How Moving Image Archives Can Survive and Flourish in the 20th Century," "Die Digitale Herausforderung" Kolloquium, Deutsche Kinemathek-Museum für Film und Fernsehen, Berlin, June 2008.
- University of California, Santa Cruz, Film and Electronic Media Department, May 2008.
- "The Audiovisual Commons and the Social Contract." (keynote). Economics of the Commons conference, De Balie, Amsterdam, April 2008.
- "Uncommon Business Models." Economics of the Commons conference, De Balie, Amsterdam, April 2008. *Respondent.*
- "Professional Cultural Producers." Economics of the Commons conference, De Balie, Amsterdam, April 2008. *Respondent.*
- Sex(Ed) Diaries conference, Voices and Visions series, University of Southern California, April 2008. *Panelist.*
- "The 21st Century Archives: How Documentarians and Archives Can Work Together to Achieve Its Promise," New School, Documentary Media Studies Program, New York, March 2008.
- "7000 Films and More - Jam Handy and his Organization." 6th Orphan Film Symposium, New York University, March 2008.
- "Points of Departure: History and the Social Contract," Other Cinema, San Francisco, March 2008.
- "It's Only A Moving Image: Archives, Access and the Social Contract," UCLA, Moving Image and Archival Studies program, February 2008.
- Keynote, Future Histories of the Moving Image conference, Sunderland University, U.K., November 2007.
- "Let's Not Wait for the Metadata," keynote address, DLF Forum, Philadelphia, November 2007.
- Panel on access to moving image collections held by research institutions, DLF Forum, Philadelphia, November 2007.
- "Folk Archival Revival/Ecologies of Libraries," Other Cinema, San Francisco, November 2007 (in collaboration with Megan Shaw Prelinger).
- "Risking Youth," University High School, San Francisco, November 2007.
- Collegium*, Le Giornate del Cinema Muto, Pordenone, Italy, October 2007. *Lecturer.*
- California Institute of the Arts, Center for Integrated Media, October 2007 (in collaboration with Megan Shaw Prelinger).
- "Archival and the Law" meeting, Stanford University, October 2007. *Panelist.*
- "Archives and Journalistic Ethics" meeting, University of California, Berkeley, October 2007. *Panelist.*
- "Remix or Rollover: Paradojas archivísticas en el Siglo XXI," Arteleku, Donostia-San Sebastian, Spain, July 2007.
- "Interactive Technologies for the Arts." University of the Basque Country, Bilbao, July 2007.
- "Seven Years of Online Video: The Internet Archive Experience." JISC Digitization Conference, Cardiff, Wales, July 2007.
- JISC Strategic e-Content Summit, Cardiff, Wales, July 2007. *Participant.*
- Lot49 (a conversation on digitization policy for and access to moving image collections), Digital Library Federation, University of California, Berkeley, July 2007. *Co-Convenor and Discussant.*
- "Invisible Dynamics, The Science of a Sense of Place," symposium at The Exploratorium, San Francisco, June 2007. *Working Group member.*
- "Work For Free: Getting Your Work Out There On The Web," Platform International Animation Festival, Portland, Oregon, June 2007. *Panelist.*
- "Trademarked: Copyright in the Age of New Media," Platform International Animation Festival, Portland, Oregon, June 2007. *Panelist.*
- "Are the Archives Doomed? Thriving, Not Just Surviving in Century 21." Yale University, Beinecke Rare Book & Manuscript Library, June 2007.

*Lectures, Panels and Workshops (continued)*

- Workshop on mass digitization agreements between educational/cultural institutions and commercial partners, OCLC Programs and Research and Intelligent Television, Columbia University, June 2007. *Participant*.
- "Remarks from a recovered archivist." Columbia University, Center for New Media Teaching and Learning, May 2007. *Keynote*.
- "The Information Commons and Hybrid Analog-Digital Libraries." California Studies Association symposium on "The Crisis of the Commons," Berkeley, Calif., April 2007. *Panelist*.
- "The Idea of the Commons." California Studies Association symposium on "The Crisis of the Commons," Berkeley, Calif., April 2007. *Panelist*.
- "An Analog-Digital Landscape in Eight Squares." Keynote lecture, part of "The California Files" exhibit, Wattis Institute, California College of Arts, San Francisco, April 2007 (with Megan Shaw Prelinger).
- "Manifesto on the Virtues of Preexisting Material." Presented at Moe's Books, Berkeley, Calif., March 2007
- "Competing in the Network Economy," Standards Panel, Diamond Exchange meeting, Pebble Beach, Calif., March 2007.
- Approximately 30 lecture/tours of Prelinger Library for visiting classes and groups, 2004-08 (in collaboration with Megan Shaw Prelinger).
- Approximately 20 classes taught for California College of Arts, California State University (San Francisco), Mills College, San Francisco Art Institute and University of California (Berkeley), 2004-08 (in collaboration with Megan Shaw Prelinger).
- "Vectors." American Studies Association, Oakland, Calif., November 2006. *Panelist*.
- "Remixing the Archive," keynote lecture, Institute of Multimedia Literacy, Annenberg Center, University of Southern California, November 2006.
- MIC (Moving Image Collections) Panel, Association of Moving Image Archivists conference, Anchorage, October 2006. *Panelist*.
- "Frontiers of Film Culture: The Gentrification of Ephemeral Films." lecture, Berkeley Film Seminar, University of California, Berkeley, October 2006.
- "Business Models for the Future," Open Content and Public Broadcasting Conference, WGBH, Cambridge, Mass., September 2006. *Panelist*.
- "To Build a Library: An Analog Landscape in Eight Squares," illustrated lecture, Proteus Gowanus, Brooklyn, N.Y., Institute for the Future of the Book, Brooklyn; and Columbia University, September 2006 (*in collaboration with Megan Shaw Prelinger*).
- OCLC Western Digital Forum, San Jose, Calif., August 2006.
- Creative Commons Salon, San Francisco, June 2006.
- "Repurposing and Rights: A Nonprofit Summit," Glushko-Samuelson Intellectual Property Law Clinic & Program on Intellectual Property and the Public Interest, American University, Washington College of Law, May 2006. *Panelist*.
- Pacific Northwest Arts and the Law Symposium, Washington State Bar Association, Vancouver, Wash., May 2006. *Panelist*.
- "Orphan Works Legislation." Testimony before the U.S. Senate, Committee on the Judiciary, Subcommittee on Intellectual Property, April 2006.
- "The Culture of Fear," symposium, California College of the Arts, Department of Curatorial Practice, San Francisco, April 2006. *Keynote and film presentation*.
- "Finding Treasures in the Archives," Society for Cinema and Media Studies annual conference, Vancouver, B.C., March 2006. *Panelist*.
- Keynote speaker, SURA/ViDE Digital Video Conference, Georgia Tech University, Atlanta, March 2006.
- "History of Sponsored Films," lecture, Orphan Film Symposium, Columbia, S.C., March 2006.
- Distinguished Lecture, University of Georgia, Center for Humanities and Arts, February 2006.
- Technoculture Program, University of California, Davis, February 2006.
- "Are the Archives Doomed?" Lecture at SIS Forum on Information Ethics, School of Information Sciences, University of Pittsburgh, January 2006.
- Workshop, School of Information Studies, University of Pittsburgh, January 2006.
- "AMIA at 14," Association of Moving Image Archivists, Austin, Tex., December 2005. *Panelist*.
- "Gold in Them Hills: How to Search for Buried Treasure in Local Film, Video and Photo Collections," Women in Film and Television, San Francisco, November 2005. *Panelist*.
- Workshop on access to archives, rights and clearances, Northwest Film & Video Center, Portland, Ore., October 2005.
- "Theses on Archives," RE:activism Conference, Central European University, Budapest, October 2005.

*Lectures, Panels and Workshops (continued)*

- Digital Storytelling Conference, KQED, San Francisco, October 2005. *Panelist*.
- Public Media Caucus, 911 Media Arts Center, Seattle, October 2005. *Panelist*.
- "Getting Ready for Prime Time: Online Video and the Future of Television," Hillside Club, Berkeley, California, September 2005. *Panelist*.
- Fair Use Summit, Center for Social Media and Washington College of Law, American University, Washington, D.C., September 2005. *Panelist*.
- "A New Public Library and Orphan Works." Society of California Archivists, San Francisco, July 2005. *Panelist (with Megan Shaw Prelinger)*.
- Zemeckis Center for Digital Arts, University of Southern California, June 2005.
- Keynote speaker, Chicago Film Archives fundraiser, May 2005.
- "Invisible Dynamics" symposium, Exploratorium, San Francisco, May 2005. *Panelist (with Megan Shaw Prelinger)*.
- "Creative Fuel for the Nation: Unlocking Film, Television, and Radio for the Public." Seminar at the launch of the BBC Creative Archive Licence Group, London, April 2005. *Panelist*.
- "Gutenberg to Galaxy: Accessing Cultural Assets Online." Panel at the Computer History Museum, Mountain View, Calif., February 2005. *Moderator*.
- "Free Culture." Presentation at Other Cinema, Artists Television Access, San Francisco, February 2005 (moderator and presenter with Megan Shaw Prelinger).
- "Navigating the Future: How Archivists Can Thrive, Not Just Survive." Samuel Lazerow Lecture, UCLA Graduate School of Education and Information Studies, January 2005.
- "The Long Arm in the White Glove: Archives and Copyright." Association of Moving Image Archivists conference, Minneapolis, 2004. *Panelist*.
- "AMIA At 13." Association of Moving Image Archivists conference, Minneapolis, 2004. *Co-chair (with Sarah Ziebell Mann) and Panelist*.
- University of California at Santa Cruz, Program in Digital Arts and New Media, November 2004. Presentation on open content, the free culture movement and the Prelinger Library (with Megan Shaw Prelinger).
- Presentation on the Internet Archive and its moving image collection, DigiFoo, Sebastopol, Calif., October 2004.
- "Navigating the Future: How Archivists Can Thrive, Not Just Survive." New York University, Tisch School of the Arts, Department of Cinema Studies, Program in Moving Image Archiving and Preservation, September 2004.
- "Who Owns This?" Panel on copyright and the free culture movement, Digital Independents conference, San Francisco, May 2004 (with Siva Vaidyanathan and Wendy Seltzer).
- "Utopia Appropriated: The Future As It Never Was." Computers, Freedom and Privacy 2004, Berkeley, Calif., April 2004.
- Wayne State University, Department of Communication, presented at Detroit Institute of Arts, November 2003.
- Presentation for "Found Footage" class, University of California at Santa Cruz, April 2003.
- "Utopia Appropriated: The Future As It Never Was." Asilomar Microcomputer Workshop, Pacific Grove, California, April 2003.
- "It's Hard to Make Predictions — Especially About the Future." Panel, Asilomar Microcomputer Workshop, Pacific Grove, California, April 2003.
- "Ephemeral Film and Media Literacy." Exploratorium, San Francisco, March 1, 2003.
- California College of Arts and Crafts, New Media Department, February 2003.
- Stanford University, Documentary Film Program, Communications Department, January 2003.
- Stanford University, Art Department, January 2003.
- Numerous presentations relating to the Internet Archive and online digital moving image collections, presented throughout 2001 and 2002.
- "Tales From the Crypt: Incorporating Archival Footage." Presentation at Bay Area Video Coalition, San Francisco, November 2002.
- "Taking a Crack at Industrial Film," Association of Moving Image Archivists annual conference, Boston, November 2002.
- "A Model of Plenty: Putting Orphan Films Online." Orphans of the Storm "Listening to Orphan Films" Symposium, University of South Carolina, September 2002.
- Presentation on the Internet Moving Images Archive, Association of Moving Image Archivists annual conference, Boston, November 2002.
- "What Gets Preserved?" Panel presentation at National Association of Media Arts Centers (NAMAC), Seattle, October 2002.

*Lectures, Panels and Workshops (continued)*

- "Amateur Film, Copyright and New Media." Presentation at "Close Readings: Seeing Amateur Films in Important Ways," symposium at Northeast Historic Film, Bucksport, Maine, July 2002.
- Presentation on countersurveillance strategy and tactics, The META Museum, May 2002.
- "Beyond Copyright Consciousness." Presented at Taos Talking Pixels, Taos, New Mexico, May 2002.
- "Digital Archives, Culture, and Intellectual Property." Keynote speaker and award recipient, Digital Frontier Kyoto 2002, Kyoto, Japan, April 2002.
- "The Failure of Counter-Surveillance as Mass Activity," Massachusetts Institute of Technology, Program in Comparative Media Studies, March 2002.
- Presentation on Internet Moving Images Archive, digital archives and intellectual property issues. University of South Carolina, New Media Group, January 17, 2002.
- "Industrial Revolution IV: Coming Extractions." Panel at Association of Moving Image Archivists conference, Portland, Oregon, 2001.
- "Cherishing the Distance: Why Historians and Moving Image Archives Have Just Begun to Talk." Film In History/Film As History (aka "Beyond the 'History Police': Dialogues Between Filmmakers and Historians" symposium, Charles Warren Center, Harvard University Department of History, October 2001. *Panelist and Presenter.*
- "The Challenge of the Archive" and "The Colour of War." Panels at History 2001 Conference, presented by World Congress of History Producers, Boston, Mass., October 2001. *Panelist.*
- California College of Arts and Crafts, Film/Video Department, 2001.
- "Beyond Copyright Consciousness: Access and Authorship in the Digital Age." Presentation to the National Academy of Science, Computer Science and Telecommunications Board, Committee on Information Technology and Creativity, held at Stanford University, January 11, 2001.
- "Industrial Revolution III: Sex and the Sponsored Film." Association of Moving Image Archivists conference, Los Angeles, November 2000. *Panelist and Presenter.*
- Appearance with DeeDee Halleck at screening of her film *The Gringo in Mañanaland*, Pacific Film Archive, Berkeley, October 2000.
- "From Evidence to Experience: Information Grows Up." Keynote, ACM Digital Libraries 2000, San Antonio, Texas, June 2000.
- "Extracting the Evidence: Moving Images as Complex Historical and Cultural Records."  
UCLA Graduate School of Education and Information Studies, May 2000. *Guest Lecturer.*
- California College of Arts and Crafts, Video Department, Oakland, Calif., April 2000.
- "Industrial Revolution II: Fair Trade." Association of Moving Image Archivists conference, Montreal, November 1999. *Panelist.*
- UCLA School of Information Science Colloquium, May 1999.
- Workshop on marketing archival moving image resources for nonprofit organizations, Midwest Regional Archives Conference and Society of Rocky Mountain Archivists joint meeting, Lincoln, Neb., 1999.
- Museum of Film Archaeology Symposium, sponsored by Sony at Ginza Showplace, Tokyo, Japan, 1999.
- "Industrial Revolution." Association of Moving Image Archivists conference, Miami, 1998.
- "Play." Doors of Perception, Netherlands Design Institute, Amsterdam, 1998.
- Antioch University, Summer Documentary Workshop, Yellow Springs, Ohio, 1998.
- International Film "Flaherty" Seminars, Wells College, Aurora, N.Y., 1998. *Moderator.*
- International Museum of Photography at the George Eastman House, L. Jeffrey Selznick School of Film Preservation, 1998. *Guest Lecturer.*
- Smithsonian Institution Colloquium, National Museum of American History, Washington, D.C., 1997  
*Guest Lecturer.*
- "Agents Infiltrados," QUAM (Quinzena d'Art de Montesquiu), Montesquiu, Spain, 1997. *Visiting Lecturer.*
- International Museum of Photography at the George Eastman House, School of Film Preservation, 1997.  
*Guest Lecturer.*
- Nebraska Educational Television, Lincoln, Nebraska, 1997. Workshop on archival resources, rights and clearances for low-budget producers.
- Computers and Human Interaction Conference, Atlanta (*Utopia Appropriated: The Future As It Was*), March 1997. *Keynote speaker.*
- School of Visual Arts, MFA Illustration Program, New York, 1996.
- Doors of Perception (Conference), Netherlands Design Institute, Amsterdam ("Speed," program on velocity in Western culture), 1996.

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- "Digital Technology and the Law." *Panelist*. Association of Independent Video and Filmmakers/POV Interactive, New York and San Francisco, 1996. *Panelist*. Wellesley College, Wellesley, Mass. Lecture and screening as part of symposium entitled *Making the Familiar Strange: Propaganda and Persuasion in the Twentieth Century*), 1996.
- "Using Archival Media." Dallas Video Festival, 1996.
- "From Film & Video to Multimedia." Dallas Video Festival, 1996.
- School of Visual Arts, MFA Illustration Program, New York, 1995.
- "The Glory of Advertising Film. Lecture/screening for "Modernism and Consumerism," School of Visual Arts Symposium, 1995.
- "Multimedia Publishing." *Panelist*. Association of Moving Image Archivists, Toronto, 1995.
- "Accessing the Internet." *Panelist*. Association of Moving Image Archivists, Toronto, 1995.
- "The Future is Past." Panel on the future of new media and electronic culture. Vancouver International Film Festival (Trade Forum), 1995.
- CD-ROM presentation, discussion and lecture, International Design Conference at Aspen, 1995.
- International Federation of Film Archives (FIAF), Los Angeles, 1995.
- School of Visual Arts, MFA Illustration Program, New York, 1994.
- "Navigating the Internet." Workshop at Association of Moving Image Archivists annual conference, Fall 1994.
- Visiting Critic, Design Program, Yale University School of Art, 1994.
- Mid-Atlantic Archives Conference, New York, 1994. (*Call It Home*).
- School of Visual Arts, MFA Illustration Program, New York, March 1994.
- "New Technologies for Media Artists: The Challenge to Media Art Centers." Film/Video Arts, New York, 1994. *Panelist*.
- University of California, San Diego, Department of Visual Arts, Fall 1993.
- "Don't Fence Us In: The Next Few Years of the Intellectual Property Debate." School of Library and Information Science, University of California at Berkeley, 1993.
- "Old Images and New Media." 911 Media Arts Center, Seattle, 1993.
- Squeaky Wheel/Buffalo Media Resources, Buffalo, 1993.
- Testimony before National Film Preservation Board, Washington, 1993.
- International QuickTime and Multimedia Expo, San Francisco, 1993. *Panelist*.
- 6th Annual Symposium on the History of American Graphic Design, New York, 1993. (*Call It Home*)
- University of California, San Diego, Department of Visual Arts, Fall 1992.
- "Licensing Policies for Archives." Assn. of Moving Image Archivists, San Francisco, 1992. *Panelist*.
- CD-ROM and New Media, Portland Art Museum, Portland, Oregon, 1992.
- "From Vaudeville to Futurism." (History of American advertising films.) Oberhausen Film Festival, 1992.
- New York Festival of Folk Culture Films, 1992.
- Whitney Museum Film and Video Fellows, New York, 1992.
- Phillips Academy, Andover, Mass., 1991. (Classes and panels in Art and Music departments)
- American Institute of Graphic Arts, Chicago, Ill. (Keynote presentation for 1991 Annual Meeting)
- "The Rainbow Is Yours." Albright-Knox Art Gallery, Buffalo, 1991  
(in conjunction with *The Independent Group* exhibition).
- California Institute of the Arts, Visiting Artists Program, 1991.
- "The Rainbow Is Yours." University Art Museum, Pacific Film Archive, Berkeley, Calif., 1991  
(in conjunction with *The Independent Group* exhibition).
- Media and Cultural Roundtable, Graduate Center, City University of New York, 1990.
- New York University, Department of Film Production, 1990.
- Judge, New York Short Film Festival, 1990.
- Georgetown University (Misty Dailey Memorial Lecture), Washington, D.C., October 1990.
- Presentation on ephemeral film and archival issues, International Film Seminars, June 1990.
- "Film as Cultural Artifact." Fourth Annual Festival of Folk Culture Films, New York, 1990. *Speaker and Presenter*.
- "Appropriation." State University College at Buffalo, Dept. of Media Study, 1990.
- Presentation in conjunction with "Graphic Design in America" show. Walker Art Center, Minneapolis, 1990.
- "Archival Resources for Film and Television." International Association for Audio-Visual Media in Historical Research and Education (IAMHIST), 1989. *Speaker*.
- "Fast Rewind: The Archaeology of Film." Rochester Institute of Technology, 1989. *Panelist*.

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- "Housing and the American Dream." Cooper-Hewitt Museum, New York, Winter 1989 (in collaboration with Keller A. Easterling).
- "Taking Stock: Creative Uses of Archival Footage." Presented jointly by the American Advertising Museum and Northwest Film and Video Center, Portland (Oregon), 1988.
- "The Birth of the Beast: Prewar Television." School of Visual Arts, New York (41st Anniversary Symposium, Fall 1988); New York University, Dept. of Cinema Studies, 1989; and State University College at Buffalo, 1990. *Lecturer* (in collaboration with Kathryn High).
- "Intertainment" Interactive Video Conference, New York (sponsored by *This Week in Consumer Electronics*, Fall 1988). *Panelist and Speaker*.
- "The Lost Art of Industrial Film." School of Visual Arts, New York (40th Anniversary Symposium, 1987). *Lecturer*.
- "Surveillance." Randolph Street Gallery, Chicago, 1987. *Panelist*.
- "New Perspectives on Copyright." Center for Book Research, New York, 1986. *Commentator*.

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- "We Have Always Recycled." *Sight & Sound* (online), March 2010.  
At <http://www.bfi.org.uk/sightandsound/exclusive/recycled.php>
- "Points of Origin: Discovering Ourselves Through Access." Forthcoming, in *The Moving Image*, 2009.
- "Mehr als nur überleben — Chancen von Filmarchiven im 21. Jahrhundert," *Recherche Film und Fernsehen*, Nr. 5 (2009).
- "The Appearance of an Archives." In *The YouTube Reader*, edited by Pelle Snickars and Patrick Vonderau, published by Swedish National Archive of Recorded Sound and Moving Images and distributed through Wallflower Press, 2009.
- "Smoothing the Contours of Didacticism: Jam Handy and His Organization." In *Learning With the Lights Off*, edited by Dan Streible, Marsha Orgeron and Devin Orgeron, Oxford University Press, forthcoming 2011.
- "On the Virtues of Preexisting Material: A Manifesto." Wall exhibition as part of People Like Us Retrospective at alt.gallery, Newcastle upon Tyne, UK, May 16-July 12, 2008.
- Panorama Ephemera*. Anthologized in Andrea Grover, "At Your Service: Escaping the Progress Trap," DVD included with *Art Lies 57* (Spring 2008).
- "On the Virtues of Preexisting Material: A Manifesto." *Absent magazine*, Issue 3, April 2008, at <http://absentmag.org/wp/?p=16>
- "Eccentricism, Education and the Evolution of Corporate Speech: Jam Handy and His Organization." In Vincenz Hediger and Patrick Vonderau, eds., *Films at Work: Industrial Film and the Productivity of Media*, Amsterdam: Amsterdam University Press, 2008.
- Interview. By Patrick Vonderau. In Vincenz Hediger and Patrick Vonderau, eds., *Films at Work: Industrial Film and the Productivity of Media*, Amsterdam: Amsterdam University Press, 2008.
- "Zukunftsvisionen im Unternehmensfilm." In Beate Henschel and Anja Casser, *The Vision Behind: Technische und soziale Innovationen im Unternehmensfilm ab 1950*, Berlin: Vorwerk 8, 2007.
- "Archives and Access in the 21st Century." Included in Schaefer, Eric, "In Focus: The 21st Century Archive," *Cinema Journal* 46 (No. 3, Spring 2007), 114-118.
- "On the Virtues of Preexisting Material: A Manifesto." In *The California Files*, exhibition catalog, Wattis Institute, California College of the Arts, June 2007.
- "Free is a Four-Letter Word: Finding Happiness With the New Economics of Distribution," *Release Print*, May-June 2007.
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- "Toward a Copyright-Free Zone." In Carlsson, Chris (ed.), *The Political Edge*, San Francisco: City Lights Press, 2004.
- "Beyond Copyright Consciousness." (revised version) In Prelinger, Megan Shaw and Schalit, Joel (eds.), *Collective Action: A Bad Subjects Anthology*, London and Ann Arbor: Pluto Press, 2004.

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- Interview with Carrie McLaren. *Punk Planet* 55, May-June 2003.
- Brief of Amici Curiae The Internet Archive, Prelinger Archives and the Project Gutenberg Literary Foundation.* Filed on behalf of petitioners in *Eldred v. Ashcroft*, 2002.
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- "Partial Truths; Complete Misconceptions; Out and Out Lies: A Conversation Between Rick Prelinger and Robin Grossinger." *Independent Film and Video Monthly*, Experimental Filmmaking 2002 Supplement, guest edited by Miranda July, July-August 2002.
- "The Failure of Counter-Surveillance as Mass Activity." *Bad Subjects* 58, December 2001.
- "Public Access to Digital Material." Co-authors: Brewster Kahle and Mary E. Jackson. Presented at the Internet Archive 2001 Colloquium, San Francisco. March 2001. Published in *D-Lib Magazine*, October 2001. Available at <http://www.dlib.org/dlib/october01/kahle/10kahle.html>.
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- "Menace and Jeopardy: Five Films from the Prelinger Archive." In Steve Reinke and Tom Taylor (Editors), *Lux: A Decade of Artists' Film and Video*, Toronto: YYZ Books and Pleasure Dome, 2000.
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- "Archival Footage: Its Past and Future." In program booklet for "The Story of the Century! An International Newfilm Conference." National Film Theatre (London), September 1998, organized by the British Film Institute, the National Film, Television and Video Archive and others.
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- Article about the new phenomenon of [www.ebay.com](http://www.ebay.com). *Index*, March-April 1998.
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- "A Landscape Dialogue with Kathy High, Richard Prelinger, Liss Platt and Jason Livingston." (Contribution) *Felix*, Vol. 2, No. 1, 1995.
- "One Hundred Years of Industry, One Hundred Years of Film." In program booklet for International Kurzfilmtage Oberhausen (Oberhausen International Festival of Short Films), 1995.
- "Our Secret Century: New Media as Historical Intervention." In program booklet for International Kurzfilmtage Oberhausen (Oberhausen International Festival of Short Films), 1995.
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- "Listening Post." In *Surveillance*, exhibition catalog published by Los Angeles Contemporary Exhibitions, 1987.
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- Review of *Prairie Fires and Paper Moons*, by Andreas Brown. *Views* (The New England Journal of Photography), 1982.
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- "Rick Prelinger: On Collecting, Film Preservation and *The House in the Middle*. Interview with Marilyn Ferdinand, published June 7, 2010. At <http://www.ferdyonfilms.com/?p=5017>
- Interview. *AP Engine* (blog), May 5, 2010. At <http://www.apengine.org/2010/05/rick-prelinger/>
- "For Your Appropriation: An Interview with Rick Prelinger." By Steven Heller. AIGA, March 3, 2010. At <http://www.aiga.org/content.cfm/for-your-appropriation-an-interview-with-rick-prelinger>.
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- "A Different Lens." By Andy Smetanka. *Missoula Independent*, February 11, 2010. At <http://missoulanews.bigskypress.com/missoula/a-different-lens/Content?oid=1224143>
- "'Lost Landscapes' a peek at old Detroit." By John Monaghan. *Detroit Free Press*, February 4, 2010. <http://www.freep.com/article/20100204/ENT01/2040320/%5C-Lost-Landscapes%5C--a-peek-at-old-Detroit>.
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- "Media Matters." By Aaron Britt. *Dwell*, November 2009.
- "The Prelinger Library, An Appropriation-Friendly Community Resource." By Thomas Hawk. *Thomas Hawk's Digital Connection* (blog), September 24, 2009. At <http://thomashawk.com/2009/09/the-prelinger-library-an-appropriation-friendly-community-resource.html>
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