Word count: 1000 (excluding title page, table of contents, list of figures, subtitles, in-text illustrations titles, list of references)

Annotated Bibliography

Introduction

My annotated bibliography explores the ongoing research into the ontology of the archive I have been engaging with over the course of my university career, through a philosophical and theoretical lens. The selected texts, although all the resources have been written across different decades and disciplines, all share similar concerns: how memory is preserved, mediated, and ultimately transformed across time and technology.

Collectively, these sources inform the conceptual and theoretical framework of my creative practice one that creates questions about the dualities inherent within the archive: permanence and decay, truth and simulation, data and dust.

In engaging with these thinkers, I aim not to stabilise the archive, but to understand its perpetual becoming.

Heidegger, M. (1962) Being and Time. Translated by J. Macquarrie and E. Robinson. Oxford: Blackwell.

Being and time explores the fundamental question of what it means 'to be.' Through his concept Dasein (human being in the world), Heidegger positions temporality as the structure of existence. Heidegger's notion of *Being* is intrinsically tied to *Time,* therefore our understanding of the world is created by temporality. Time, for him, isn't chronological but existential – the past and future define how we inhabit the present.

Heidegger's framework provides insight into temporality and ontology. The strength of the concept lies in its originality and depth, due to 'the difficulty of his thoughts, it was almost impossible to understand his concept outside the medium of its original language, especially English '(*Pg.590*) The text focuses on existential philosophy, with a lack of engagement with material or technology.

Being and time helped me position the archive as living structure rather than static repository. His thinking specifically opens questions for me around how digital archives alter our sense of being-in-time.

Baudrillard, J. (1994) Simulacra and Simulation. Translated by S.F. Glaser. Ann Arbor: University of Michigan Press.

Baudrillard, argues that we live in a world of *simulacra, copies* without originals, where truth and authenticity have been lost to an era of digitalisation. In a postmodern world Baudrillard claims that representations no longer refer to any original, they only reference other representations. This condition, which he coined *hyperreality*, refers to a collapse in the real

and the simulated. Using examples from consumer culture, media and technology, Baudrillard argues that all meaning has been replaced by endless circulation of signs.

The strength in this text highlights how images and symbols detach us from reality. Although, his lack of grounding his arguments with conclusions and his fatalism can make his arguments speculative.

The text is a conversation bridging my exploration between ontology and conflict. Offering me a way to understand how archives, museums and databases produce simulations of knowledge.

The framework informs my projects interest in the archive as spectacle – where value, authenticity and presence are continuously reconstructed through display and digitisation.

Derrida, J. (2005) *Paper Machine.* Translated by R. Bowlby. Stanford, CA: Stanford University Press.

In paper machine, Derrida talks about the transformation of writing and archiving as our society transitions from paper to digital. He examines how new technologies reshape thought, authorship, and the transmission of memory. The 'Machine' becomes both a productive and destructive force.

Derrida builds on his earlier ideas from *Archive Fever* in Paper machine. Derrida discusses different understanding of how technology mediates thought and preservation, Derrida is different from the other thinkers, as his voice in Paper machine assumed the readers' familiarity with his previous work. This created confusion for me as the reader, even though I was familiar with his previous work.

The archive is perceived as a concept both preserving and erasing in relation to media and inscription in Derrida's writings for Paper machine. The *machine* as both creative and entropic force informs my research into how digitisation transforms meaning, turning archives into unstable, recursive systems.

Chun, W.H.K. (2006) *New Media, Old Media: A History and Theory Reader.* New York: Routledge.

This collection of essays examines the different implications of new media production in this era. These editors argue 'new' media is often a replicate of the 'old' media structures, exposing patterns of continuity and rupture. The book and its writers address issues like interactivity, temporality, surveillance and digital memory.

The fragmented nature of the essays involves variations of focus and depth fragments the overall arguments. I found that despite that it provides an invaluable map of digital media theory.

This extends Derrida's discussion of media materiality into a contemporary context. Helping me curate a solid argument when referencing algorithm within a longer historical narrative of technological change.

Manovich, L. (2001) *The Language of New Media.* Cambridge, MA: MIT Press.

Manovich's The Language of New Media grounds ideas into a structure of digital culture. Referencing database as cultural form, defining the archive in the digital age as a non-linear, algorithmic system. The database, he argues, replaces narrative as the dominant cultural form, allowing non-linear, indexical experiences of information. Manovich theorises that digital media is governed by computational logic.

Manovich has a certain technological optimism that doubts digital fragility and loss.

This concludes an argument by grounding algorithm within the logic of digital culture. It enables me to articulate how archives have evolved from physical to algorithmic systems that reorder and regenerate themselves.