



REFRAMING THE ARCHIVE

International Conference
on Photography & Visual Culture

ARCHIVAL PRACTICES IN
CONTEMPORARY VISUAL ARTS

A MODEL AND A SOURCE

26-27 SEPTEMBER 2024

VIRTUAL EVENT

ARCHIVO

REFRAMING
THE ARCHIVEInternational Conference
on Photography & Visual Culture

5th EDITION

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ARCHIVAL PRACTICES IN CONTEMPORARY VISUAL ARTS

A MODEL AND A SOURCE

CONFERENCE CONVENOR: ANA CATARINA PINHO *IHA, Nova University of Lisbon, Portugal*
 5th ED. PROGRAM CHAIR: ANNALISA LAGANÀ *Università degli Studi di Napoli "Federico II", Italy*

GUEST SPEAKERS

COSTANZA CARAFFA *Max-Planck-Institut, Italy*
 LINDA FREGNI NAGLER *Visual Artist, Italy*
 REIN JELLE TERPSTRA *Visual Artist, Netherlands*

ORGANIZING COMMITTEE

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 REIN JELLE TERPSTRA *Minerva Art Academy, Hanze University of Applied Sciences in Groningen*

Cover image © Rein Jelle Terspra, from the series *RFK Funeral Train - The People's View*, 2017.

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ORGANISATION



ARCHIVOPAPERS
 JOURNAL OF PHOTOGRAPHY AND VISUAL CULTURE

PRODUCTION

IAPVC
 INTERNATIONAL ASSOCIATION FOR
 PHOTOGRAPHY AND VISUAL CULTURE

ARCHIVAL PRACTICES IN
CONTEMPORARY VISUAL ARTS
A MODEL AND A SOURCE

The 5th edition of the *Reframing the Archive* conference seeks to explore the intersections of archival art and research within contemporary art, addressing both as integral and complementary facets of a broad and complex field of study. The conference will examine how archives serve as a structural model for artists working across diverse backgrounds and practices, while also being essential resources for historiographical studies of contemporary art, thanks to the wealth of information preserved within them.

Key questions for discussion include: How can archival art be historicized or reinterpreted in today's context? What tools and definitions (or counter-definitions) are useful in this endeavor? How are contemporary artists engaging with traditional archival paradigms, and what new possibilities are they inventing? Furthermore, how do archives "speak" about contemporary art, and what approaches can be used to interpret them as historical sources?

The conference will also delve into how visual archives contribute to the construction of national narratives, their role in decolonization efforts, and emerging case studies in this area. Finally, it will examine how institutions dedicated to historical knowledge can be promoted and reimaged in the current cultural landscape.

Thursday, Sept 26

- 10h00 **OPENING REMARKS**
Ana Catarina Pinho, Annalisa Laganà
- 10h15 **GUEST SPEAKER: COSTANZA CARAFFA**
Conversation moderated by Annalisa Laganà
- 11h30 **PANEL I: ARTISTS' ARCHIVES**
Vanessa Scharrer
Lucy J Rogers
DISCUSSION MODERATED BY ANA CATARINA PINHO
- 12h30 **PANEL II: IDENTITY**
María-Rosario Montero
Javier Iáñez Picazo
Birgit Eusterschulte
DISCUSSION MODERATED BY PAOLA SCIRCHIO
- 13h30 **BREAK**
- 14h25 **Opening Session**
- 14h30 **GUEST SPEAKER: LINDA FREGNI NAGLER**
Conversation moderated by Annalisa Laganà
- PARALLEL PANELS**
- 15h30 **PANEL III: COLONIALITY, POST-COLONIALITY, DECOLONIALITY**
Sian Gouldstone
Ahmet Furkan Inan
Stefan Jovanovic
DISCUSSION MODERATED BY PAOLA SCIRCHIO
- PANEL IV: COUNTER-ARCHIVES**
Vera Zurbrügg
Giorgia Ravaioli
DISCUSSION MODERATED BY ANA CATARINA PINHO
- 16h30 **PANEL V: CRITIQUE**
Audrey Leblanc / Gaelle Morel
Rita Cêpa
Gabriela Sá
DISCUSSION MODERATED BY MARIANNA TSIONKI
- PANEL VI: POLITICAL FRAMES**
Savannah Dodd
Alessandra Franetovich
DISCUSSION MODERATED BY ELISABETH FRIEDMAN
- 17h30 **CLOSING SESSION**

Friday, Sept 27

- 10h00 **OPENING REMARKS**
Ana Catarina Pinho, Annalisa Laganà
- 10h10 **GUEST SPEAKER: REIN JELLE TERPSTRA**
FILM SCREENING
Conversation moderated by Ana Catarina Pinho
- 11h30 **PANEL VII: HISTORIOGRAPHY**
Natália Correia Brandão
Karolina Labowicz-Dymanus
Gaia Salvatori
DISCUSSION MODERATED BY ANNALISA LAGANÀ
- 12h30 **PANEL VIII: ATLASES**
Simone Rossi
David Lopes
Alexandra Nicolaidis
DISCUSSION MODERATED BY JENNIFER GOOD
- 13h30 **BREAK**
- 14h25 **Opening Session**
- PARALLEL PANELS**
- 14h30 **PANEL IX: INTERDISCIPLINARY APPROACHES**
Ioanna Sakellaraki
Liz Orton
DISCUSSION MODERATED BY MARTA LABAD
- PANEL X: MEMORY**
Defne Oruç
Sally Waterman
Amalia Caputo Dodge
DISCUSSION MODERATED BY ANA CATARINA PINHO
- 15h30 **PANEL XI: MUSEUMS**
David Paton
Nina Rahe
Livia Dubon Bohlíg
DISCUSSION MODERATED BY ANNALISA LAGANÀ
- PANEL XII: DIGITAL TECHNOLOGIES**
Yonit Aronowicz
Martina Denegri
DISCUSSION MODERATED BY ANDRÉS PACHÓN
- 16h30 **PANEL XIII: PRACTICES**
Jim Drobnick / Jennifer Fisher
Deborah Schultz
Agnieszka Rayss
DISCUSSION MODERATED BY EVAN HUME
- PANEL XIV: PROJECTS**
Annemarie Kok
Lindsay Demchuk
Karla Lebhaft / Ana Kršinic Lozica / Ivana Završki
DISCUSSION MODERATED BY MARTA LABAD
- 17h30 **CLOSING SESSION**

GUEST SPEAKER

Costanza Caraffa

*Head of Photothek**Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Italy*

REINVENTING THE ARCHIVE SPACE, PERFORMING THE PHOTOTHEK

The Photothek of the Kunsthistorisches Institut in Florenz moved to a new facility in late April-early May 2024. One of the challenges was to adapt the arrangement of the over 6500 photo boxes to the new space, matching the classification system with an agglomerate of relatively little rooms. The new disposition will allow art historians to research the holdings as effectively as before – it will not remove, however, the Eurocentric and finally colonial biases of the classification system itself. This example discloses the potential of this photographic archive to unfold value on several levels. Founded in Florence in 1897 by a community of German scholars, it still offers a largescale photographic documentation of works of Italian art and architecture. From a different perspective, it also provides an ideal case study to investigate photographic and archival practices in the humanities. Moreover, it has been the fertile ground for a series of artistic projects that focus both on its functioning and on its dysfunctionalities. These projects contribute to reactivate the photographic archive and open it up to contemporaneity. My paper will emphasize the “materialist work of friction, a rubbing with and between documents” (RedCSur) that both researchers and artists have been performing in the Photothek.

Costanza Caraffa (PhD Berlin 2003) has been Head of the Photothek at the Kunsthistorisches Institut in Florenz, Max-Planck-Institut since 2006. Among her edited or co-edited publications are: *Photo Archives and the Photographic Memory of Art History* (2011); *Photo Archives and the Idea of Nation* (2015, with T. Serena); *Foto-Objekte. Forschen in archäologischen, ethnologischen und kunsthistorischen Archiven* (2020, with J. Bärnighausen et al.); *On Alinari. Archive in Transition* (2021) with artist Armin Linke; *Encounters in an Archive. Object of Migration / Photo-Objects of Art History* (with A. Goldhahn) featuring artist Massimo Ricciardo.

GUEST SPEAKER

Linda Fregni Nagler

Visual Artist, Italy

HOW TO LOOK AT A CAMERA

Linda Fregni Nagler introduces a body of works entitled “How to Look at the Camera”, which highlights two central aspects of the medium of photography: looking and being looked at, visibility and invisibility. By translating vernacular images from the nineteenth century into contemporary images, which are freed from their original context of meaning, she uses them to inquire into the nature of photography.

This body of work has been recently put in relation with photographs from the collection of the Museum für Kunst und Gewerbe (MK&G, Hamburg), in a show called “Reconsidering Photography: The Staging of the Gaze”, a show that meant to arise questions about the origin of the motifs, the original purpose of these pictures, but most of all about the action of temporality on our way of looking and reacting to the poetic and disturbing power of these images.

Photography is, in fact, a rectangle in which the relationship between what is visible and its opposite is played out. But when, within this rectangle, the dialectic becomes more complex and contradictory, the problem becomes semantic in nature and prompts us to reflect more deeply on the nature of this medium. To represent photographically something that is hidden, by equivalence, is a photographic matter itself.

Linda Fregni Nagler is a Milan based artist working primarily with the medium of photography. She has exhibited in numerous solo and group exhibitions, including the 55th Venice Biennale, in museums both in Italy (MAXXI-Rome, Fondazione Olivetti-Rome, Triennale-Milan) and abroad (Museum für Kunst und Gewerbe-Hamburg, Moderna Museet-Stockholm, Centre National d'Art Contemporain de Grenoble, Nouveau Musée National de Monaco, ZKM-Karlsruhe). In 2014 she was awarded a scholarship at IASPIS in Stockholm. She published monographs with MACK (London) and Humboldt books (Milan).

GUEST SPEAKER

Rein Jelle Terpstra

Visual Artist, Netherlands

RFK FUNERAL TRAIN — THE PEOPLE'S VIEW THE REVERSED PERSPECTIVE

On June 8, 1968, a year wracked by division and violence, the casket of assassinated presidential candidate Robert F. Kennedy was transported on a funeral train from New York City to Washington, D.C. Hundreds of thousands of people united along the tracks in a spontaneous expression of grief.

RFK Funeral Train—The People's View reflects on this historic train journey from the people's perspective. Over the last six years, Rein Jelle Terpstra has collected mourners' photographs, home movies and accounts of that muggy summer's day from private archives, such as family albums and shoeboxes, that were scattered across the USA. By linking these images together, in the spirit of the people who lined the tracks, this project aims to add a modest new chapter to America's collective memory. Together they present a counterinterview to the famous series by photojournalist Paul Fusco, who photographed the crowds from aboard the funeral train.

Can the unassuming snapshots and home movies in this crowdsourced-project – these residues, at once historical and personal – add another perspective to this traumatic event if brought together in a new, public archive? And how might this archive be made accessible in an informative, yet empathetic and tangible manner?

After a residency period at the Rijksakademie van Beeldende Kunsten (Amsterdam), Rein Jelle Terpstra has devoted his practice to photography and the study of perception and reminiscence. Terpstra worked on an Artist Research Fellowship at the Smithsonian Institution and the Library of Congress in Washington, D.C. for his project about the Robert F Kennedy Funeral Train project in 2017. His work is held in various collections, including the SFMOMA (San Francisco), MoMA Library (New York), and the Eye Film Museum (Amsterdam).

FILM SCREENING

RFK FUNERAL TRAIN

THE REVERSED PERSPECTIVE

Rein Jelle Terpstra



Video, 8mm film, colour, mute, 4'00" (home movie by Larry Beers), 2017.

Larry Beers, who had been homeless for years, would often tell me about the day the funeral train passed through Elkton and how he had filmed it with his first 8 mm camera.

Most of the time it took to say goodbye to Robert F. Kennedy consisted of waiting. People often stood for hours on that warm, muggy day in June, waiting for the train that would rush by in less than a minute. Of all the people who gave me the footage, Larry was the only one who didn't just film the train barreling past but had also taken the time to film the waiting itself.

This home movie is unedited; everything is exactly as Larry filmed it. His voice and his remarkable story were recorded during the conversation I had with him in 2016. In March 2018, a day after Larry's death, Mike told me that in the last few years, Larry had spoken of little else than the film he had shot then and his role in this project. To my great regret, he wasn't able to see this film again.



5 channel video, 8mm film, colour, sound, 7'36", 2017.

Initially, this RFK project was conceived in the form of a book. But halfway through the process I realized that I wanted to include some dynamic elements and create a more immersive experience.

The murmuring of the crowds, the snippets of conversations, accompanied by the bells of the crossing gate, all added to the emotions of the moments shared. The five screens in a row resemble some elements of the train, like the cars and the windows.

My most convincing help was the found of an audio file, with the record of a broadcast of the National Television. Somehow, I was able to track down an elderly couple that played in a High School Band at the train station in New Brunswick, on June 8, 1968. They form a key element in the accompanying soundscape.

PANEL I

ARTISTS' ARCHIVES

Vanessa Scharrer
Lucy J. Rogers

MODERATOR:

ANA CATARINA PINHO

IHA - Universidade Nova de Lisboa, Portugal

FOR AN INTENTION DRIVEN RECORD SYSTEM IN ELFIE SEMOTAN'S ARCHIVE

VANESSA SCHARRER

Elfie Semotan Archive, Vienna, Austria
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Working as an archivist with the personal collection of Elfie Semotan brings the challenge of finding an appropriate, helpful, sustainable, and long living system for the record keeping in the archive. The goal is to create connections between the items as well as gathering supporting information. Additionally, to this an ideal system should enable an easy usage for the artist herself, as well as pay attention to the fact that the items are photography. This means finding a way to treat photography not only as evidence for places, people, events, etc. but treating it as art at the same time, because photography is an evidencebased medium as well as art which uses photography as a medium. In order to do this successfully, my approach to a record keeping system would involve the artist's perspective to describe the items and create relationships between the records. This could happen through a classification based on Matt Herron (student of Minor White) from 1962, who describes the connection between the photographer and the photography from very objective to very subjective (the four classes of photographs). This approach disregards the usage of photography as a medium for evidence, and puts the intention of the artist in the center. A system like this could be a valuable addition for each photograph and would include the important insight of the artist, which is normally documented only through the reception of the artwork. I will describe the benefits and risks of the implementation to the already existing system.

‘THINKING THROUGH’ THE ARTIST’S ARCHIVE

URSULA SCHULZ-DORNBURG, A CASE STUDY

LUCY J. ROGERS

*University of Westminster, London, UK
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Years after the time when her photographs were made, German artist and photographer Ursula Schulz-Dornburg (b. 1938) continues to rearrange, repurpose and recontextualise her images. Her archive is a mass of material which cannot be easily understood through a simple chronology of events. Exhibitions and publications become a method for ‘thinking through’ the material, bringing together new and familiar works into new combinations and sequences. Reflecting the complex histories of the lands in which she travelled, her archive transforms into various constellations, which extend beyond the scope of individual images, showing an entanglement of narratives which shift in response to and anticipation of ‘historic’ events.

Though principally a photographer, the strategies Schulz-Dornburg employs are not confined to the creation of photographic images. Instead, she takes on multiple, simultaneous roles, as artist, archivist, researcher and curator. In this paper, I use Schulz-Dornburg’s archive as a complex case study to explore the challenges and possibilities of researching, curating and keeping for future posterity an artist’s archive which is continually in flux.

PANEL II

IDENTITY

María-Rosario Montero
Javier Láñez Picazo
Birgit Eusterschulte

MODERATOR:

PAOLA SCIRCHIO

Università della Calabria, Italy

EXPOSED FRACTURES

UNRAVELED EXPLORATIONS OF THE REPRESENTATION OF NATURE IN THE
ANDES MOUNTAINS OF CHILE

MARÍA-ROSARIO MONTERO

*Instituto de Estetica Pontificia Universidad Catolica de Chile
Escuela de arte. Universidad Finis Terrae / m.rosariomontero@gmail.com*

This presentation explores representation's crucial role in our interaction with nature, focusing on how images have influenced our perception and experience, particularly regarding the distinction between nature and culture. The study centres on the Andes Mountains, which are viewed not just as a landscape but as a cultural entity. Through the analysis of three sets of images from two different periods in Chilean history—during and after the dictatorship (approximately 1970-1990), utilising resources from the National Tourism Office's (Sernatur) photographic archive at the National Library, my father's personal archive from the same period, and my contemporary photographs—the interaction between institutional images and personal archives is examined. This approach aims to offer a critical perspective on the role of archives in shaping the national imagination and suggests moving towards an understanding of nature not as a mere passive landscape but as an active and shaping force in people's lives.

CLIPPING AND CROPPING**TOWARDS A (RE)READING OF THE PICTURES GENERATION THROUGH
THE ARCHIVAL, THE PHOTOGRAPHIC AND THE EDITORIAL****JAVIER IÁÑEZ PICAZO***Complutense University of Madrid, Spain
javiane@ucm.es*

In the late 1970s and early 80s, a group of primarily female artists (known as the Pictures Generation) legitimised the use of appropriationist strategies in the artistic field. Their practice, now widely known and assimilated, was theoretically contextualised through the influential critical prism that unfolded among intellectual periodicals such as *October* and *Parachute*, constructing a discursive paradigm known as “postmodernism” in the visual arts through the use of poststructuralist and psychoanalytic ideas. However, a retrospective look reveals how these academic approaches have ignored some fundamental aspects of the work, leaving aside the ways in which photographic and archival practices converge.

The present paper aims to reinterpret artistic appropriationism through the paradigm of the archive, offering a counter-model to the monolithic readings of the eighties. Starting from the “archival turn” in feminist research and taking the photographic potential to mobilise new material and affective realities from visual anthropology, we will focus on the cases of Barbara Kruger, Sherrie Levine, Silvia Kolbowski, Sarah Charlesworth and Richard Prince, conceptualising a practice where different dynamics of the American art tradition collide: the collector obsession embodied by the sixties’ pop and the fictions of the photographic document of the seventies’ conceptualism. To this end, we will propose a complex practice that puts in dialogue the archival and the photographic from a twofold process: the editorial clipping —the material practice of collecting graphic and textual documentation from the press— and the photographic cropping —the material practice of (re)framing visual reality—.

NOMADIC MEMORIES AS ARTISTIC ARCHIVES**CENTRAL ASIAN COUNTER-NARRATIVES IN THE FILMS OF GULZAT
EGEMBERDIEVA****BIRGIT EUSTERSCHULTE***Free University, Berlin, Germany
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Alternative histories of nomadic communities in Central Asia are at the core of Gulzat Egemberdieva’s experimental documentary films. The filmmaker, who grew up in Kyrgyzstan, explores the cultural and political history of Central Asia in the pre- and post-Soviet era from the perspective of nomadic cultures. The oral histories of the Pamiris, a nomadic oral culture of Central Asia, form the starting point for Egemberdieva’s counter-histories. The films oscillate between documentary and fictional narratives, historical footage, autobiography and video portraits; they reflect the search for identity between past and present as well as national and regional borders in modern Kyrgyzstan.

A central question here is how the artist engages with the archive of oral traditions and memories of nomadic cultures in order to highlight lesser-heard voices and historical scenes. But how can the histories of nomadic communities be told when their cultures are not based on writing down their own histories or creating archives? Using the oral history method also raises the question of what responsibility the filmmaker takes for the representation of these histories and narratives in the creation of filmic archives. At the same time, this talk explores the question of how the poetic interweaving of oral tradition, family footage and personal archives not only illustrates how the afterlife of the Soviet era has permanently altered the lives of nomadic communities due to its changed borders, but has also led to new forms of (labour) migration and nomadism as well as uncrossable borders and separated families in post-Soviet Kyrgyzstan.

PANEL III

COLONIALITY, POST-COLONIALITY, DECOLONIALITY

Sian Gouldstone
Ahmet Furkan Inan
Stefan Jovanovic

MODERATOR:

PAOLA SCIRCHIO

Università della Calabria, Italy

FUTURES OF WHITENESS FOR POST-COLONISING SPACES INTERROGATING THE ARCHIVAL THROUGH FOLDING IN PRACTICE

SIAN GOULDSTONE

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This paper outlines a photographic practice working to consider *futures of whiteness*. Using Ariella Azoulay's provocations to unlearn imperialism in becoming *unruly*¹, I use collections from the National Archives of Australia (NAA) and Museums Victoria (MV) that record legacies of British immigration to Australia. I suggest affective atmospheres created by these collections *anticipate* and *assume* futures of whiteness for the country. I frame whiteness as an *affective atmosphere*² of what Ann Laura Stoler calls *imperial duress*: the pressing and shifting of a racialised imperial force, *a relational encounter with the debris and excess of imperialism*³. Whiteness in the archive is an assemblage of human and non-human bodies or object-subjects privileging and prioritising the belonging of white bodies to the exclusion of Other. I note the bungalow and passenger liner as material manifestations of whiteness in this context.

Archival materials lead me to propose three modes of anticipation to interrogate whiteness: *monumental anticipation*, *preoccupation*, and *momentary anticipation*. These modes help us to 'see' and encounter affective whiteness as, what Sara Ahmed calls 'sticky', *in practice*⁴. Photography, like whiteness, is bound with imperialism and has long prioritised representational values and ideas about truth, reality and the exact. This paper introduces my practice and thinking with folding, which emerges in opposition to such concepts, utilising the possibilities of *returning to* and *unfixing* photographic practices that perpetuate imperial violence. I problematise legacies of British colonialism in Australia, which remain unsettled and unresolved, and critically expand understandings of *post-colonising*⁵ spaces, through engaging with archival materials.

¹ Stoler, Ann Laura. 2016. *Duress: Imperial Durabilities in Our Times*.

² Anderson, Ben. 2009. 'Affective Atmospheres'. *Emotion, Space and Society* 2 (2): 77–81.

³ Azoulay, Ariella Aïsha. 2019. *Potential History: Unlearning Imperialism*. La Vergne, US: Verso.

⁴ Ahmed, Sara. 2004. 'Affective Economies'. *Social Text* 22 (2): 117–39.

⁵ Moreton-Robinson, Aileen. 2003. 'I Still Call Australia Home: Indigenous Belonging and Place in a Postcolonising Society.' In *Uprootings/Regroundings Questions of Home and Migration*, edited by Sara Ahmed. Oxford; New York: Berg.

“EVERY NAME IN HISTORY IS I AND I IS OTHER” SPECULATIVE FICTION AND THE ARCHIVE IN IZ ÖZTAT’S WITH ZİŞAN

AHMET FURKAN INAN

University of Oxford, Ruskin School of Art, Oxford, UK

What is at stake in the ways in which artists engage with fictional archives in proposing revisionist historiographies? In this paper, categories such as the decolonial, the postcolonial and the queer will be tested against İz Öztat’s ‘untimely collaboration’ with Zişan, a queer Ottoman woman from the past with ties to Turkish and Armenian heritage, who ‘appears [to Öztat] with fragments from her archive.’ For Öztat, Zişan is ‘a channelled spirit and an alter-ego.’ Their untimely collaboration constitutes an artistic attempt to re-negotiate exclusions of the past in the present to enable a more inclusive future. By speculating the existence of a personal archive belonging to a subject who under normal circumstances would have been excluded from history, Öztat intervenes in that particular history and the variety of violences that both enable and result from its exclusive structure. The fictional archive of Zişan, which constitutes the grounds of Öztat’s ‘collaboration’ with her, becomes a field of negotiation for an untraceable past that is inarticulable in present; on the one hand, Zişan is absent from art history, yet her works are mediated through Öztat’s practice. On the other, histories of the Turkish nation-state endangers the articulation of this ‘lost’ history in the present. This paper aims to highlight the value of speculating and fictionalizing archives to account for those subjectivities that have been excluded from the historical record.

COUNTERVISUALITY AND RESISTANCE REFRAMING THE ARCHIVE IN CARL BEAM’S COLUMBUS SUITE

STEFAN JOVANOVIĆ

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In recent years, scholars such as Ann Stoler have highlighted the need to attend to the “reappropriations, neglect, and strategic and active positioning” of cultural artifacts and images within the present political landscape. Building upon Stoler’s insight, this paper explores the potential of contemporary engagements with the museum and the archive to challenge dominant narratives surrounding cultural heritage by examining the work of the late Anishinaabe artist Carl Beam and his Columbus Suite, a series of etchings that engage with the complexities of colonialism and its ongoing impact on Indigenous identities. Stoler’s call for a “strategic and active positioning within the politics of the present” is echoed in Beam’s artistic practice. By working with the photographic archive “against the grain,” Beam subversively recontextualizes existing cultural imagery. His use of appropriation and repositioning challenges the notion of cultural ownership and the legitimacy of colonial power structures. Through this process, Beam invites viewers to reconceptualize the relationship between Indigenous cultures and the ongoing legacies of the colonial project. The Columbus Suite forms the core of Beam’s “Columbus Project;” a larger body of work that interrogates the 500th anniversary of Columbus’ arrival in the Americas. By pairing iconic figures from Indigenous resistance alongside those associated with colonialism and imperialism, Beam creates a provocative visual discourse that challenges the dominant narratives surrounding the “discovery” of the Americas. By engaging with the past while situated within the present, Beam’s countervisual practice prompts us to reflect on the ongoing nature of colonialism and its impact on Indigenous peoples approaching decolonization through the creation of new narratives that center Indigenous agency and experience.

PANEL IV

COUNTER-ARCHIVES

Vera Zurbrügg
Giorgia Ravaioli

MODERATOR:

ANA CATARINA PINHO

IHA - Universidade Nova de Lisboa, Portugal

MATERIAL MEMORIES - MATERIAL SECRETS

SCRUTINISING SWITZERLAND'S ROLE IN THE SECOND WORLD WAR THROUGH A COUNTER-ARCHIVE

VERA ZURBRÜGG

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Switzerland functioned as a 'gold hub' during the Second World War, accepting vast amounts of gold from the Third Reich in exchange for hard currency and thus playing an indispensable role for the Nazis. However, this financial complicity was concealed after the war. Instead, the Swiss government constructed an official narrative, celebrating the sacrificial efforts of the Swiss army as the reason the Nazis did not invade Switzerland. Besides in-depth historical research contradicting this grand narrative, the patriotic wartime memory has persisted.

This paper examines how a counter-archive of material interventions could facilitate an alternative engagement with Switzerland's contested past and encourage critical discourse about the impacts of state secrecy on collective memory and national identity. This argument is discussed by analysing the author's practical experiments with gold interventions on souvenirs and military memorabilia - objects which have reinforced Switzerland's romanticised perceptions and solidified the manipulation of its historical narrative. Gold can be remelted repeatedly to disguise its origin fully and is thus a secret. Drawing on Clare Birchall's notion of an 'aesthetics of the secret', the concept of 'articulated absences' is introduced to consider the gilded objects as symbols for the memory gaps which perpetuate Switzerland's innocent wartime image.

The counter-archive provides a framework for the ordering and cataloguing of these objects, while questioning the institutional authority assigned to state archives as a collection of historical evidence. It emphasises archival exclusions and factual absences to invite questions about the impact of political objectives on our remembrance of the past.

EPISTEMIC DISOBEDIENCE IN THE “SHADOW ARCHIVE” (NEO)PHYSIOGNOMIC CONCERNS IN ITALIAN ACTIVIST ART

GIORGIA RAVAIOLI

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The mass production and systematic archiving of photographic images of the body have historically been intertwined with the development of a “documentary regime of verification” (Robertson, 2009) in modern states, as well as with increasingly sophisticated forms of identity commodification and control. Portrait parlé and composite portraiture—the two poles of the positivist attempt to regulate the social body through photography (Sekula, 1986)—continue to influence contemporary discussions around machine vision, data tracking, and algorithmic identification. Indeed, the archival rationales behind body-knowledge production through inductive and deductive reasoning in both systems still underpin current efforts to stabilize and standardize identity through post-optical modes of capture (Gates, 2011). However, these rationales also serve as theoretical and operational frameworks for advancing new forms of artistic resistance.

This paper employs Allan Sekula’s seminal concept of the “shadow archive” to examine counter-archiving and epistemic disobedience within the realm of Italian activist art. It focuses specifically on the works of artists Paolo Cirio and Emilio Vavarella, highlighting their use of tactical and strategic modes of intervention in large-scale collections. By leveraging the very tools that enable data-harvesting practices, their work seeks to recalibrate the balance between the civic and repressive potentials of the photographic archive, creating spheres of exchange and social belonging outside the framework of surveillance capitalism.

PANEL V

CRITIQUE

Audrey Leblanc & Gaele Morel
Rita Cêpa
Gabriela Sá

MODERATOR:

MARIANNA TSIONKI
Leeds Arts University, UK

SUSAN DOBSON

A MODEL AND A (RES)SOURCE FOR ARCHIVAL CRITIQUE IN CONTEMPORARY PHOTOGRAPHY

AUDREY LEBLANC¹, GAËLLE MOREL²

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² The Image Centre, Toronto Metropolitan University, Canada

Since 2016, Canadian photographer Susan Dobson's *Slide|Lecture* ongoing project reconsiders the materiality and meaning of now defunct university slide libraries. Trained in the School of Image Arts at Toronto Metropolitan University in the 1980s, and a photography professor at the University of Guelph, Ontario, since 2002, Dobson critically examines the physical characteristics and content of the slide collections she once used in art history classes, both as a student and an instructor, before the obsolescence of analog photographic transparencies and the advent of digital image projection.

Dobson's strict conceptual protocol isolates against dark backgrounds the slides, storage containers, trays, and projector carousels discarded by art history departments. Her detailed and large-scale prints reveal the artist's archaeological fascination with these outdated materials. Moreover, Dobson's fetishistic and nostalgic "fever", "allure" or "impulse" for the physicality of these complex analog objects reveals how these overlooked libraries produce a fundamental archive on the history of the medium. But *Slide|Lecture* also exposes the biased canonical leanings of art historical curricula during the late 20th century: the titles of past lectures and the number of slides reveal the domination of works by Western male artists and the conspicuous exclusion of a broad range of individuals, communities, and geographies. Self-reflective, layered, and educational, *Slide|Lecture* celebrates the analog technology, its objects, aesthetics, and history to better question the procedures of classification, chronologies, and narratives conveyed by photography archives.

¹ Jacques Derrida, *Archive Fever: A Freudian Impression*, Chicago: University of Chicago Press, 1998; Arlette Farge, *The Allure of the Archives*, New Haven: Yale University Press, 2013; Hal Foster, "An Archival Impulse," *October*, 110, Fall 2004, 3–22.

AN ARCHIVAL IMPULSE TWENTY YEARS LATER

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In 2024, we celebrate the 20th anniversary of *An Archival Impulse*, a seminal text in the debate on contemporary art and its relationship with history, memory, and archival practice. In this work, Hal Foster (1955) identifies, contextualizes, and analyzes the figure of the artist-as-archivist: someone who seeks to make historical information physically present and works with found images, familiar objects, or textual fragments. According to the author, this trend has gained a renowned impetus as it emerges as a critical response to the current saturation of stimuli and the desire to find new ways of thinking about the past, present, and future.

At one point, he suggests that the ideal medium for archive-based art might be the mega-archive of the internet. Yet, the art critic highlights that despite the omnipresence of technology, most artists still value materiality and human interpretation, thus resisting complete virtualization and automation. Today, more recent developments prove otherwise. Increasingly, visual artists are making profitable use of digital tools, using the web, and leveraging machine learning algorithms to process vast datasets. They now have more ways to approach the archive as both a model and a source. But have their fundamental principles changed? What challenges does archival art currently face? And what do these emerging practices have to offer?

After a careful reading of this article, the current paper aims to reflect on different types of archive-based artists, the relationship between art and archives in the information age, and the expansion of this category in contemporary times.

RESTORING HISTORY, RECREATING THE PAST THE USE OF ARCHIVES IN PERFORMANCE-LECTURES BY CONTEMPORARY ARTISTS

GABRIELA SÁ

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In my research, I draw from a personal restlessness and explore questions sparked by a constellation of contemporary artists who, like myself, weave narratives using archival materials such as photographs, films, documents, letters, fragments of diaries, and other memorabilia. In conjunction with archives, these artists also use words to “fabulate” through archival gaps, producing alternative readings of historical events and family memories.

This essay delves into the performative dimension of the archive as activated by the artist’s discourse within a performance-lecture. Conducting narratives at the intersection of art, history, and literature, artists such as Brazilian Mabe Bethônico, Portuguese Joana Craveiro, and Egyptian Heba Y. Amin draw on their archival discoveries to reflect on the notions of narrative, power, and memory.

By intertwining archival research with performance, these artists create a space where the past is questioned and reinterpreted. The archive, traditionally seen as a repository of static records of the past, gains a dynamic and transformative quality through their works. This performative approach opens up new possibilities for dialogue and interpretation of the past and the historical discourse, echoing Saidiya Hartman’s notion of “critical fabulation” (2008). Through their performance-lectures, these artists reveal the transformative potential within archives, highlighting the need to revisit and reimagine our historical narratives. By examining the methods of these performance-lectures, I aim to illuminate how the use of archives in contemporary art can not only restore history and recreate the past but also provoke deeper reflections on our understanding of both.

PANEL VI

POLITICAL FRAMES

Savannah Dodd
Alessandra Franetovich

MODERATOR:

ELISABETH FRIEDMAN

Illinois State University, US

MESS AND DESTRUCTION AT ARCHIVAL INTERFACES

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In this paper, I discuss photography archives through the lens of assemblage to demonstrate that archives, contrary to expectation, are messy and destructive. I will do this by sharing anecdotes and insights from my recent anthropological research which expanded Hedstrom's (2002) theory of archival interfaces through its application to photography archives in post-conflict Northern Ireland.

By approaching archival interfaces as assemblages, archives become not just storerooms of materials that people catalogue and refer to, but relational spaces where affective relationships with individuals, communities, and things interweave. As such, messiness and destruction are constitutive features of archival interfaces.

An archive's value is often linked to its ordering in such a way that it is useful (Manalansan 2014). Yet, archival mess holds valuable information about the past lives of the archive, the decisions that have been made about it, and the people who have passed through it. Therefore, I argue that the mess inherent in archival interfaces, though uncomfortable, is a productive force which invites users to critically consider the narratives it preserves, its limits, and the human hands at work in it. Moreover, by creating cracks in the veneer of archival practice and collection as objective, ordered, and complete, space is created through which alternative narratives can emerge. This disruption of monolithic narratives can be a constructive force promoting social cohesion in the transition to normalisation and peace after conflict (Schwartz and Cook 2002; Ketelaar 2008).

A REFLECTION ON “ARCHIVAL PRACTICES”

ARCHIVE AS ARTWORK, ARTWORK AS ARCHIVE IN VADIM ZAKHAROV

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The paper aims to investigate the lability of the distinctions between the concepts of archive and archival art when used in complex socio-political contexts, analyzing the specific case study of the artistic and archival practices implemented by the artist Vadim Zakharov. The investigation is carried out by presenting peculiar aspects of his activity as a self-proclaimed archivist of Moscow conceptualism placed in close relation to the strand of his artistic production purely referring to the theme and iconography of the archive. Keeping in the background the interweaving between art and archive already disruptive in conceptual art and conceptualisms, the study addresses the specificities of the case, critically analyzing the production in the context of the social and historical events that accompanied the establishment of the archive and the artistic and archival activities. These were started in the 1980s and in the unofficial soviet muscovite context, finally expanded and deepened with the transfer to Germany. Investigating the centrality of the question of the diasporic artist's identity between self-perception and positioning in the international artistic scenario, the paper specifically addresses the role of the archive and archival art in the activation of self-historicization processes (taking up the definition by Zdenka Badovinac) and self-institutionalization, and therefore of their participation in the processes of construction of art history. To do this, the paper analyzes three periods, represented by as many works of art: Zakharov's participation in the samizdat collective project M.A.N.I. [Moscow Archive of the New Art] (1981-1982), and the large installations History of Russian Art from the Avant-garde to the Moscow Conceptual School (2003), and Postscript after RIP (2015).

PANEL VII

HISTORIOGRAPHY

Natália Correia Brandão
Karolina Labowicz-Dymanus
Gaia Salvatori

MODERATOR:

ANNALISA LAGANÀ

Università degli Studi di Napoli "Federico II", Italy

THE CANADIAN CENTRE FOR ARCHITECTURE, MONTREAL (1979-1999): THE PHOTOGRAPHIC COLLECTION AS A PLATFORM FOR THE CREATION AND DISSEMINATION OF ARCHITECTURAL KNOWLEDGE

NATÁLIA CORREIA BRANDÃO

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Founded by Phyllis Lambert in 1979 as a research center and museum, the Canadian Centre for Architecture - CCA, according to its founder, stands on the tripod conviction that, as part of the social environment, architecture is a public concern; that architectural research has cultural influence; and that scholars have a social responsibility. Serving as a model for museological institutions, it has worked ever since its foundation as a platform for the creation and dissemination of architectural knowledge.

The premise here is that the CCA was founded on and through its collection; in this perspective, through an archival analysis, it is possible to understand its founding, mission and purposes. It is a collection composed of primary and secondary sources – photographs, drawings, models, and other media – that work as the empirical platform for the creation, settlement, and dissemination of knowledge. Namely, it is an active organism that offers the base for researching, exhibiting, and publishing activities that happen within and through the institution.

This paper aims to delineate the origins of the CCA's photographic collection, more specifically between 1979 and 1999. It expects to go through some of the acquisitions and commissions – following the premise of critical selection and their understanding as historical evidence – and how the collection was translated into its very first exhibition entitled "Photography and Architecture: 1839-1939" released in 1982. The timeframe embraces the foundation and presidency of Lambert, as the CCA's central figure.

FROM ARCHIVES TO LEGACY

THE ROLE OF THE POLISH ARTISTIC DIARY IN ART DOCUMENTATION SINCE 1945

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Is it possible to create a diary encompassing all artistic events in the country, supplemented with documentation of artists' activities, galleries, museums, and transcripts of significant national discussions and meetings of art theorists? This paper explores the creation and significance of a comprehensive diary of Polish artistic events since 1945, undertaken by the Institute of Art of the Polish Academy of Sciences.

In 1949, the newly established Institute undertook this formidable task. The Fine Arts Documentation Department (now the 20th and 21st Century Visual Art Documentation Department) was created with the objective of collecting all information related to Polish artistic life, both domestically and internationally, including non-professional and small regional activities.

The archive likely acquired nearly complete documentation of events from 1950-1954, facilitated by the communist regime's full control and the Institute's privileged position at that time. The diary of events was compiled and published in ten volumes. The archive continues to be updated to this day, including contributions from émigré artists and contemporary practitioners.

This archival effort not only preserves Polish art history but also serves as a crucial resource for researchers. Despite challenges like early digitization issues and questions about reorganizing archives—such as whether to separate married artists' joint documentation—the Institute continues to ensure valuable cultural and historical insights are accessible for future generations, reflecting both historical and contemporary artistic landscapes.

A TOOLKIT FOR ARTISTS AND ILLUSTRATORS

THE PHOTOGRAPHIC ARCHIVE MATANIA IN NAPLES

GAIA SALVATORI

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A private archive in Naples of paper materials (photographs, newspaper clippings, postcards, drawings and sketches) has been assembled between the second half of the 19th century and the first decades of the 20th century. This is the Matania archive made up of two generations of illustrator artists, active at a national and international level for the periodical press, who, due to family ties, have preserved together and unaltered the heritage of documentary images collected over decades of activity in the sector. The artists involved are: Eduardo Matania (1847-1929), Alberto Della Valle (1851-1928), Fortunino Matania (1881-1963), Ugo Matania (1888-1979), worked starting from the 1870s, to varying degrees, for periodicals such as – among others – “L'illustrazione Italiana” (Treves, Milan), “L'illustration” (Paris), “The Sphere” (London), “The Tatler” (London), “La Tribuna Illustrata” (Rome), “La Domenica del Corriere” (Milan), “Il Mattino Illustrato” (Naples),

The need for continuous and constantly updated documentation has led to the growth, like a spontaneous and progressive gestation, of an archive of tens of thousands of images that the heirs still conserve in the spaces of Ugo Matania's home-studio in Naples. This heritage, currently being reorganized and studied, requires different levels of reading useful for safeguarding the logic of the functional assembly for the 'profession' of illustrator and, at the same time, the artistic and documentary value of the individual images preserved.

PANEL VIII

ATLASES

Simone Rossi
David Lopes
Alexandra Ruth Nicolaides

MODERATOR:

JENNIFER GOOD

University of the Arts London, UK

NAVIGATING DIFFERENCE

MYTH, BODY, AND DESIRE IN HUDINILSON JR.'S DISARCHIVING PRACTICE

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This presentation critically examines Brazilian artist Hudinilson Jr.'s (1957-2013) *Cadernos de referências*, a series of approximately 130 scrapbooks compiled daily between 1981-2013. Assembled with scissors, paper clippings, ephemera, and glue, the *Cadernos* bring together Hudinilson Jr.'s most cherished cultural references—spanning Greco-Roman mythology, French theory, and Brazilian art scene—while also expressing socially stigmatized desires through scraps of male nudity and pornographic magazines.

Described by Hudinilson Jr. as an “exercise of seeing” and dedicated to the mythological figure of Narcissus, these scrapbooks represent a synesthetic space where images hold both visual and haptic meanings, with content arranged anachronically, continuously mixing high and low culture, ancient and modern, sacred and profane, personal and social. Building on these premises, the presentation explores the connections and contrasts between the *Cadernos* and the concept of the atlas, particularly in relation to Aby Warburg's *Bilderatlas*. Warburg's atlas, dedicated to Mnemosyne, the muse of memory, offers a counterpoint to Hudinilson Jr.'s focus on Narcissus. Additionally, the discussion engages with the “ana-archive” concept developed by Italian theorist Cristina Baldacci, highlighting the inherent potential of the artist's archive as a strategic tool for design, existential, and sociopolitical subversion.

By emphasizing the interplay between memory, invisibility, and queerness, this presentation illuminates the *Cadernos* as a practice of dis-archiving—a creative space for rehabilitating marginalized desires and subjectivities. It situates Hudinilson Jr.'s work within a broader discourse of archival and anarchival practices, demonstrating how his approach converges atlas and scrapbooking, offering profound insights into cultural memory and resistance.

TRANSFORMING HISTORICAL MAPS INTO PERSONAL NARRATIVES

‘DIALECTICAL CONTEMPORANEITY’ AT THE UNIVERSITY OF PORTO

DAVID LOPES

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Philosopher Georges Didi-Huberman (2013) distinguishes between archives and atlases, often used interchangeably. He views Aby Warburg’s “Mnemosyne” as a tool for deconstructing art history by juxtaposing images, allowing for endless new combinations. Warburg’s atlas brings together images from different contexts, times, and statuses. Understanding history’s complexity, Didi-Huberman argues, requires transforming archives into atlases, challenging traditional power structures. His analysis also dismantles other metaphors associated with the atlas, such as the mythological titan condemned to carry the weight of the skies. Drawing from Walter Benjamin’s concept of the “lumpensammler,” Didi-Huberman compares the titan to the 19th-century ragpicker, who collects scraps at night to sell by day, symbolizing human misery.

Aligned with Claire Bishop’s (2013) concept of “dialectical contemporaneity,” I developed art projects based on the University of Porto’s historical collection. My intention is to transform archives into atlases through my personal perspectives. As a printmaker, I researched historical maps to explore the atlas as a cartographic metaphor, creating two installations based on two large globes from the University: a terrestrial and a celestial globe. The installations involve metalwork with prints, cut to create a planar surface of a sphere. One installation explores the atlas as a metaphor for war, referencing the Colonial War in Africa during the 1970s, to which my father was sent to in his 20s. The other focuses on my grandmother, who lived in early 20th-century Portugal, and the poverty she endured. These installations will be presented in the University of Porto’s historical archives in the fall of 2024.

FROM ATLAS TO ARCHIVE

WILLIAM EGGLESTON’S *ELECTION EVE, 1976*

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In October 1976, on the eve of the American presidential election and at the close of his MoMA exhibition, William Eggleston’s *Guide*, William Eggleston traveled from his home in Mississippi to that of presidential candidate, Jimmy Carter in Plains, Georgia. The journey of several hundred miles over the course of the month would become a narrative of one hundred photographs, *Election Eve*. My presentation positions Eggleston’s trip as an archival act, one that confuses the historical archive with the family album, tourist guide book, and scientific atlas. *Election Eve* both amplifies and counters dominant national discourses around the American South through its narrative, in color, of ordinary subjects in the landscape. Eggleston offers glimpses of the transformative moment of Carter’s election. Opening with a cavalcade of trees, each titled Mississippi, place markers come and go. Trees make way for building remnants, wooden planks, chimneys, and signs of human life, fences, and telephone poles. Color is introduced slowly through reds, greens, and hazy white skies. Learning history through the landscape, Eggleston’s archival act probes the relationship between place and time, atlas and archive.

PANEL IX

INTERDISCIPLINARY APPROACHES

Ioanna Sakellarakis
Liz Orton

MODERATOR:

MARTA LABAD

University of Technology, Arts and Design, Spain

ARCHIVING THE DISASTER

PRESERVATION, SEPARATION AND ENCOUNTER

IOANNA SAKELLARAKI

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This is a practice-led PhD study that utilises philosophy and literary theory to inform an expanded photographic art practice through writing and making. The inquiry is developed through a series of encounters with *The Writing of the Disaster* (1986) by French literary thinker Maurice Blanchot that will shape a selection of fictocritical writings and artistic explorations in the nexus of photography, embroidery, and collage work. Emerged in the intersection of geographies and material practices, the work reveals my uneasy process to narrate the secret findings in my late father's maritime archive through the historic, symbolic and material interpretations of the pearl. At first encountered in the form of a pearl necklace, my father's, unknown to me, ex-wife appears to wear in his records, it becomes the method of inquiry for the reciprocal exchange and anamorphosis of maritime histories between my homeland Greece and Australia's west; the 'Pearling Capital of the World' from over a century ago.

Navigated through the continuous reconfiguration of the physical and conceptual conditions of the archive, this is an interdisciplinary study that seeks to uncover novel relationships of image and thought in relation to the disaster forming the meeting ground between creative practices, the personal and the philosophical. Ultimately, drawing from Blanchot's work I seek to engage with the disaster in a threefold manner; as that which is a space (*theme, plot, geography*), has a space (*text, image, archive*) and invents new spaces (*distribution, reception, installation*) throughout the various stages of this practice-led work.

IN SEARCH OF GHOSTS

ARCHIVAL INSTABILITY AND PLANT EXTINCTION

LIZ ORTON

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This paper takes the form of a lecture performance about ecological and archival loss. It is part of the artist's research project which began in 2012 with an extensive search for the 'possibly extinct' Ghost Orchid flower, and which has continued as an inquiry into botanical violence via the archives of international herbaria.

The paper weaves between botanical archives and the forest floor, contemplating the unstable relationships between specimens and their images, between digital and analogue time, and between originality and reproduction.

Extinction can be understood as a hyper-object, a phenomenon of such vast temporal and structural scale, that it can only be experienced as fragments (Morton 2013). Herbarium specimens are sometimes the only evidence that a species existed at all, images of irreversible loss that are like a damaged photograph for which the negative has been lost. Extinction haunts the archive: an urgent ecological category that cuts across taxonomic order, and which performs as an index of the slow violence of industrialisation, colonialism and climate change.

Using Eid-Sabbagh's poetic concept of meta medial layers, the paper considers the assumptions and histories that might exceed or be suppressed by botanical archives (Eid-Sabbagh 2019). It asks how extinction images might help reimagine the haunted landscape of the archive; how we might reframe what Gutierrez has named the '*white space*' of the herbarium image, with its histories of extraction and violence (Gutierrez 2022); and how archival curation or taxonomy might visibilise ideas of care and accountability in an age of extinction.

PANEL X

MEMORY

Defne Oruç
Sally Waterman
Amalia Caputo Dodge

MODERATOR:

ANA CATARINA PINHO

IHA - Universidade Nova de Lisboa, Portugal

MEDIATING THE PAST MAKING (IN) THE PRESENT CONTEMPORARY ARTISTIC PRACTICES FROM TÜRKIYE AND THE CONSTRUCTION OF MEMORY AROUND 6-7 SEPTEMBER 1955

DEFNE ORUÇ

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On September 6, 1955, organised mobs attacked businesses, houses, and other sites belonging to Greek and other minority residents in Turkish cities. Photographs documenting acts of violence were confiscated by the government and remained heavily censored until the 2000s. This paper examines the changing status of archival material related to the event, positioning them as key mediators of time in their continued dialogue with contemporary artistic practices addressed to the collective memory of the pogrom from the beginning of the new millennium to the present moment. The pogrom's remembrance today as a practice lived and contested in material ways instigates a crisis within given regimes of historical truth.

The investigation aims to contribute to an archive to come, bringing together the exhibition of Fahri Çoker's photographic collection by Karşı Sanat in 2005, a public installation by Hera Büyüktaşçıyan (2015), and a virtual reality reconstruction of the pogrom by Deniz Tortum (2016). Adopting the "civil gaze," an aesthetico-political framework for critique put forward by Ariella Azoulay, in analysing such practices, the question of what we can see in images of the pogrom gives way to the necessary task of re-imagination. The stakes of art as memory work lie in what we can experience as contemporary viewers. That is, the witnessability of the event in a present that is out of time with it. I reproduce visuals in highly mediated ways through computer screens, newspapers, and printed pages to highlight the layered quality of image-making practices that engage in collective memory.

WELLOW**RECOUNTING ANCESTRAL MEMORIES OF PLACE THROUGH LENS-BASED
AUTOBIOGRAPHICAL PRACTICE****SALLY WATERMAN***University for the Creative Arts, Epsom, UK
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Wellow (2020), is a short experimental video, comprised of an edited sequence of 45 photographs, ending with a 20-second video clip. The film dwells upon the specificity of place in relation to memory, family history, mortality and religion, triggered by the deterioration and redevelopment of the artist's late Grandfather's Baptist chapel in Wellow, a rural village on the Isle of Wight. Acknowledging established literature on the relationship between memory and the family album, black and white archive photographs, saved physical artefacts and images taken during site visits throughout the seasons by the artist all act as visual prompts, serving as a means to connect to her ancestors who once inhabited the chapel as worshippers, and who now occupy its land within their overgrown graves.

Structurally, the medium of the moving image allows for these still photographs, frozen in time to become re-animated beyond their surface representation through recounted stories associated with the chapel. The self-reflexive exchanges between the artist and her mother, recorded during the coronavirus pandemic, not only allows for forgotten aspects to emerge, but positions the artist as both subject and creator and reveals the construction of the filmmaking process itself. The accompanying seven quotations from T.S. Eliot's poem 'Four Quartets' (1935-1942); particularly, 'East Coker' (1940), based upon Eliot's ancestral village in Somerset, help to illuminate themes of time, life cycles and renewal, creating a multi-layered, historical narrative.

**THE ARTIST'S ARCHIVE AS A COLLECTIVE TASK
RECONSTRUCTING MEMORIES OF A LOST VENEZUELA****AMALIA CAPUTO DODGE***Universitat Oberta de Catalunya, Barcelona, Spain
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Over the past 25 years, Venezuela has endured a covert dictatorship that has recently become overt with the regime's official come out following the theft of recent elections. This prolonged crisis has led to a severe humanitarian disaster and the largest exodus in the history of the Americas, devastating the country's productivity, industry, and development. Approximately 7.7 million Venezuelans—30% of the population—have fled, resulting in an unprecedented brain and cultural drain. Many artists, at various stages of their careers, have left in search of safety, freedom, or better living conditions, while others have remained.

I am interested in mapping the works of selected Venezuelan women artists who focus on or derive their work from archival practices. My aim is to examine the fragmented and selective histories these collections reveal and explore how the acts of collecting, caring for, repurposing, or reorganizing an archive contribute to the creation of an atomized collective her-story. In a country where freedom of speech and the press have been compromised for decades, and where public archives have been neglected, I question how "mothering" (caring for, nurturing, and rethinking) archives can reflect Venezuela's fragmented present. Additionally, I consider how the history of a displaced community, forcibly scattered by the State, can be pieced together through its subjective fragments, transforming their materiality into a form of symbolic resistance and memory building. In this context, the artist's archive becomes a powerful site of disobedience, self-affirmation, and recognition, offering critical access to a defining historical moment.

PANEL XI

MUSEUMS

David Murray Paton
Nina Rahe
Livia Dubon Bohlig

MODERATOR:

ANNALISA LAGANÀ

Università degli Studi di Napoli "Federico II", Italy

A MINOR HISTORY

ON ESTABLISHING THE BOOK ARTS ARCHIVE OF THE CAVERSHAM PRESS
AND CENTRE FOR ARTISTS AND WRITERS

DAVID PATON

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The 2023 exhibition *Masabelaneni: The Book Arts Archive of The Caversham Press and Centre for Artists and Writers* held at the Jack Ginsberg Centre for Book Arts (JGCBA), Wits Art Museum, Johannesburg, South Africa, showcased sixty-seven artists' books produced between 1985 and 2017 that represent an intersection of printmaking, creative writing and bookbinding in the period immediately before, during and after the establishment of democracy in South Africa. Acquired for the JGCBA collection in 2023, these artists' books represent only an archival sliver. Their material presence, and documentation of the experiences of the artists and authors who made them, ask if the archive's value lies less in the physical materials and more in the connective tissue between these components as reflections on the dawn of a democratic South Africa.

As this period is associated with an abundance of archival materials, in particular those of the procedures of the Truth and Reconciliation Commission (TRC), these artists' books constitute what Ann Laura Stoler calls a 'minor history', a non-trivial 'differential political temper and a critical space' that attends to 'structures of feeling and force that in "major" history might be otherwise displaced.' The Caversham Press closed its doors in 2017 signalling the potential loss of these ephemeral artists' books as 'mere afterthoughts' in the mind of master printer Malcolm Christian. Through a critical lens provided by the writings of Jacques Derrida, Stoler and Verne Harris, I probe the limits of the Caversham Book Arts Archive and explore the roles and responsibilities of the researcher upon entering it.

LIVE ARCHIVE TO LIVE ART

NINA RAHE

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When museums began to incorporate performances into their collections, they started to collect not the performance itself, but its traces, such as films and photographs. A change of perspective, however, has been underway and performance started to be acquired through contracts for its re-presentation. Even though these acquisitions are about immaterial actions that does not mean performance artists are giving up on tangible objects. In other words, the admission of performances into art collections has always been mediated by documents. Thus, in contrast to the idea of the archive as the place of memory, the performance inside the museum moves towards the future as the artists and institutions are producing a sort of documentation that has step-by-step on how performances should be carried out. The acquisition of performance art presupposes a new form of collection and preservation, in which artists and institutions are joined to work collaboratively, raising issues about the authorship and the authority, the original and the copy.

In this context, this proposal aims to discuss, through examples in the collections of MoMA, in New York, Tate, in England, and Pinacoteca, in São Paulo, how performance disturbs the idea of the museum as the sole guardian of the artworks. Its presence in the museological collection assumes the coexistence of materials such as records and written instructions and knowledge that can only be transmitted via oral history, through the body, in a process that seeks to connect past, present and future.

LISTENING COLONIAL PHOTOGRAPHS

ADWA AND MY SONIC JOURNEY IN DECOLONIZING MUSEUMS

LIVIA DUBON

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Entering the photographic archive of the Former Colonial Museum of Rome (the so-called IsIAO collection), I grappled with questions familiar to artists and curators: How can we honor the subjectivity of individuals in racist photographs without perpetuating colonial violence, the white gaze, and Black suffering? Can care and imagination reshape the racialized narratives and dismantle the ideas of white nationhood in Europe carefully tailored by ethnographic colonial photographs?

This paper introduces “Adwa,” not only as an alternative museum interpretation methodology but also as a concrete example of curatorial practice for colonial photography. It entails an intimate oral autoethnographic dialogue with a girl portrayed in a photograph from the IsIAO collection, exploring decolonized methodologies through aural and affective lenses. By challenging ocularcentrism, Adwa fosters empathic connections with the subject, addressing racialized identity, belonging, and the experiences of mixed-background individuals. The aim is to reveal continuities from the colonial past while preventing colonial violence and initiating healing. This approach aligns with Reparative Practices, focusing on the audience experience and acknowledging historical wrongdoing. Informed by African and Black scholarship including works by Hampâté Bâ, Oyěwùmí, Hartman, and Camp’s “Listening to Images,” as well as insights from Resmaa Menakem, this interdisciplinary research merges museum studies, sensory ethnography, sound therapy, and neuroscientific vagus nerve stimulation at the intersection of contemporary art, philosophy, and creative writing. Central to this endeavor were conversations with Afro-descendant artists and thinkers residing in Italy. The scope of this research supports a decolonized approach to archival and museum practices.

PANEL XII

DIGITAL TECHNOLOGIES

Yonit Aronowicz
Martina Denegri

MODERATOR:

ANDRÉS PACHÓN

University of Coimbra, Portugal

CURATING THE INTERNET

PHOTO-ARCHIVAL PRACTICES IN THE WORK OF EVAN ROTH

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“The web is the most complete and extensive archive of our culture and a storehouse of cultural connections” (Christou & Hazas, 2017). With the Internet deeply embedded in daily life and digital imagery proliferating, contemporary artists draw constant inspiration from this vast repository. By appropriating and remixing online ‘objects,’ they create innovative expressions and new archives, pushing the boundaries of art and archival concepts in the digital age.

This presentation examines American artist Evan Roth’s ongoing project “Since You Were Born” (2019–present) through a comparative analysis of his installations in two exhibitions: “The Supermarket of Images” at the Jeu de Paume (2020) and “Give and Take – Images upon Images” at the Hamburger Kunsthalle (2022). Roth’s artistic pursuits extend beyond traditional archives, delving into the virtual realm where the Internet serves as his primary medium. In “Since You Were Born,” Roth reworks visual data collected and archived on his computer through an algorithm that records his daily internet browsing. This presentation critically examines Roth’s unique image compilations, focusing on the experiential aspects of his work. It explores how Roth merges the virtual and tangible in his gallery installations, engaging viewers in a physical interaction with the visual space and prompting reflection on tactile experiences with the Internet. The presentation also evaluates the artistic and curatorial strategies used in “Since You Were Born” across different contexts. The analysis reveals that, while Roth aimed to create an engaging and immersive experience, the final outcome was shaped by the institutional and curatorial frameworks applied to the presentation of digital archival art. By examining the commonalities and divergences in Roth’s approach, this study offers insights into the mediation and reception of virtual image archives as contemporary art.

REWILDING THE DIGITAL ARCHIVE

AN ARTISTIC EXPLORATION OF THE BUG AS A TRANSFORMATIVE AGENT

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How can bugs reshape our understanding of the digital archive? In *"Moths Dreaming of Electric Waters"*, artist duo Fadi Houmani and Ster Borgam created a digital ecosystem inhabited by cyber-bugs. This interactive work, presented in a 3D online art space, investigates the implications of anthropocentric worldviews and digital technologies in colonial and extractivist systems. I engaged in in-depth conversations with Houmani and Borgam about their artistic research and work, and complemented these dialogues with eco-feminist, decolonial and Indigenous epistemologies. Drawing out a theoretical frame from the artwork, I invite the bug into the digital archive as a means of *rewilding*. The digital archive itself is apprehended as a *techo-ecosystem* and archiving as a *living process*. The bug comes to embody several complementary roles: blurring the boundaries between nature and technology, disrupting hegemonic systems of control in the digital space, proposing an embodied mode of perception, and re-evaluating epistemologies that fall outside of the 'scientific' and secular canon of Western academia.

Through a theorization of these roles, I draw the principles that can guide queer and decolonial archival practices: fluidity, connectivity, and decentralization. Just as the colonial archive served, and continues to serve, as the basis for unsustainable and violent practices of extraction, dispossession, and erasure of Indigenous bodies, rewilding the digital archive becomes an act of creating the conditions for new ways of relating with nature, technology, and each other. It is an act of building the world that we wish to preserve.

PANEL XIII

PRACTICES

Jim Drobnick & Jennifer Fisher
Deborah Schultz
Agnieszka Rayss

MODERATOR:

EVAN HUME

Iowa State University, United States

ARTISTS' MULTIPLES

ARCHIVES IN MOTION

JIM DROBNICK¹ AND JENNIFER FISHER²

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The discourse and curating around the artistic engagement with archives tends to favor installations, bookworks and film/video. Our exhibition, *Archives by Artists*, however, makes the case that artists' multiples embody a particularly apt vehicle in which to interrogate and mobilize the archive. While installations, videos and books can present a variety of documents and photographs, archive-based multiples convey the advantage of looking, feeling and functioning like miniature versions of an archive. By existing in a number of copies, multiples avoid the fetishization of unique, original documents, with the added benefit of being accessible beyond the confines of a single institution. Archive-multiples also circumvent the static placement or linearity intrinsic to other forms of artistic media in which one item follows another in a fixed order. In the 15 works by 18 artists featured in *Archives by Artists*, the individual elements of the multiples retain their discrete and separate characters, invite interactivity through rearranging, and thus yield numerous juxtapositions to reflect upon. Such freedom in the handling of the contents, rather than being prescribed, renders the experience of multiples as nearly identical to working in an actual archive. One has to deal with the heterogeneity of texts, images and objects, and then make connections between these items through associative logics and insights. This sensibility of sorting through primary, unfixed materials charges the works with a perpetual contingency and endows the viewer with a degree of personal agency that transforms them into the equivalent of a researcher or even the artist's collaborator.

THE ARCHIVE AS ARTISTIC PRACTICE

DAYANITA SINGH'S CONSTRUCTED CONTACT SHEET PHOTOGRAPHIC ARCHIVES

DEBORAH SCHULTZ

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Having worked as a photographer for over forty years, Dayanita Singh recently began drawing on the archive of her own images in the production of new works. In her series of 'constructed contact sheets,' she brings together photographs from her archive in a range of flexible configurations. The constructions resemble contact sheets, referencing the particular stage in the process of image making that has been so integral to the practice of analogue photographers. However, in contrast to the somewhat static nature of printed contact sheets, Singh's constructions have an integral flexibility as the images can be removed and rearranged into endless configurations. In this way, she combines an integral stage in analogue practice with a commentary on the contingent nature of archival storage in which items can often be classified in more than one category.

Whereas the contact sheet has often been used to select one image from many, these constructed works highlight the series or archive. In *Make Space*, 2024, all of the images are from the same source, in this case, the Serralves Museum, Porto, on the occasion of Singh's exhibition there. By contrast, the images in *Concrete Dreaming*, 2024, were taken in a diverse range of places. However, Singh's construction highlights common qualities across the images drawing out light, texture and angles found not only in Modernist architecture but also in historic sites including Pompeii, Italy and the Ellora caves, India. Thus, new configurations are opened up when the images are put into dialogue with one another.

MUSEUM, ARCHIVE, PHANTOMS

AGNIESZKA RAYSS

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This study reflects on my photography series "Phantoms" in which I explore contradictions in the idea of a museum. The series consists of photographs taken in dozens of museums of various kinds - from national museums, and ethnographic museums to regional and thematic museums, such as medicine museums, and through small private collections like a thimble museum. Archival photographs are also included in "Phantoms".

The contemporary institution of the museum, constantly changing and subject to criticism, still has the power and authority to show and strengthen current narratives. Within the institutional administration, objects are classified and defined as "museum" items, i.e. monuments and masterpieces, as well as craft and vernacular products. Regardless of the status, all these objects are described with a seemingly objective subject heading - a geographical or factual "keyword" and a unique number that organizes everything.

Regardless of the given museum policy, the museum objects will be safely stored in storage: covered with foil, tissue paper, or acid-free cotton, protected not only and not always from the eyes of visitors but sometimes also from destruction, looting and war.

It is this contradiction, played out between tenderness to the protective functions of the museum and criticism of the institution built on Enlightenment values, that I point to in my photographs. I work across museum classifications and mix known orders, places, and institutions, using the language of the visual atlas to break the codes generated by museums.

PANEL XIV

PROJECTS

Annemarie Kok
Lindsay Demchuk
Karla Lebhaft / Ana Kršinic Lozica / Ivana Završki

MODERATOR:

MARTA LABAD

University of Technology, Arts and Design, Spain

FROM FLUID ART TO FLUID ARCHIVE

A DIVE INTO AN ONLINE DOCUMENTATION PROJECT OF EPHEMERAL ART
AND ACTION SINCE THE 1960s

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In 1969, citizens of Amsterdam collaborated to move a large inflatable pillow through the streets of the city. Combining art, activism and play, this *Cushion* project initiated by the Eventstructure Research Group (ERG) had a fluid and ephemeral character. Despite its ephemerality, however, the manifestation left its traces in the form of, for instance, photographs and memories. Moreover, some actors involved in volatile art practices of the 1960s and 1970s were from an early stage concerned with archiving them for future generations (challenging the myth of ephemerality). Among them is Tjebbe van Tijen. Trained as an artist and associated with ERG, he also got strongly involved in practices of archiving. In 2006 he initiated the online *Art Action Academia (AAA)* project, with the aim to document events in the domains of art, action and academia that took place since the 1960s, including *Cushion*. Van Tijen described AAA as an associative and growing repository, "stimulating public participation, allowing for adjustments and modifications by those who were involved, facilitating adding of new material." What can this online, fluid, community archive, moving between ephemerality and permanency, teach us about 'archiving' fluid art and action, and the strategies needed for that? Can its fluid approach set an example for (future) archival practices that traditionally focus on fixation, stabilisation and duration, also within (physical) institutions that do not operate at the margins? With a focus on AAA, this paper aims to scrutinise the apparent paradox of the fluid archive and evaluate its challenges and promises.

HOW TO ENHANCE LEARNING ACTIVITIES THROUGH CURATED PRIMARY SOURCES

LINS DEMCHUK

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The University of Regina Archives includes in its mandate the collection of visual arts related materials. Visual artists with a connection to the university have made deposits that include childhood sketchbooks, public art proposals, travel and study photographs, and original artworks. This fertile horde of knowledge allows for rich research possibilities, but some faculty members are unaware of the archive's location, let alone its potential.

Will this knowledge gap be bridged, and if so, how? This presentation recounts the experience of an art history student's professional placement in their university archive. Tasked with locating primary sources that will be useful in teaching visual arts classes, how can the project recover from low faculty responsiveness, fragile materials, and archival staff workload issues?

Three big ideas frame this session: embedding primary sources into visual arts courses as learning objects; identifying materials with minimal impact on archive staff and faculty workflows; and communicating the value of primary sources in studio teaching. Attendees will receive an overview of the Art and Architecture fonds at the University of Regina, experience the evolving nature of research and experiential teaching in hybrid spaces, and be offered project ideas and learning activities that can be adapted for a variety of classroom environments. The learning activities to be discussed have been developed using resources from the Teaching with Primary Sources Collective and TeachArchives.org. These activities intend to make primary source research accessible and exciting for students, without overwhelming instructors or archives employees.

FROM CHALLENGES OF ESTABLISHING AND PRESERVING THE COLLECTION

THE CASE OF VERA DAJHT-KRALJ'S ARCHIVE

KARLA LEBHAFT¹, ANA KRŠINIĆ-LOZICA¹, IVANA ZAVRŠKI²

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Vera Dajht-Kralj is one of the most significant Croatian female sculptors of the second half of the 20th century, whose work was marked by the search for innovative ways of artistic expression in various media. Since 2015, the Living Atelier DK Association has taken care of the artist's tangible and intangible legacy. In her studio, the association continues to carry out activities related to presenting the collection to the broader community. The processing of archival materials has been carried out in stages, and precisely because of the diversity of materials and the intertwining of ideas and motifs in the artist's approach, it represents a challenge for interpretation and contextualization of the content. In addition to sculptures, drawings, paintings, jewelry, and designs for various monuments and public sculptures, the artist's collection includes multiple sketches, notes, photos, tools and materials, poems, books collected during travels, and other types of content.

The practice of self-archiving, particularly among female artists whose works are often excluded from museum collections, is an area of growing interest. This is particularly relevant in the case of Vera Dajht-Kralj, whose unique approach to artistic creation and individuality placed her on the fringes of the mainstream art scene of her time. Despite not being part of the official art history discourse on 20th-century Croatian art, her unsorted materials, connected through the intertwining of motifs and themes, provide a rich source for feminist interpretation. They testify to an artist of playful and curious spirit who has left behind a 'trail' for researchers to shape narratives about her life and work.

BIOGRAPHICAL NOTES

AGNIESZKA RAYSS is a photographer, lecturer, and curator. She is a co-founder of the Sputnik Photos collective. She graduated in art history from the Jagiellonian University in Krakow, and now lectures at the School of Form at SWPS University in Warsaw. She is interested in topics related to myths, history and its reinterpretation, and the post-Soviet heritage of Central and Eastern Europe. Her early works were devoted to pop culture manifestations of transformation.

AHMET FURKAN INAN is an art historian, writer and editor working across the intersections of contemporary art, historiography and the politics of time. He previously studied History of Art at Koç University (BA, Istanbul, 2020) and at the University College London (MA, 2021, Distinction). His research at Oxford, supported by the Open-Oxford-Cambridge DTP and the Clarendon Fund, centers on the art produced and exhibited in Istanbul between 1992-2013. He is interested in how artists from beyond the Global North engage with the history in their works and whether these artistic practices may inform alternative methodologies for art history.

ALESSANDRA FRANETOVICH is a post-doc fellow researcher at the University of Florence, where she obtained a PhD in contemporary art history with the thesis *The Archive as a Device to Artistic Self-Institutionalization: Vadim Zakharov and the Archive of Moscow Conceptualism*. She has received scholarships from the Garage Museum of Contemporary Art, V-A-C foundation, Regione Toscana, Quadriennale di Roma. She teaches at Naba, Milano, and the Academy of Fine Arts, Verona. She has curated exhibitions, and artist residencies, and has written for catalogues and journals published by the e-flux journal, Castello di Rivoli, Centro Pecci, Cosmic bulletin, and Dune. Her upcoming book investigates post-1989 in Italian Contemporary Art.

ALEXANDRA NICOLAIDES teaches and writes about modern and contemporary art. She received an MFA in Art Writing from the School of Visual Arts and a PhD in Art History from Stony Brook University. She currently teaches at John Jay College of Criminal Justice, City University of New York. She previously worked as a Museum Educator at the Brooklyn Museum, teaching family programs, and as an Associate Director for an international contemporary art collection, assisting projects across the United States, as well as in cities around the world, including Tokyo, Hong Kong, and Abu Dhabi.

AMALIA CAPUTO DODGE (Caracas, 1964) is a visual artist, art historian, art writer and researcher. PhD Student at Universitat Oberta de Catalunya. Holds a BA in Art History from the Universidad Central de Venezuela (1988) and a MFA in Studio Art and Photography from New York University's dual program with the International Center of Photography (1995). Her research focuses on women studies, memory, the archive and feminism with a focus on Venezuela and Latin America. Additionally, studies the role of photography in the digital realm, and as an artistic practice in the experience of women, exile, and historical erasures.

ANA KRŠINIĆ-LOZICA is a researcher and curator, currently completing her PhD at the Faculty of Humanities and Social Sciences, Zagreb University. Since 2005, she has been working for various NGOs and institutions, dealing with modern and contemporary visual art and architecture in the context of memory politics, censorship and identity-building processes.

ANNEMARIE KOK works as a postdoctoral researcher at the University of Groningen with a focus on 'Cultural Archives, Digital Collections, Identity Formation, and Care for Heritage'. In January 2023 she defended her dissertation on participatory art of the so-called long sixties at that same university, published under the title *Pioneering Participatory Art Practices: Tracing Actors, Associations and Interactions across the Long Sixties* (transcript Verlag, 2024). Having attained her research master's degree in art history (cum laude) from Utrecht University in 2009, she has lectured at the Willem de Kooning Academy in Rotterdam, the University of Groningen and Utrecht University.

AUDREY LEBLANC is a historian specialized in the history of photography and a research associate at the EHESS (Paris). She is currently an associate researcher for the collaborative project *PhotoFribourg* (Switzerland, 2023-2027) and the David Douglas Duncan Endowment for Photojournalism Fellow at the Harry Ransom Center (Austin, USA, 2024-2025). She has curated two exhibitions on press photography and edited the accompanying catalogues, including *Icons of May 68: Images Have a History* (French National Library (BnF), 2018). Leblanc is a lecturer in history and visual culture and her research explores the cultural history of image producers from the 1960s to the 1980s, through an archival perspective.

BIRGIT EUSTERSCHULTE is an art historian, research associate (post-doc) in the Collaborative Research Center 1512 *Intervening Arts*, Freie Universität Berlin. After studying art history and German literature, she initially worked as a curator. Phd in art history in 2017, FU Berlin; postdoctoral researcher at the Berlin University of Arts 2017-2019; her current project *Unlearning History* asks how different models of artistic historiography intervene in dominant narratives as methodical unlearning.

CAMILLA SALVANESCHI is postdoctoral fellow at the Università Iuav di Venezia where she is researching the artists' projects in the Italian contemporary art periodical press. She completed her PhD in Visual Culture from the University of Aberdeen in 2021 with a thesis dedicated to the magazines published by biennial exhibitions. In 2020, she was awarded a 6-month fellowship at *e-flux* journal where she developed the project "E-flux's multi-futures: A timeline" (2024). In 2022 she co-published the "Eastern European Art Periodicals Map" (ARTMargins Online). She is co-editor of *OBOE Journal: On Biennials and Other Exhibitions*.

DAVID LOPES (b. 1993) is an artist, lives and works in Porto. He holds an MA in Drawing and Printmaking (2018) and a BA in Painting (2016) from the Faculty of Fine Arts of the University of Porto. Awarded in 2019, at the *KoMASK Masters of Printmaking (BE) 2019* and in 2021, at the *Cubos de las Tentaciones at FIG 21*, in Bilbao (ES). Currently, he's assisting and teaching Drawing at the University of Porto, while attending a PhD in Fine Arts as a non-doctoral integrated researcher for I2ADS and a grantee from the FCT (2020.09546).

DAVID PATON is an Associate Professor in the Department of Visual Art at the University of Johannesburg and a Senior Researcher at the Jack Ginsberg Centre for Book Arts, University of the Witwatersrand, Johannesburg, South Africa. He has published on, and curated major exhibitions of, the book arts, catalogues of which can be found in prestigious international libraries. He is a trustee of The Ampersand Foundation, Johannesburg and New York, and is an International Advisor for the CODEX Foundation, Berkeley, CA. He is

the recipient of the NIHSS award for Digital Humanities (2018); the UJ Vice Chancellor's Distinguished Award for Teaching Excellence (2022) and is a National Research Foundation C1-Rated Scholar.

DEBORAH SCHULTZ is Senior Lecturer in Art History and Course Leader of the BA Art History at Regent's University London. Her research explores institutional critique, photographic practices and archives, and the representation of memory in 20th century and contemporary art. Her PhD thesis at the University of Oxford was published as *Marcel Broodthaers: Strategy and Dialogue* (Peter Lang, 2007) and she is co-convenor with Andrew Chesher of the conference *London's Art Networks* and Marcel Broodthaers in the 1970s (London 2023). She is a regular contributor to *Art Monthly* and other contemporary art journals.

DEFNE ORUÇ is an art historian and Lecturer in Art & Design at LCCA. She is the co-convenor of Association for Art History's 50th Annual Conference session *Shifting Grounds: Landscape and Cultural Practice in Latin America*, held at the University of Bristol. Her research focuses on contextualising artistic practices countering state violence, the legacies of colonialism in Latin American art and feminist art criticism. She holds a first-class MA in History of Art from UCL (2023).

GABRIELA SÁ is a Brazilian visual artist and researcher. Currently doing her PhD in Visual Arts at the Federal University of Minas Gerais (UFMG), in Brazil, where she also holds a MA in Visual Arts and a BA in Social Communications. She is also a curator and exhibition designer at the Photography Festival of Tiradentes, one of the largest festivals dedicated to photography and related media in Brazil. In her own artistic practice, Sá works mostly with photography, moving image, texts, performances and installations, investigating possible imbrications of themes such as memory and oblivion, history and fiction, the real and the imaginary.

GAËLLE MOREL has been the Curator, Exhibitions and Public Engagement at The Image Centre, Toronto Metropolitan University, since 2010. Based on extensive archival research, her most recent exhibitions include *Lee Miller, A Photographer at Work, 1932-1945* (2024); *Stories from the Picture Press: Black Star Publishing Co. & The Canadian Press* (2023); and *Mary Ellen Mark: Ward 81* (with accompanying catalogue, 2023). Morel recently published "Community and Joy. The Visual Typology of the ArQuives' Photography Collection," in *Coll., Joy. Sorrow. Anger. Love. PRIDE*, Toronto: Magenta, 2023. She is currently an instructor in the Film + Photography Preservation and Collections Management graduate program at Toronto Metropolitan University.

GAIA SALVATORI (Naples, 1954) has been associate professor of late modern and contemporary art at the University of Campania "Luigi Vanvitelli", and she is professor of Contemporary Art History in the School of Specialization for Art History at Suor Orsola Benincasa University, Naples. Research interests include the history of illustration, applied arts and photography, history of art criticism, and history of modern sculpture and public art in the XIX and XX century. Among her publications are: *Le Aule dell'arte. Arte contemporanea ed Università: esperienze e prospettive* (Naples 2012); *Isole d'utopia. Da De Stijl all'arte per lo spazio pubblico* (Naples, 2013).

GIORGIA RAVAIOLI is an adjunct professor in the History of Photography at the University of Turin and ISIA (Urbino), and holds a PhD in History of Photography from the University of Bologna. She is currently involved in the national research project "Italian Feminist Photography", funded by the Italian Ministry of Education. Since 2020, she has been a Junior Fellow at the International Research Centre CFC and a Fellow at the Research Centre "Fotografia Arte Femminismi". In 2023, she was a visiting researcher within the Uncertain Archives and INTERSECT hubs at the University of Copenhagen. Additionally, she is a member of the Global Art Archive group at the University of Barcelona.

HATTY NESTOR is a researcher and writer. She has been writer-in-residence at the Jerwood Space in London (2017) and Cove Park, Scotland (2023). Her writing appears in Frieze, The Times Literary Supplement, Granta, The White Review, and other publications. Both her poetry pamphlet *The Aching Poem* (Boise State Press), and *Ethical Portraits* (Zero Books), were published in 2021. She teaches at Reading, University of London.

INÉS RAE is an artist, writer, lecturer and curator. Current work in progress *Searching for Leo* is a creative nonfiction work which incorporates photography and other visual material in exploring the life of Rae's maternal grandfather who was a photographer during the Spanish civil war. She is enjoying a place on the LiteratureWorks Word Space talent development programme which supports the completion of a first manuscript draft. Inés teaches Creative Media at Plymouth University and lives in Cornwall.

IOANNA SAKELLARAKI (1989) is a visual artist and researcher interested in inter-disciplinary critical theory in relation to visual arts. She holds a BA in Media and Communication from the National and Kapodistrian University of Athens, an MA in Photography from The Royal College of Art and an MA in European Urban and Cultural Studies from Manchester Metropolitan University. She has previously obtained awards from the Sony World Photography Organisation and The Royal Photographic Society and further funding from the Arts Council UK. Her monograph 'The Truth is in the Soil' is published by GOST Books.

IVANA ZAVRŠKI is an independent curator and art critic. She has been working independently, collaborating with various institutions and cultural associations, conducting research and processing archival materials.

JAVIER IÁÑEZ PICAZO (Granada, 1997) is currently a PhD Candidate and Predoctoral Fellow (FPU) at the Department of Art History in the Complutense University of Madrid. He has been visiting researcher at the Getty Research Institute of Los Angeles (2023) and the Goldsmiths College in London (2024). He is the author of several academic journal articles and has contributed to national and international conferences and seminars. He has been honoured with the AMCA Young Art Criticism Award (2021), the LUR Essay about Photography Award (2021), the Laura Bassi Scholarship (2023) and the XXIII International Poetry Award "Martín García Ramos" (2024).

JENNIFER FISHER is a curator and Professor of Contemporary Art and Curatorial Studies at York University, Toronto. Her research focuses on exhibition practices, affect theory, and the non-visual senses. Her writings have been featured in anthologies such as *Sound Affects* (2023), *Linda Montano* (2017)

JIM DROBNICK is a curator and Professor at OCAD University, Toronto. He has published on the visual arts, performance, the senses and post-media practices in recent anthologies such as *Olfactory Art and the Political in the Age of Resistance* (2021), *Designing with Smell* (2017), *Food and Museums* (2017), *L'Art Olfactif Contemporain* (2015), *The Multisensory Museum* (2014), *Senses and the City* (2011), and *Art, History and the Senses* (2010). His books include the anthologies *Aural Cultures* (2004) and *The Smell Culture Reader* (2006). He is co-editor of the *Journal of Curatorial Studies* and co-founder of the curatorial collaborative *DisplayCult* (www.displaycult.com).

KARLA LEBHAFT is an art historian and assistant professor at the Faculty of Textile Technology at the University of Zagreb. She participated in various professional courses and academic conferences and published papers regarding the relationship of art, ideology, politics, and philosophy in Yugoslavia.

KAROLINA LABOWICZ-DYMANUS, PhD, is an art historian, Head of the Department of the 20th and 21st Century Visual Arts Documentation at the Institute of Art of the Polish Academy of Sciences. Her research interests include the methods of Alter-Globalist Art History and the modernisation processes in the 1950s and the 1990s. Her publications include the book *Synchronised over Network. Soros Centers for Contemporary Arts* (2016, in Polish). She currently works on the project *Global Contacts of the Polish People's Republic: An artistic exchange between Socialist Poland and Socialist Asia in the 1950s*.

LILI ALMA SOMLO is a recent graduate from Central Saint Martins, holding a BA in Culture, Criticism, and Curation. She is currently working as a freelance editor, writer, and researcher, and contributes to *ArtULTRA*, a digital curatorial platform that supports emerging artists. Lili has previously worked with organisations such as the Art Fund, the Peggy Guggenheim Collection, and the Afterall Research Centre. Her research practice focuses on marginalised histories, counter-archives, and experimental forms of curating and cultural practices that transcend traditional gallery and museum spaces.

LINDSAY DEMCHUK is a master's student at University of Regina. Her research area is in art history and curation, with a focus on regional (prairie) contemporary art and artists. Her thesis is based on public art, specifically sculpture, and is themed around regional/urban and cosmopolitan/folk tensions. The University of Regina's Archives, as well as its President's Art Collection, provides a rich foundation for this research. Lins's recent awards include the Dr. John Archer Library Award for research and both the Dean's Medal and W.A. Riddell Award in Media, Art, and Performance as the faculty's top performing undergraduate in academics and leadership.

LIVIA DUBON is an Italo-Nicaraguan researcher and independent curator. She is interested in researching strategies of regeneration and care that are attentive to questions of political representation surrounding heritage. Some of the exhibitions she has curated include: the research project at Alinari Archive, 'Negotiating Amnesia' by Alessandra Ferrini (Murate PAC, 28 Nov – 09 Dec 2015) and the exhibition 'The Witnesses: Reflections On Heritage And Memory From Macau' (La Portineria, 1-15 Oct. 2023). Livia is currently a Ph.D. candidate at Kingston University London and holds two master's degrees in Art History (Parma University, Italy) and Museum and Gallery Studies (University of Newcastle, UK).

LIZ ORTON is an artist using archival practices to explore the tensions between personal and scientific forms of knowledge. Her work engages widely with found material, using text, images and performance to bring subjective voices into collision with science, as a form of institutional critique. Before being diagnosed with Long Covid, Liz was a Lecturer in Photography at London College of Communication, and Associate Artist with Performing Medicine. She is the recipient of several awards including the Mead Fellowship, a UCL Challenge Award and a Wellcome Trust Arts award. She has published three artist books, and recently edited the collection of essays *Becoming Image: Medicine and the Algorithmic Gaze*.

LUCY J ROGERS is a writer, artist and researcher. Since 2019, she is a PhD candidate at the Centre for Research in Arts and Education and Media (CREAM), University of Westminster, where she is the recipient of a *Techne* (AHRC) doctoral studentship. Her doctoral research focuses on the archive of the German photographer, Ursula Schulz-Dornburg and in May 2023, Rogers curated the exhibition, *Ursula Schulz-Dornburg: Memoryscapes with the Large Glass* gallery, London. Rogers is a contributor to the photography platform, *C4 Journal*.

MARÍA DEL ROSARIO MONTERO PRIETO is a femisist artist-researcher with a PhD in Cultural Studies (Goldsmith, UK), MA in Digital Anthropology (UCL, UK) and MFA (U. Chile). She has received grants for artistic production (FONDART) and scholarships for further education (ANID). Her research addresses how power structures affect representations/perceptions of nature, landscape, identity and territory. She lives in Santiago, Chile, holds a post-doctoral fellowship at the Aesthetic Institute (PUC Chile), and is part of the art collective *Agencia de Borde*.

MARTINA DENEGRI is a researcher, writer and curator based in Groningen. Currently pursuing a Research Master in Cultural Leadership at the University of Groningen, her research focuses on digital culture, digital archival practices and cultural policy. At the moment, she is involved in a research project that will be presented at the International Conference on Cultural Policy Research and, if accepted, will be published in the *International Journal of Cultural Policy*. She is also the co-founder of *WILLOW Online Art Space*, a non-profit organization creating spaces for autonomous art on the web, and critically investigating the digital and its infrastructure.

NATÁLIA CORREIA BRANDÃO is a PhD Candidate at the Chair of Architecture History and Curatorial Studies (2023/-) and Team Assistant at the Chair of Design and Construction (2024/-) at the Technical University of Munich. Bachelor in Architecture and Urbanism (2018) and Master with honors in Architecture (2022) at the Federal University of Bahia, Brazil. During her studies, worked as Research Assistant (2011/13) and as Professor Assistant (2013, 2018, and 2021); was granted scholarships by CAPES – when studied at Ball State University, USA (2013/14); by DAAD (2022); and by the Goethe-Institut Salvador (2020/22).

DAVID LOPES (b. 1993) is an artist, lives and works in Porto. He holds an MA in Drawing and Printmaking (2018) and a BA in Painting (2016) from the Faculty of Fine Arts of the University of Porto. Awarded in 2019, at the *KoMASK Masters of Printmaking (BE) 2019* and

in 2021, at the *Cubos de las Tentaciones at FIG 21*, in Bilbao (ES). Currently, he's assisting and teaching Drawing at the University of Porto, while attending a PhD in Fine Artes as a non-doctoral integrated researcher for I2ADS and a grantee from the FCT (2020.09546).

NINA RAHE is graduated at Federal University of Mato Grosso do Sul and master in Visual Poetics at School of Communications and Arts, University of São Paulo. Currently, she is a PhD student in the Department of Art History, Theory, and Criticism at the same university, where she studies the role performance takes in museological institutions. From October 2022 to March 2023, she was a Capes Print scholarship holder for the PhD sandwich at University of the Arts in London.

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VERA ZURBRÜGG is a visual artist from Switzerland, currently undertaking doctoral research at the London College of Communication. Her research focuses on Switzerland’s contested role during the Second World War and its influence on national identity. She investigates how a counter-archive - made up of various objects and material interventions – facilitates a critical engagement with the ideological underpinning of historical knowledge production and its impact on cultural memory. Vera is a member of RAKE - a visual research collective that uses open-source data to investigate unseen and obscured elements in society, business, and politics.

YONIT ARONOWICZ recently earned her Ph.D. in Art and Visual Culture from Paris Cité University. Her dissertation, “The Photographic Archive in Contemporary Art: Unpacking Visual Experiences in the Work of Taryn Simon and Evan Roth (2012-2022),” explores the significance of the experiential dimensions of photo-archives in contemporary artistic and curatorial practices. Yonit holds an M.A. in Museology from the Reinwardt Academy in Amsterdam. Based between Paris and Athens, she works as an independent researcher, curator, and museum educator. She has served as an advisor and researcher at the Frédéric Brenner Archive, a curatorial assistant at the Shpilman Institute for Photography, and has worked at The Hague Museum of Photography and the Roman Vishniac Archive at the International Center of Photography in New York City.

