

PCET

The Teaching Toolkit 2

ECPT7004

CURRICULUM DEVELOPMENT PROJECT

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1. Overview and context of the curriculum.

The curriculum that I am proposing for this assignment is a new 20 credit module that will sit within the current provision for Contemporary Dialogues MA program. This is a 18 month cross disciplinary taught programme delivered by UWTSD in Swansea at Alex building and part of their Media and Arts Programme. Within this MA there are 9 different pathways that learners can choose from. However, most of the provision needs to have a multidisciplinary approach, since the sessions are attended by students from all 9 different pathways. This new module is called: **TIME, MEMORY, THE ARCHIVE, AND AI: ARTISTIC PRACTICES AND THE POTENTIALITY OF USING ARCHIVAL MATERIALS.** It will be delivered in semester 2 since learners will have already completed the module **Coexistent Perspectives** in semester 1 and being introduced to a range of complex theoretical concepts and methodologies. Therefore they will have certain familiarity with contextualising theory into practice.

2. Rationale for the curriculum.

With the current emergence of Artificial Intelligence, the boundaries between human and machine knowledge production are more malleable. This fact is acknowledged in Joanna Zylinkska's latest publication *The Perception Machine. Our Photographic Future between the Eye and AI* published in 2023. With the appearance of this technological future it is important to provide learners in media and arts with the critical thinking and practical tools that will allow them to question their own and others knowledge production. Therefore and using a critical approach this new module will focus on the transmission of memory and knowledge in cultural and

artistic practices. To talk about memory, art and photography we will begin by discussing how photography and the archive are technologies that were born at the end of the nineteenth century. How those technologies were conceived, and articulated in the public realm will provide valuable information to think about the logic operating behind those mechanisms to accumulate and store memory. We will use that to consider how similar strategies operate within our contemporary condition. To deconstruct the meaning behind these systems we will focus on the potentiality of using archival material with the idea of working towards the future. In that way articulating different, possible futures, through the use of material and images within art practices.

Another important aspect of this module is to look into the gaps within knowledge when it comes to art - memory - archive - AI. Memory, archives and AI can also be spaces of exclusion. We only need to think about the *Women in Revolt. Art and Activism in the UK. 1970-1990* exhibition that is currently on at Tate Britain and running until 7 April 2024. That exhibition takes as its starting point Rozsika Parker and Griselda Pollock foundational text *Framing Feminism. Art and the Women's Movement* 1970-1985 published in 1987. In that text, they acknowledge the lack of representation of women within art, and by extension the lack of women within institutions and within archives. So if this happened within recent art history we can already hint at the absences that are within historical, and current archives, and systems to storage information such as AI. So this module is a call to change some of the language in relation to archives, to care towards the future. What are the absences in archives, in AI and how can we intervene in there revealing the

potentiality towards a more inclusive future? A future that is not filled with a negative discourse but also where we can create something different altogether.

Therefore and due to the imminent emergence of AI is crucial to examine the way in which time, memory, archives and now AI place a role in the production of artistic practices and knowledge. Since this is a new emergence field is key that is included and part of the existing curriculum. Throughout this module learners will learn about the latest developments within their field and question technological developments as they are happening. That will provide them with transferable skills such as critical thinking as well as an active attitude towards technologies that will help them to face our changing job market.

3. Curriculum aims and learning outcomes.

Curriculum aims:

1. To examine the relationship between time, memory, archives and AI in artistic practices and knowledge production.
2. To test ideas ideas and theories around time, memory, archives and AI to experiment and develop own ways of working in their practice.

Learning outcomes:

1. Identify and discuss the concepts of time, memory, archives and AI and how they apply to artistic practices and knowledge production.

2. To critically evaluate and comment upon a range of approaches to creative research and practice.
3. To deploy systematic research methods appropriate to the discipline specific inquiry.
4. To formulate and effectively communicate a creative proposition in an explicit and informative manner.

TEACHING STRATEGIES

Reece and Walker define a teaching strategy as the combination of student activities aided by the use of learning resources 'to provide a particular learning experience', one in which the emphasis is placed on the learners (2007, p.26). Teaching strategies not only are related to how students learn but they also improve the effectiveness of their learning (2007, p.101). Focusing on this latter point and considering that students have different learning styles as well as backgrounds, teaching strategies become fundamental to keep learners motivated, engaged and active. They are one of the means to acknowledge student's learning styles. According to Mumford and Honey (1986) there are four learning styles: activist, reflector, theorist and pragmatist. Therefore and as part of this module in general and applied to each lesson planning in particular, there is an inclusion of a wide range of teaching strategies. For example, due to the large size of the class (9 pathways and around 40 students) some of teaching strategies include **lectures**, and **seminars** as seen in the lesson plan slide examples.

Reece and Walker state that learning objectives should be aligned to learning strategies (2007, p.24). Following on that and considering that one of the learning objectives for this module is to introduce, impart knowledge and understanding within the field of memory, time, archives and AI, the learning strategies that I am proposing aim to foster knowledge. For example, the inclusion of **group tutorials/ seminars/ discussions** that will take place with different members of staff. The main idea is to work in small groups to foster discussion, but also to include a plurality of voices with the involvement of different members of staff to keep learners' participation and engagement. They are an invaluable opportunity for students to share work in progress, discuss ideas and gain feedback.

Another learning objective is to change current attitudes towards archives, such as the understanding of it as an inert repository of documents. Instead I am proposing an active reading of it based on the potentiality towards the future by using documents belonging to an archive. Therefore, to encourage this I will be including **question and answer, discussion, formal/informal presentations, group work and individual tutorials** as learning strategies.

Please note that these are only initial guidelines since both the teaching strategies and resources will need to be adjusted depending on the needs and characteristics of the learners. Therefore what I am proposing is a flexible system that uses a range of teaching strategies and resources to promote critical thinking, research and self-assessment.

4. Professional standards.

Some of the professional standards that are met on this module both at planning and delivery stage:

Inclusion of a wide range of teaching strategies during my lesson planning stage.

Incorporating more group discussions and feedback opportunities throughout the sessions, keeping students at the centre of the learning experience. This area is aligned to the following professional standards: A1 Design and plan learning activities and/or programmes of study; A3 Assess and give feedback to learners; V2 Promote participation in higher education and equality of opportunity for learners.

During the planning stage for this module I have incorporated a wide range of materials. Some of the written material is accessible as an ebook, as well as the inclusion of podcasts. With this I am aiming to create a learning environment that is accessible to students with different needs. This area is related to the following professional standard: A4 Develop effective learning environments and approaches to student support and guidance.

Throughout the development of this module I have used my own research and professional development as content for the lectures. My active involvement and participation in professional learning networks allows me to include the latest finding on the field within my research. This area is related to the following professional standards: V3 Use evidence-informed approaches and the outcomes from research, scholarship and continuing professional development.

During the planning stage there was an emphasis on the relevance and currency of the content within the subject area. For example, there is a strong focus within the lessons materials on underrepresented artists and being inclusive to a diversity of voices. It can be mapped to the following professional standard: K1 The subject material.

Inclusion of a plurality of voices and the importance of having multiple voices and opinions within the classroom. Both group tutorials and seminars take place with different members of staff. They offer an opportunity to students to engage with lecturers with different expertise and background. This area is aligned to the following professional standards: V1 Respect individual learners and diverse learning communities; V2 Promote participation in higher education and equality of opportunity for learners.

5. Timetable.

MODULE NAME. TIME, MEMORY, THE ARCHIVE AND AI: ARTISTIC PRACTICES AND THE POTENTIALITY OF USING ARCHIVAL MATERIALS.

This module includes both a practical and theoretical approach.

Credits: 20

Learners: Level 7 - MA Contemporary Dialogues

Number of Students: this might vary but usually is a large cohort around 40-50 learners.

Total taught hours: 36.

There are 13 sessions in total. They take place each Friday (10am-1pm). See below timetable.

Duration: Semester 2. The first session is on 26nd January 2024 and submission date is 10th May 2024.

Place: Alex Building reading room.

Resources required: Computer connected to a screen to project the slide presentation. Ideally the classroom should be arranged in a semi-circle to encourage discussion of ideas.

This module is intended as an introductory conversation around the poetics and potentiality of documents, archival materials and AI. Using elements from both practice and theory, we will explore collectively how images construct knowledge. The focus will be on those elements that get lost within 'official' narratives. In that sense, the aim is to weave an alternative narrative and - through that gesture - to counteract the violence of accumulation. The module is divided into three sections; each of them composed of three sessions. The first section offers a theoretical approach to the archive, and AI as a productive space. The second explores how these theoretical ideas work in contemporary practice. In the third section we will look into the roles of archives and 'found' materials in shaping alternative futures.

Session 1. INTRODUCTION. 26nd January 2024.

THEORETICAL APPROACH - SECTION 1

Session 2. *Setting the Scene. The Archive as a Productive Space.* **2nd February 2024.**

Session 3. *Archives, Collections, Atlases and AI. Undoing the Logic behind Systems of Knowledge.* **9th February 2024.**

Session 4. *Open Critique. Opportunity to bring-in work in progress both theory and/or practice.* **16th February 2024.**

AN APPROXIMATION THROUGH PRACTICE - SECTION 2

Session 5. *Gathering: The Ragpicker as a Practice-Based Methodology.* **23rd February 2024.**

Session 6. *Montage: Temporal Arrangements - the Atlas as a Tool.* **1st March 2024.**

Session 7. *Open Ends: Grids and the Malleability of Systems.* **8th March 2024.**

Session 8. *Open Critique. Opportunity to bring-in work in progress both theory and/or practice.* **15th March 2024.**

POSSIBLE CONCLUSIONS - SECTION 3

Session 9. *Working with 'Found Materials. Visual Responses and Work in Progress.* **22nd March 2024.**

Session 10. *Abyss of Meaning. Entanglement and Weaving Narratives. Aracne as a Guiding Principle.* **19th April 2024.**

Session 11. *On Care, Responsibility and Creating New Possibilities for the Future.* **26th April 2024.**

Session 12. *Final Critique. Opportunity to bring-in work in progress both theory and/or practice before final submission.* **3rd May 2024.**

Session 13. *Submission.* **10th May 2024.**

6. Assessment strategy.

Reece and Walker acknowledge that assessment can be a useful tool to ‘diagnose learning needs’, to provide feedback to students, reinforce learning and motivate students amongst others (2007, p. 323). Taking this into account and with the idea of creating an effective learning experience, the assessment for this module will be both formative and summative as well as ongoing. It will take place at the beginning, middle and end of the module. For example, the frequency, participation and engagement of learners with a series of activities proposed such as discussions, tutorials, seminars will be a key piece within assessment. The latter will be part of their formative assessment. Focusing predominately on the ‘ways in which improvements can be made’, I will use short-term informal assessment with question and answer, (2007, p.325). Another strategy used will be based on providing rapid feedback in tutorials, question and answer, and ensuring ‘feedback

gives motivation to the student' emphasising what has been done well and making suggestions on how they can improve on those areas that have not done so well (2007, p. 325). From both a practical and theoretical point of view, learners will be given the opportunity to participate through critiques of their work and group reading/discussion of extracts from the proposed reading list. The aim of having this ongoing and self-directed assessment is part of a series of transferable skills that are promoted through this course. Those transferable skills include a proactive attitude towards learning and critical thinking skills. Considering the ever fluctuating nature of information, it is key that learners are able to make informed decisions. For this I am using bell hooks' book *Teaching Critical Thinking. Practical Wisdom* from 2010 as an underlying pedagogy.

The assignment for this module consist in producing a 4000 word written essay where they combine both theoretical and practical aspects. The completion of work should be in accordance with UWTSD guidelines on the submission of assessments. In this essay learners will explore their own understanding of time, memory, archive and AI, as well as how those ideas apply to their practice. This will constitute their summative assessment and will take place at the end of the module.

An assessment should serve as a tool to measure if the 'learning outcomes for the module have been met' (Ashwin, et al., 2020, p. 284). Therefore through this essay the aim is to evaluate if learners are able to identify and discuss the concepts of time, memory, archives and AI and how they apply to artistic practices and knowledge production. They also need to critically evaluate and comment upon a range of approaches to creative research and practice. This assignment is crucial

since it determines ‘the kind of work that students are obliged to engage with, and it frames for them the nature of the subject they are studying’ (Ashwin, et al., 2020, p. 284). Therefore the assignment is important to drive students learning and motivation among others and constituting one of the factors that underpin successful learning. When it comes to assessment something that it is important to acknowledge is that the purpose of assessment is not only to provide useful information about the students’ progress but also what ‘they can do to be more effective in their learning’ (Ashwin, et al., 2020, p. 284). When it comes to assessment one of the most important factors is to provide feedback since it will ‘assist in the learning process and helps the student produce better work’ (Ashwin, et al., 2020, p. 294). However for feedback to take place students need also to engage with it, take it into account and action it by applying it to their work.

7. Recommended reading list.

The below resources are provided in different formats. This is to acknowledge the plurality and diverse background of current learners within post-16 education.

For example, one of the essential reading books *Mirror with a Memory* from 2021 is facilitated in printed and podcast format. Therefore it benefits both learners who get the most by reading the material, but also those students who find listening more engaging and useful in their learning. The latter includes learners with dyslexia who usually find reading printed material a challenge. Tools such as the app T2S can be useful in this regard since learners can upload a range of documents, including pdfs and the app will convert them in audio books and provides a set of options such as the type of voice that you are listening to.

Nowadays learners usually access content which is mediated mostly through screens. That is the reason why the sessions' pdf presentations that are uploaded onto Moodle contain visual material, links to audio, video or webpages. The purpose is to diversify the range of material used when teaching and to make the connection between the reading list and the session's presentations.

Essential reading

Enwezor, O. (ed.) (2008) *Archive Fever: Uses of the Document in Contemporary Art*. Göttingen: International Centre of Photography & Steidl.

Keller, C. (ed.) (2021) *Mirror with a Memory*. Pittsburg: Carnegie Museum of Art.

Syms, M. (ed.) (2021) *Mirror with a Memory: Episode 1 to Episode 6* [Podcast]. March. Available at: <https://open.spotify.com/show/0wQ8m9TTFc3bTzl8iEBX6P>. (Accessed: 4 January 2024).

Van Alphen, E. (ed.) (2023) *Productive Archiving. Artistic Strategies, Future Memories and Fluid Identities*. Amsterdam: Valiz.

Further reading

Azoulay, A. (2019) *Potential History: Unlearning Imperialism*. London: Verso.

Campt, T. M. (2017) *Listening to Images*. Durham, No. Car.: Duke University Press.

Chateigné, Y., Füchtjohann, D., Hoth, J., Miessen, M. And Schmid, L. (eds) (2016) *The Archive as a Productive Space of Conflict*. London: Sternberg Press.

Derrida, J. (1998) *Archive Fever: A Freudian Impression*. Translated from the French by E. Prenowitz. Chicago & London: University of Chicago Press.

Ferreira da Silva, D. (2023) *Unpayable Debt*. London: Sternberg Press.

Foucault, M. (2001) *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge.

Jagoe, R. & Kivland S. (eds) (2020) *On Care*. London: MA BIBLIOTHÈQUE.

Obrist, H. U. & Raza, A. (eds) (2017) *Mondialité: Or the Archipelagos of Edouard Glissant*. Brussels: Skira.

Parker, R. and Pollock, G. (1987) *Framing Feminism. Art and the Women's Movement 1970-85*. London: Pandora.

Sekula, A. (1986) 'The Body and the Archive', *October*, 39 (Winter 1986), pp. 3-64.

Wark, M. (2020) *Sensoria: Thinkers for the Twenty-First Century*. London; New York: Verso.

Zylinska, J. (2023) *The Perception Machine. Our Photographic Future between the Eye and AI*. Cambridge, Mass.; London: MIT Press.

8. Skills and knowledge development opportunities.

At the core of this module is to promote an active learning for life culture and to demonstrate how the content of the sessions relates to our surrounding organisations. With this in mind, and as part of the skills and knowledge development opportunities we will have a series of workshops/talks with the below organisations. Those activities will provide opportunities for learners to engage with professional developments and discuss career opportunities with professionals who will share their valuable experiences within the sector.

Glynn Vivian Art Gallery - We will visit the archive and have a talk with curator Dr Ceri Thomas, who was responsible for the exhibition *Shaping Wales: Bell and Armistead* that took place in 2023. We will take this exhibition as a case study to see how the curator used archival material to organise and produce the exhibition. For students who are focusing on a theoretical approach this is a hands-on opportunity to do historical research into one of the most significant art organisations in Swansea.

Collaboration with **Swansea Museum of Art** in which learners will have the opportunity to visit their extensive archive of photographs, documents, artefacts, and materials related to Swansea. As part of the module learners can choose to

respond to this archive through their practice with the opportunity to exhibit their work as a site-specific installation in Swansea Museum of Art.

Bronwen Colquhoun will give an introduction to the **National Museum of Wales** photographic archive. Colquhoun has extensive experience within photography and specifically dealing with photographic archives. She is currently senior curator of photography and responsible for the curation and management of the art department's photography collections, 19th to 21st century.

Other relevant institutions that use archives and with whom there is the possibility of arranging visits include:

Visit to **Tate Britain Archive** led by archivist Victoria Jenkins, who published the book *Visions of the Occult: An Untold Story of Art and Magic* in 2023 based on research and material from the Tate archive. More information on this archive and their collection can be found here: <https://www.tate.org.uk/art/archive>

Chelsea College of Art collections and archives. One of the important characteristics of this archive is wide range of materials and sources that include the Delfryd Celf

Archive an art gallery based in Caernarfon, Wales. Artists archives such as the Henry Moore Archive or the Kurt Schwitters Archive. They also hold material from the Women's International Art Club Archive. More information can be found here:

<https://www.arts.ac.uk/students/library-services/special-collections-and-archives/chelsea-collections-and-archives>

Both the Victoria & Albert archive: **<https://www.vam.ac.uk/info/archives>** and the British Library: **<https://imagesonline.bl.uk/>** archive are key within UK culture.

Word count: 3624 words

REFERENCE LIST

Ashwin, P. et al. (2020) *Reflective Teaching in Higher Education*. London: Bloomsbury Academic.

Gibbs, G. (1988) *Learning by Doing: A Guide to Teaching and Learning Methods*. Oxford: Oxford Polytechnic.

Honey, P. and Mumford, A. (1986) *The Manual of Learning Styles*. Maidenhead: Peter Honey Publications.

hooks, b. (2010) *Teaching Critical Thinking. Practical Wisdom*. London: Routledge.

Parker, R. and Pollock, G. (1987) *Framing Feminism. Art and the Women's Movement 1970-85*. London: Pandora.

Race, P. (2019) *The Lecturer's Toolkit: A Practical Guide to Assessment, Learning and Teaching. 5th Edition*. Tyne and Wear: Business Education Publishers Ltd.

Reece, I. and Walker, S. (2007) *Teaching, Training and Learning: A Practical Guide. 6th edition*. Tyne and Wear: Business Education Publishers.

Zylinska, J. (2023) *The Perception Machine. Our Photographic Future between the Eye and AI*. Cambridge, Mass.; London: MIT Press.

Lesson Plan Template



Lesson Plan

Topic: Module – Time, Memory, Archive and AI. Session 2: Setting the Scene. The Archive as a Productive Space.		Class: Contemporary Dialogues (MA) (Level 7)	
Date: 02/02/24	Length of lesson: 180 mins.		Number of students: 40
Resources required Computer connected to a screen to project the slide presentation. Ideally the classroom should be arranged in a semi-circle to encourage discussion among small groups of learners.			
Aim of Lesson To introduce the idea of the archive, its relation to time and the memory. To provide a wide range of examples from artists across disciplines that work within this field.			
Learning Outcomes – The Learners Should Be Able To: -Identify and discuss theoretical and practical approaches around the concepts of time, memory and the archive and how the learners can apply it in their practice. -Apply the concept of time, memory and the archive in their own practice by developing a written or practice during the module length.			
Previous student knowledge required for the session: This session is aimed at Level 7 MA Contemporary Dialogue students. Therefore, they should have a fair understanding of the use of the archive, memory and time within contemporary artistic practice.			
Anticipated difficulties (if applicable): n/a			

Professional Standards (where are these being met within the session)

Some of the professional standards that are covered within the session include:

-(A2) Teaching and supporting learning by preparing relevant material to the session. As well as introducing group work and discussion during the development and conclusion showing value and respect to other students' opinions.

-(A4) Developing effective learning environments and approaches to student support and guidance by setting-up the space prior to the session in a semi-circle to encourage discussion of ideas.

-(A5) Engagement in continuing professional development in subject area, incorporating research, scholarship. This standard is met throughout the session since I am drawing the main ideas around the archive, memory and time from current research on the topic. Therefore, I am incorporating the research into the classroom.

-(K4) Using appropriate learning technologies by having an interactive slide presentation with access to further online resources. Including making the slides available to learners after the session on a virtual learning environment. This standard is being met by using materials in different formats as well as different platforms throughout the session and after. Within the module reading list there are printed, online and audio versions of the required material.

-(V1) Respecting individual learners and diverse learning communities by allowing the students to share their knowledge through discussion work and feedback in the form of activities throughout the session, the first one during the development of the session and the second one at the plenary. Also, by allowing the students to raise questions and concerns throughout the session but allocating a specific time at the end as well. As I have just explained during these stages we are also covering (A3) assessing and giving feedback to learners.

Lesson Detail:

Stage	Focus	Strategy	Time
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Introduction	Session overview.	Lecture. (Slides 1-3).	4 min.
	Contextualising the session within the module. Introduction, learning outcomes, aims.	Lecture. (Slides 4-6).	4 mins.
Development	Introducing the notion of time, memory, archive, and AI. Group activity to assess their initial knowledge of time, memory, archive, and AI.	Lecture. Question and answer. Discussion and group work. (Slides 7).	25 mins.
	Theories – what are archives?	Lecture. (Slide 8-12).	5 mins.
	Archival materials and artistic practices. Group activity.	Lecture. Discussion and group work. (Slide 13).	25 mins.
	Examples of practitioners using time, memory, archive and AI.	Lecture, and a wide range of online technologies including audio and video. (Slides 14-33).	30 mins.
	Activity in small groups to discuss how archives construct knowledge.	Discussion and group work. (Slide 34).	25 mins.

Plenary/conclusion	Examples of practitioners using time, memory, archive and AI.	Lecture. (Slide 35-53).	25 mins.
	Overall ideas and questions around archives.	Lecture. (Slides 54-55).	5 min.
	Activity in small groups.	Question and answer. Discussion and group work. (Slides 56).	25 mins.
	Summary of the ideas discussed in the session.	Lecture. (Slide 57).	2 mins.
	List of references.	Lecture. (Slide 58).	3 mins.
	Next session.	Lecture. (Slide 59).	2 mins.

Assessment Strategies: when and how are they included within the lesson?

After the introduction, I have a score question asking students about their initial knowledge of archives, time, memory and AI. Before the conclusion I am asking the same score question to measure what they have learned from the session.

I also have formative assessment that is provided in the form of quick feedback that is given to students after the discussion activities. They take place within the development part of the lesson.

Informal reflection (to be completed after the session)

n/a

TIME, MEMORY, ARCHIVE AND AI: ARTISTIC PRACTICES AND THE POTENTIALITY OF USING ARCHIVAL MATERIALS.

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SESSION 2

SETTING THE SCENE.

**THE ARCHIVE AS A PRODUCTIVE
SPACE.**

SESSION OVERVIEW

Last week we had an introduction to the module as well as covering the brief assignment.

Today we will be exploring the archive, its relation to time and the memory.

Then we will offer working definitions about the idea of the archive, collection and atlas.

We will then focus on the potentiality of the using archival material in artistic practices.

Finally we will see examples examples from artists across disciplines that work within the field.

INTRODUCTION

This module is an introduction about artistic practices that use the potentiality of documents and archival materials. Collectively, using theory and practice, we will explore found and appropriated images as possible tools to produce knowledge. We will focus mainly on those elements that are usually absent from the main 'narratives'.

LEARNING OUTCOMES - MODULE

- Identify and discuss theoretical and practical approaches around the concepts of time, memory and the archive and how the learners can apply it in their practice.
- Apply the concept of time, memory and the archive in their own practice by developing a written or practice during the module length.

AIM - TODAY'S SESSION

The overall aim of this session is to expand your knowledge about the potentiality of using archival materials. One of the key ideas is to weave an alternative narrative, through the gesture of using materials. In this way resisting the violence of systems of accumulation.

ARCHIVES - COLLECTIONS - ATLASES - DEFINITIONS

Group activity - 15min.

-On a scale from 0 to 10, how familiar are you with these terms?

-Find and discuss in small groups (4-5 people) definitions for archives, collections and atlases.

Think about their differences and similarities. What makes them distinct from one another.

After the 15min. discussion we will feedback to the whole class.

ARCHIVES - SOME INITIAL CONSIDERATIONS

The contrast between the institutional and the personal. Archives and collections.

MEMORY - RECOLLECTION - OBLIVION.

How to represent 'small memories' within archives.

Cultural shared memories and myths.

Archival material has the potentiality of being used in the future. The idea of keeping the material alive so it will be available to be used in another place and time with a different narrative.

Reactivating the archive (archives of repression - archives of 'violence') to cast doubts about the coherence of such practices in an active process of retrieval and curation.

ARCHIVES

- Archive and memory.
- Archive and public information.
- Archive and trauma.
- Archive and ethnography.
- Archive and identity.
- Archive and time.
- Archives in use.

ARCHIVES AND THEIR TRANSFORMATIONS

- The idea that the material contained within archives is not fixed and it transforms depending on the context and time of its retrieval.
- Material itineraries.
- The flexibility of time - non linear - simultaneity - suspension.

ARCHIVES

ARCHIVE - as a place containing drawers, cabinets of curiosities, shelves with documents and as a repository of inert historical artifacts.

ARCHIVE - as a changing regulatory, discursive and active system.

OKWUI ENWEZOR ORGANISED AN EXHIBITION AT THE INTERNATIONAL CENTER OF PHOTOGRAPHY IN NEW YORK IN 2008 CALLED ARCHIVE FEVER: USES OF THE DOCUMENT IN CONTEMPORARY

Archive Fever— Boltanski, Christian— Dean,
Tacita— Douglas, Stan— Farocki, Harun—
Uses of the Document in Contemporary Art—
Feldmann, Hans-Peter— Geys, Jef— Gonzalez-
Torres, Felix— Horsfield, Craigie— Joreige,
Lamia— Leonard, Zoe— Levine, Sherrie—
Lieberman, Ilán— Ligon, Glenn— Morris, Robert—
Raad, Walid— Ruff, Thomas— Sala, Anri—
Sheikh, Fazal— Simpson, Lorna— Sivan, Eyal—
Sundaram, Vivan— Ujica, Andrei— Urbonas,
Gediminas— Urbonas, Nomeda— Warhol, Andy—
by Okwui Enwezor—

ACTIVITY

Group activity - 15min.

-Discuss in small groups (4-5 people) how you use archival materials in your artistic practices.

Think of it in an expanded sense. It could be that you used photographs as an inspiration for a project or perhaps it was a text that caught your attention. Maybe you still haven't had the opportunity but you would like to do so. What is your initial interest in it?

After the 10min. discussion we will feedback to the whole class.

MARCEL DUCHAMP



Marcel Duchamp, *La Boîte-en-valise* (Box in a Suitcase), (1935-1941).

MARCEL DUCHAMP

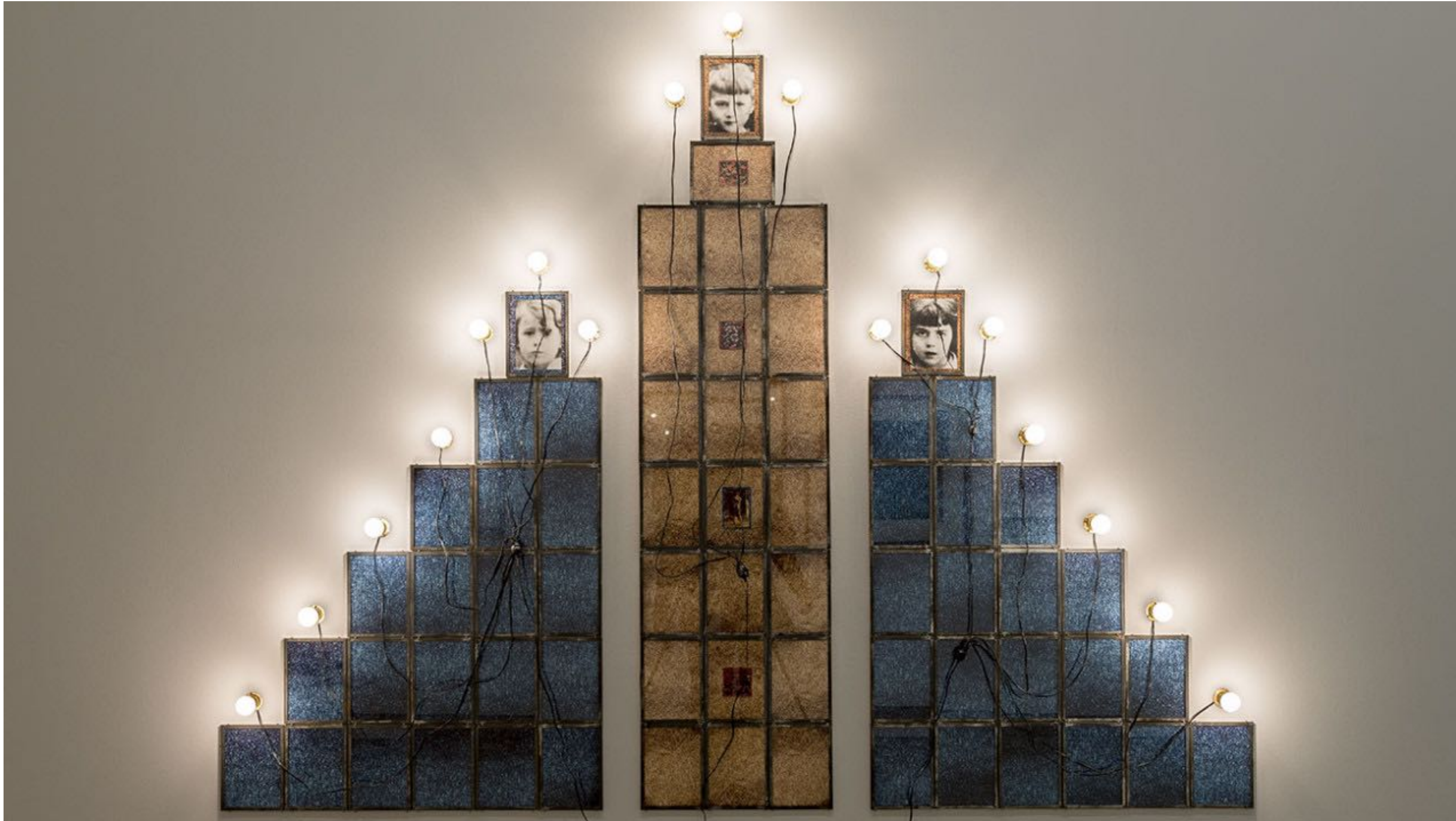


Marcel Duchamp, *La Boîte-en-valise* (Box in a Suitcase), (1935-1941).

[illegible]

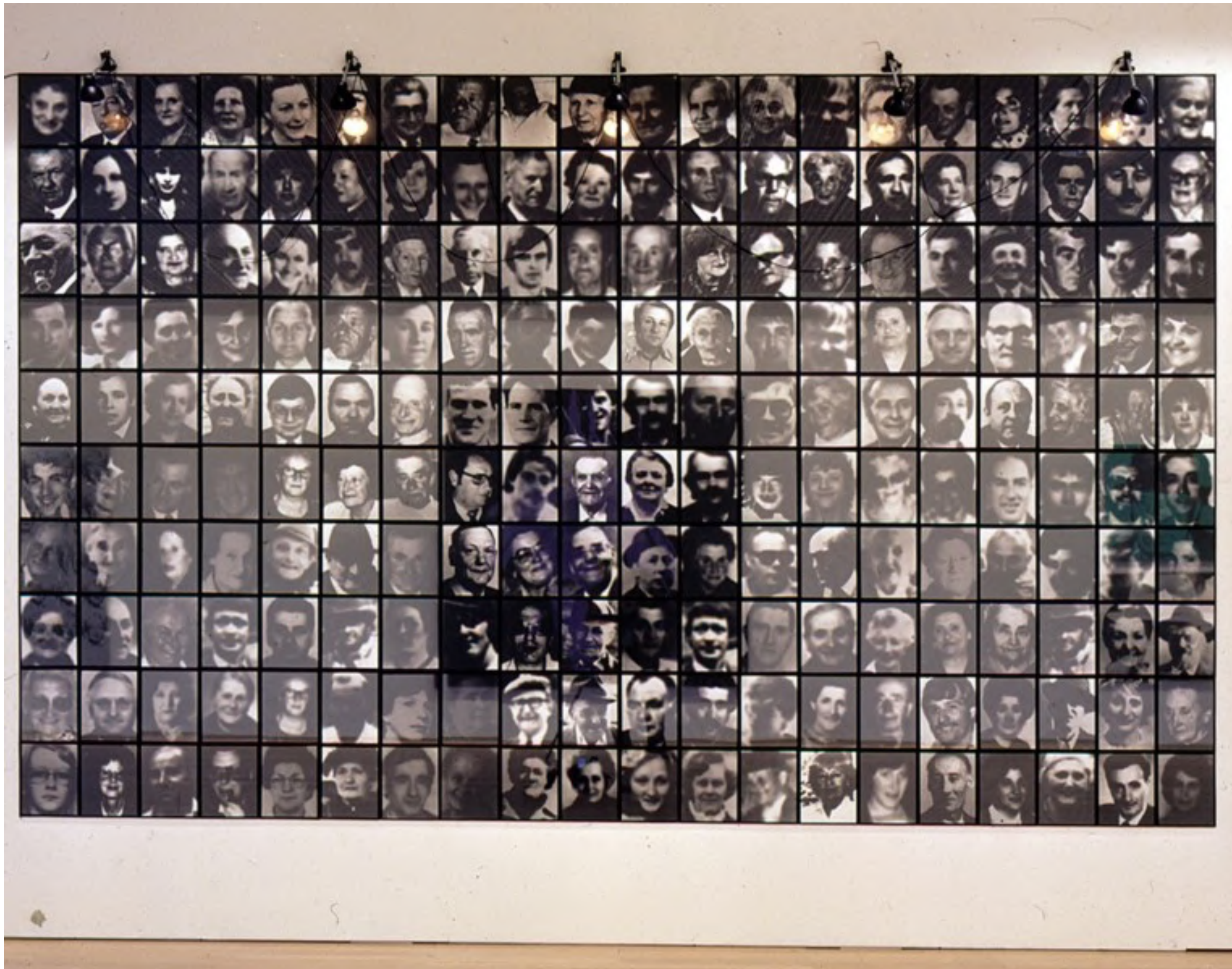
Christian Boltanski, *Vitrine de référence*, (1971).

CHRISTIAN BOLTANSKI - FICTION - MEMORY - MONUMENT



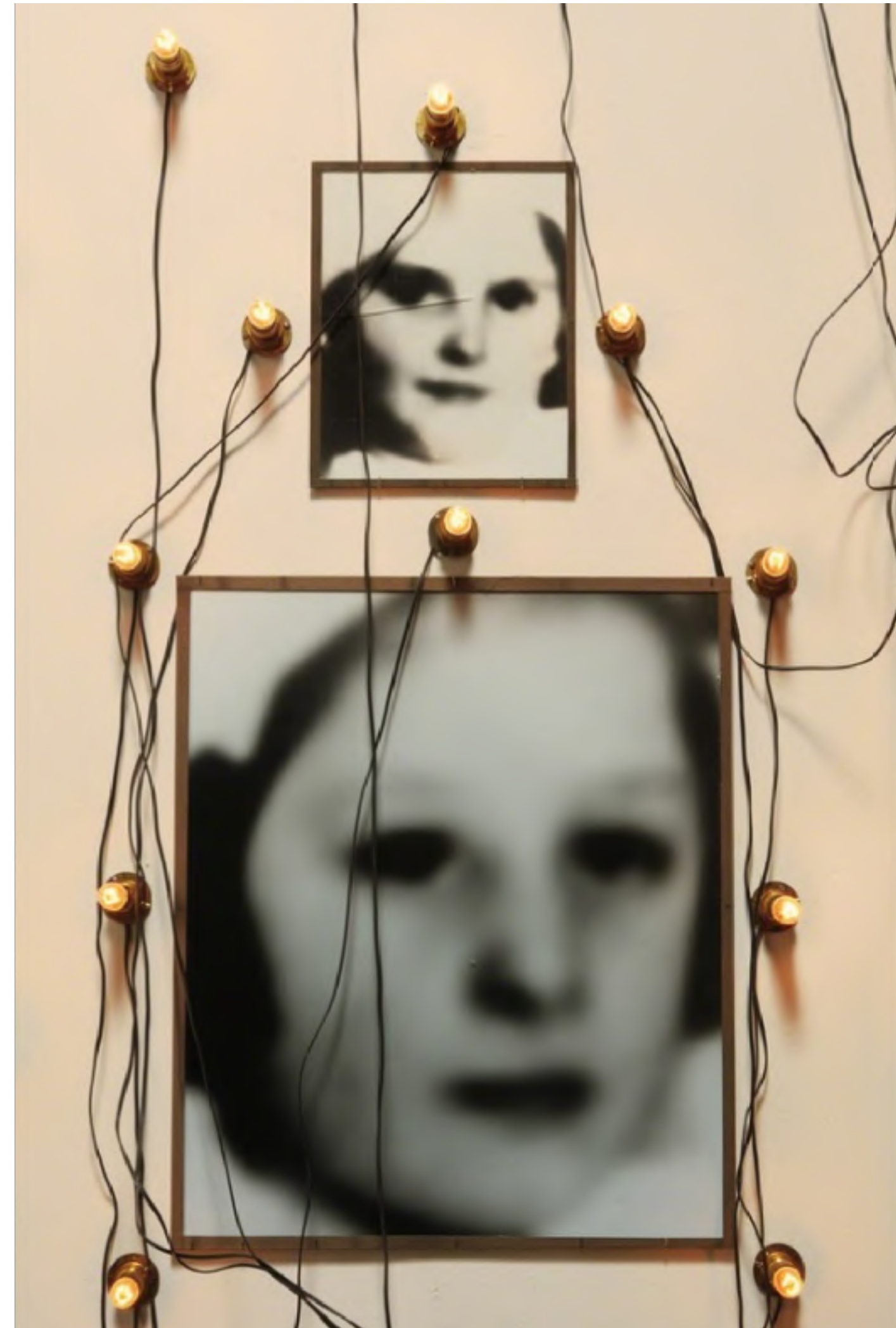
Christian Boltanski, *Monument*, (1985).

CHRISTIAN BOLTANSKI - FICTION - MEMORY - MONUMENT



Christian Boltanski, *The Dead Swiss*, (1989).

CHRISTIAN BOLTANSKI - FICTION - MEMORY - MONUMENT



Christian Boltanski, *Untitled from the Monument Odessa*, (1989).

CHRISTIAN BOLTANSKI - FICTION - MEMORY - MONUMENT



Christian Boltanski, *The Reserve of Dead Swiss*, (1990).

CHRISTIAN BOLTANSKI - FICTION - MEMORY - MONUMENT



Christian Boltanski, *The Reserve of Dead Swiss*, (1991).

CHRISTIAN BOLTANSKI - FICTION - MEMORY - MONUMENT



Christian Boltanski, *Advento*, Iglesia de San Domingos de Bonaval de Santiago de Compostela, (1995).

CHRISTIAN BOLTANSKI - FICTION - MEMORY - MONUMENT



Christian Boltanski, *The Tombs*, (1996).

CHRISTIAN BOLTANSKI - FICTION - MEMORY - MONUMENT



Christian Boltanski – Studio Visit | TateShots

PLEASE NOTE: CLICK ON THE IMAGE FOR HYPERLINK TO VIDEO

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ANDY WARHOL - HOARDING OBSESSION



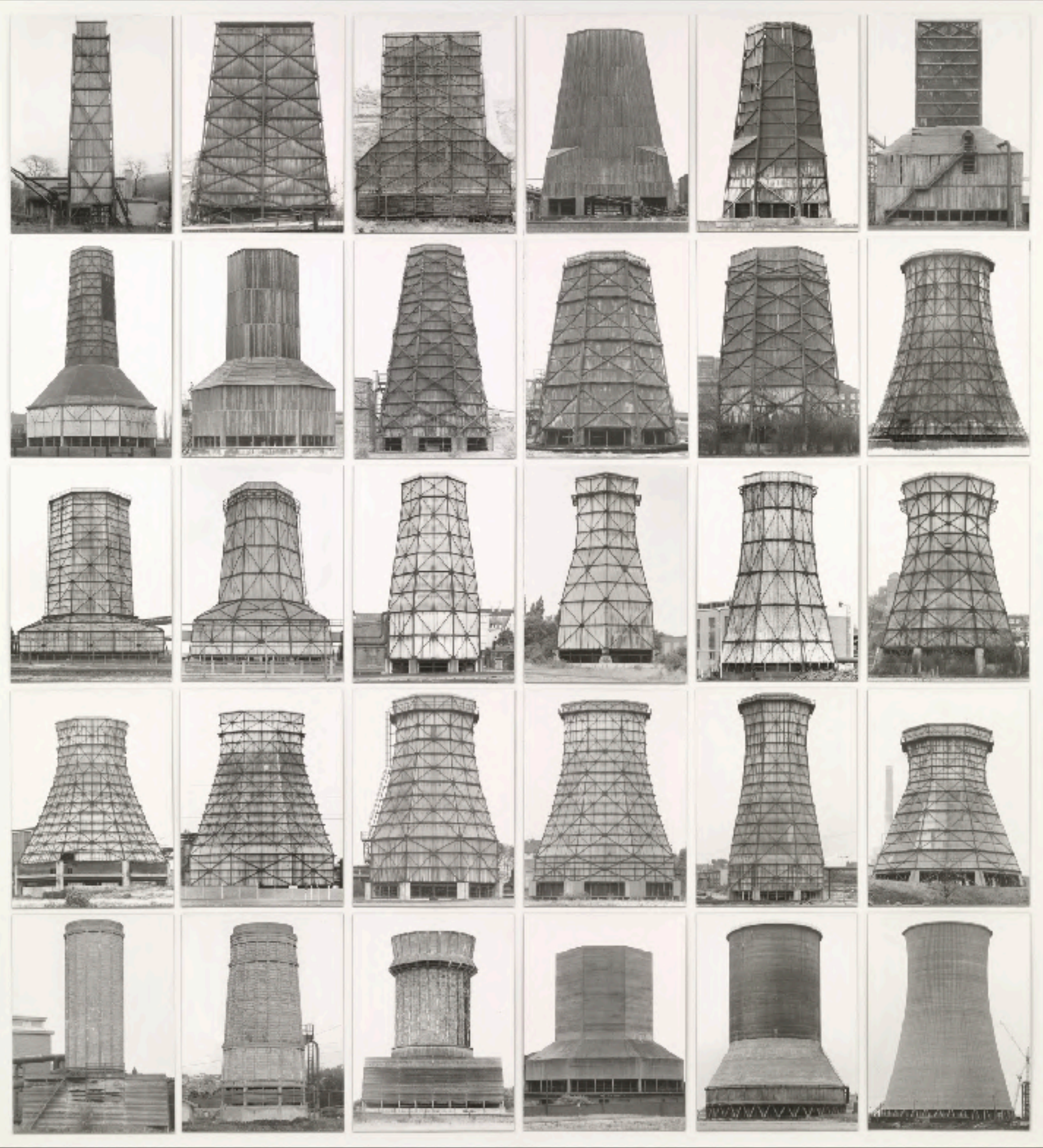
Andy Warhol, *Time Capsule 21*, (material from the 1950s and 1960s).

ANDY WARHOL - HOARDING OBSESSION



Andy Warhol, *Time Capsule 21*, (material from the 1950s and 1960s).

HILLA AND BERND BECHER - TYPOLOGIES AND CLASSIFICATION SYSTEMS



Hilla and Bernd Becher, *Anonymous Sculpture*, (1970).



Hilla and Bernd Becher, *Water Towers*, (1988).

HILLA AND BERND BECHER - TYPOLOGIES AND CLASSIFICATION SYSTEMS



Hilla and Bernd Becher, Installation view at MoMA of the exhibition "*Bernd and Hilla Becher: Landscape/Typology*", (2008).

HILLA AND BERND BECHER - TYPOLOGIES AND CLASSIFICATION SYSTEMS



Hilla and Bernd Becher, Installation view at MoMA of the exhibition "*Bernd and Hilla Becher: Landscape/Typology*", (2008).

HILLA AND BERND BECHER - TYPOLOGIES AND CLASSIFICATION SYSTEMS

WHO ARE HILLA AND BERND BECHER?

Get to know one of the artists from the *Artist and Society* display at Tate Modern

- Who are they?
- How did they become a duo?
- What did they photograph?
- Was it even photography in the first place?
- What were the common themes?



JOACHIM SCHMID - THE FOUND IMAGE



Joachim Schmid, *Photogenetic Drafts*, (1991).

RE-THINKING HISTORY THROUGH THE ARCHIVE

- New ways of thinking through historical events and to transform the traditional ideas surrounding the status of the photographic document.
- The archive muteness. Its social incommunicability as the rational voice of truth.
- Ideas related to truth - document - photography and its constructions.

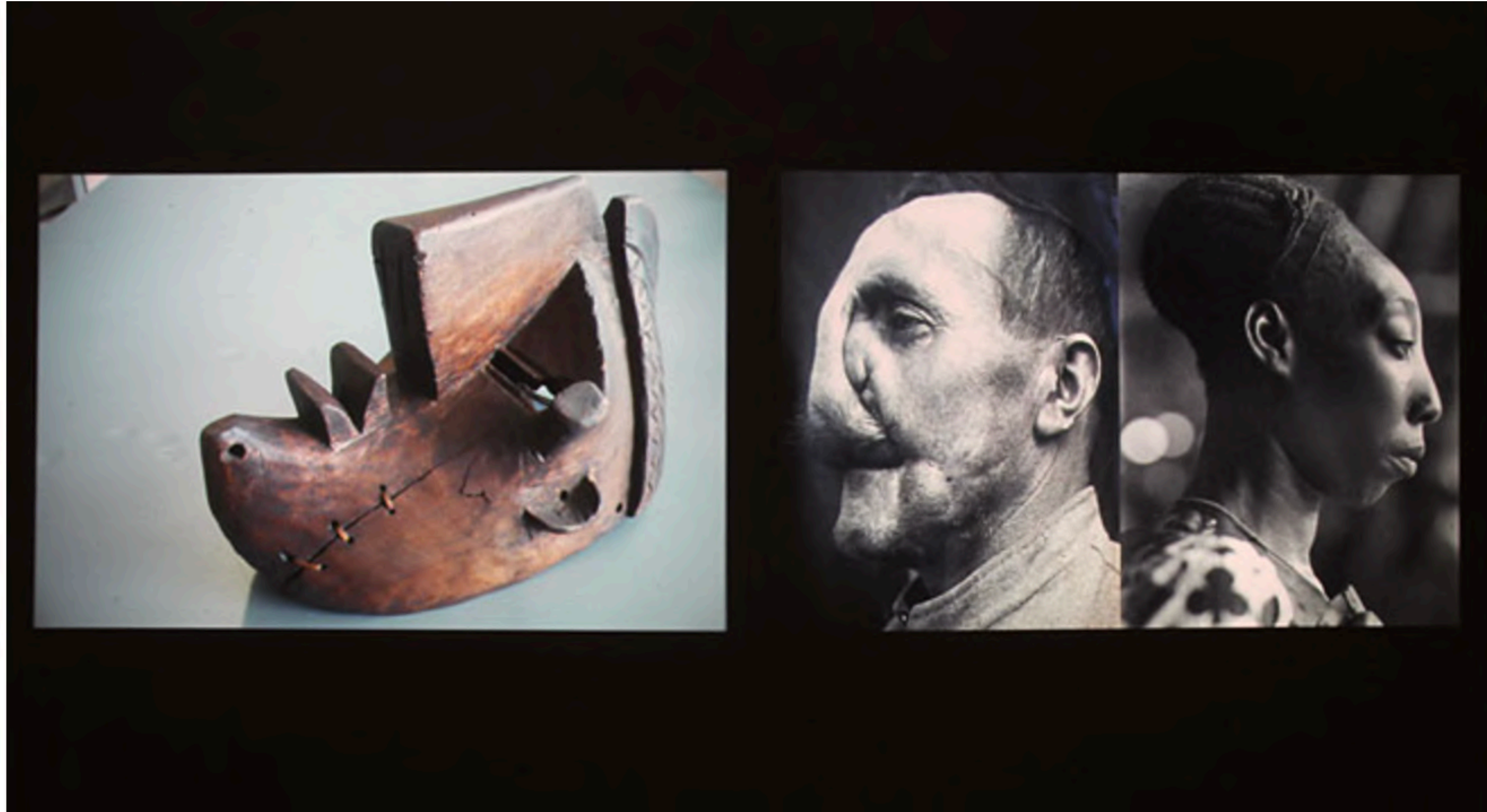
ARCHIVES - RE-THINKING HISTORY

Group activity - 15min.

-Discuss in groups your own experience or knowledge about how archives can construct history?

After the 15min. discussion we will feedback to the whole class.

KADER ATTIA - REPARATION



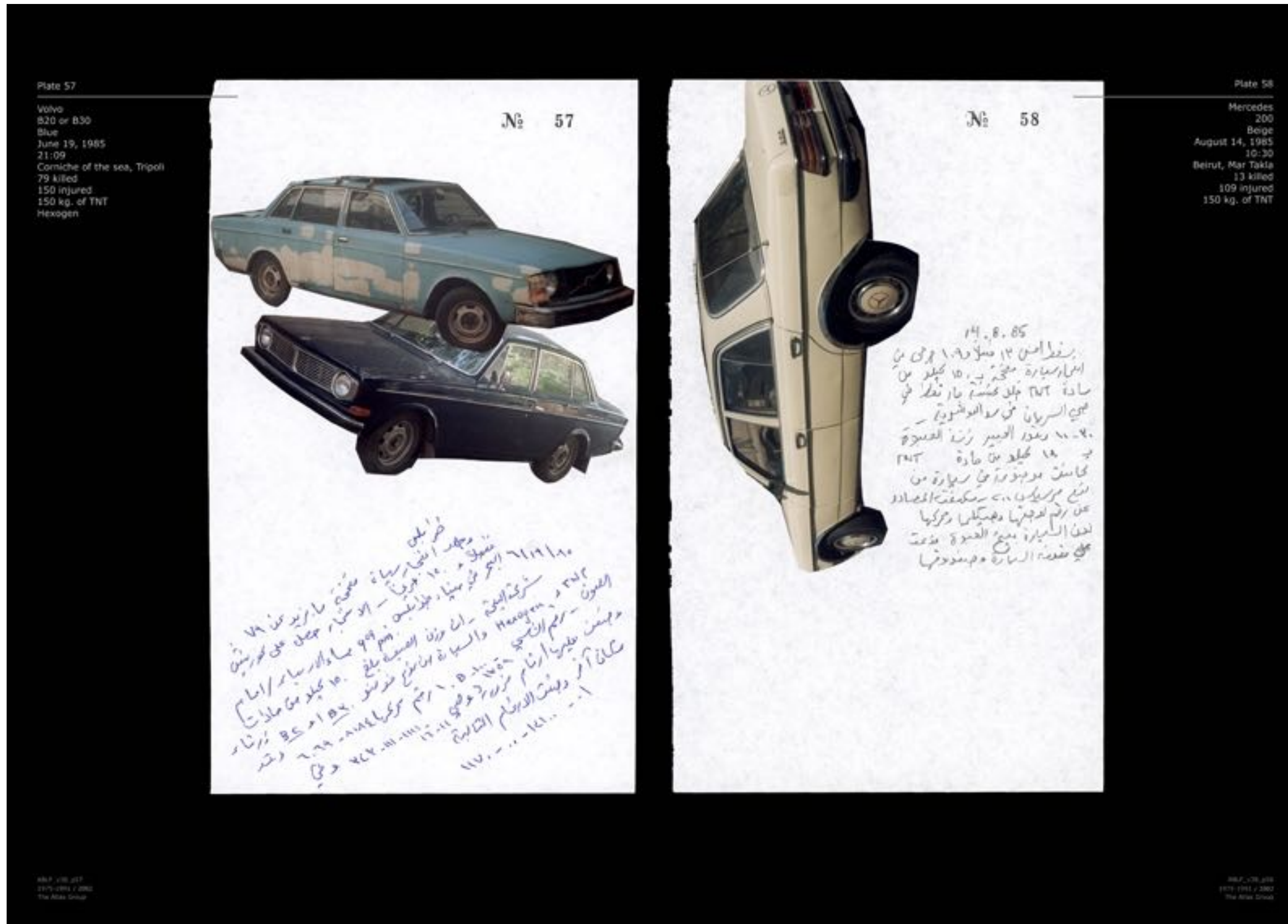
Kader Attia, *The Repair from Occident to Extra-Occidental Cultures*, (2012).

KADER ATTIA - REPARATION



Kader Attia, *The Repair, The Debt* (projection), (2012).

THE ATLAS GROUP - WALID RAAD - THE CONSTRUCTION OF HISTORY



ALLAN SEKULA - THE BODY AND THE ARCHIVE, (1986)



Plate 41 from Alphonse Bertillon, *Identification anthropométrique*, 1893.

Allan Sekula in 'The Body and the Archive' (1986) argues that projects such as Alphonse Bertillon's police archive of the nineteenth century are at the intersection of a number of discourses from different disciplines that range across statistics, physiognomy, photography and social legal practices of the time. Therefore, he examines the conditions of production of these archives to explain how they produce a specific system of knowledge with its own rules.

This process described by Sekula allows us to see how the instrumental use of photography is constructed. Thus Sekula exposes the archive as an image of control and the violence inflicted to those bodies through a classification system.

ZOE LEONARD AND CHERYL DUNYE - GENDER, RACE AND ARCHIVAL ABSENCES



Zoe Leonard and Cheryl Dune, *The Fae Richards Photo Archive*, (1993-1996).

ZOE LEONARD AND CHERYL DUNYE - GENDER, RACE AND ARCHIVAL ABSENCES



Zoe Leonard and Cheryl Dune, *The Fae Richards Photo Archive*, (1993-1996).

Zoe Leonard/ *Al Río/ To the River* / 2016- 2022/

IMMIGRATION AND BORDERS



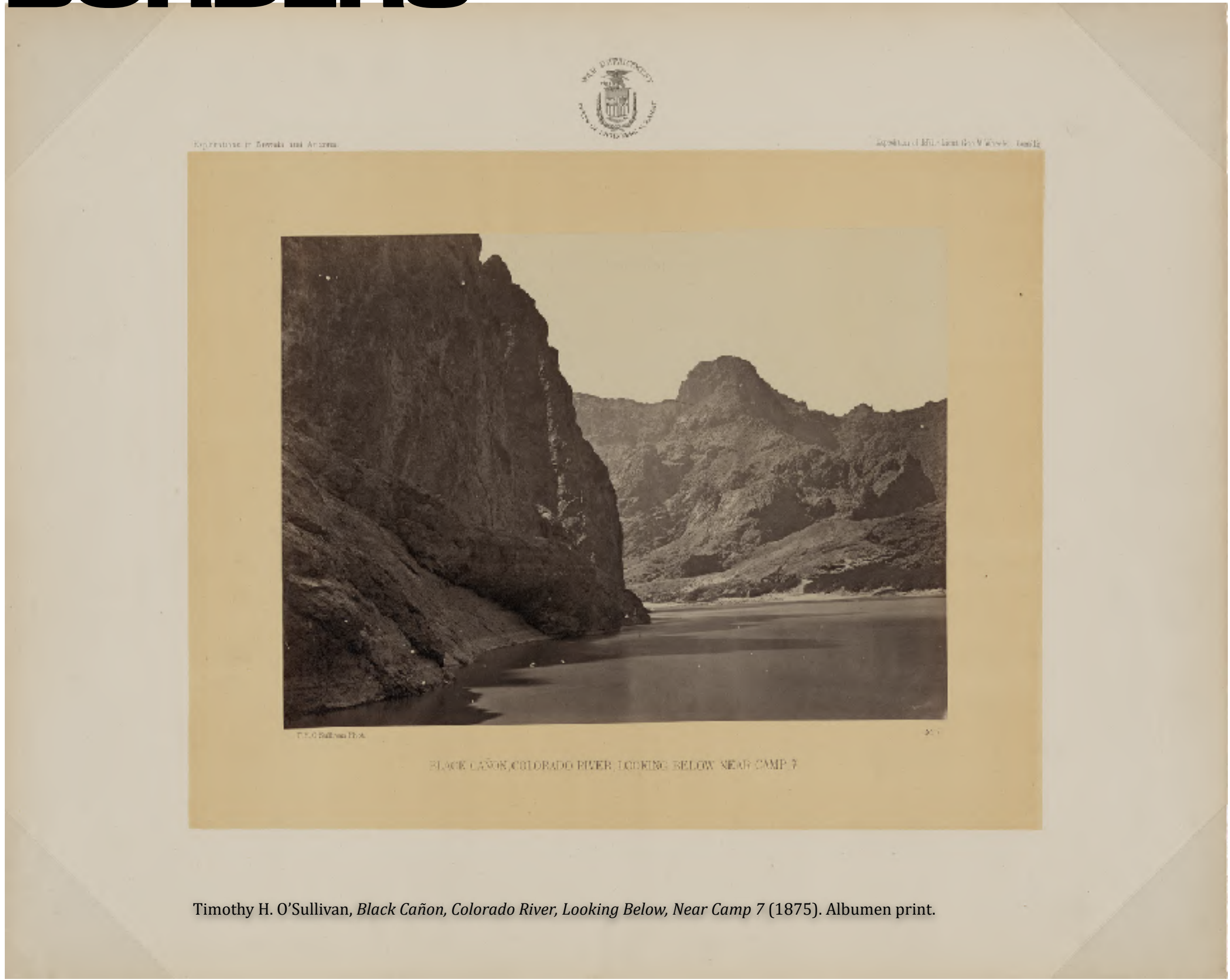
Zoe Leonard, *Al Río/ To the River* (2016-2012). Aproximately 500 gelatin silver prints, 40 C - prints and 40 inkjet prints.



Zoe Leonard, *Al Río/ To the River* (2016-2012). Aproximately 500 gelatin silver prints, 40 C - prints and 40 inkjet prints.

Timothy H. O'Sullivan/ *Wheeler's Photographic Survey of the American West* / 1871-1873/

IMMIGRATION AND BORDERS

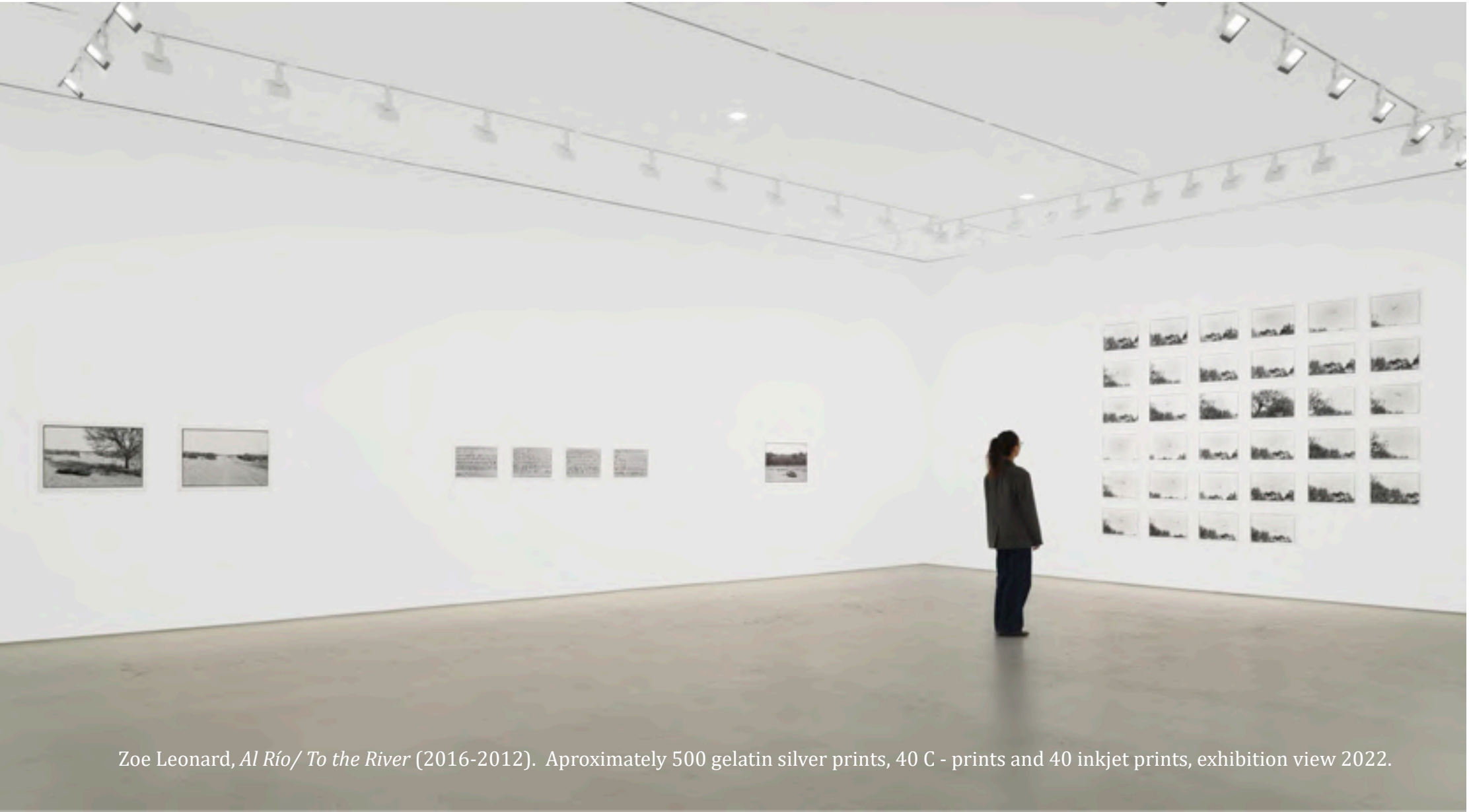


Zoe Leonard/ *Al Río/ To the River* / 2016- 2022/

IMMIGRATION AND BORDERS



Zoe Leonard, *Al Río/ To the River* (2016-2012). Aproximately 500 gelatin silver prints, 40 C - prints and 40 inkjet prints.



Zoe Leonard, *Al Río/ To the River* (2016-2012). Aproximately 500 gelatin silver prints, 40 C - prints and 40 inkjet prints, exhibition view 2022.

LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/

RE-THINKING HISTORY



LaToya Ruby Frazier, *Home on Braddock Avenue* (2007). Gelatin silver print.



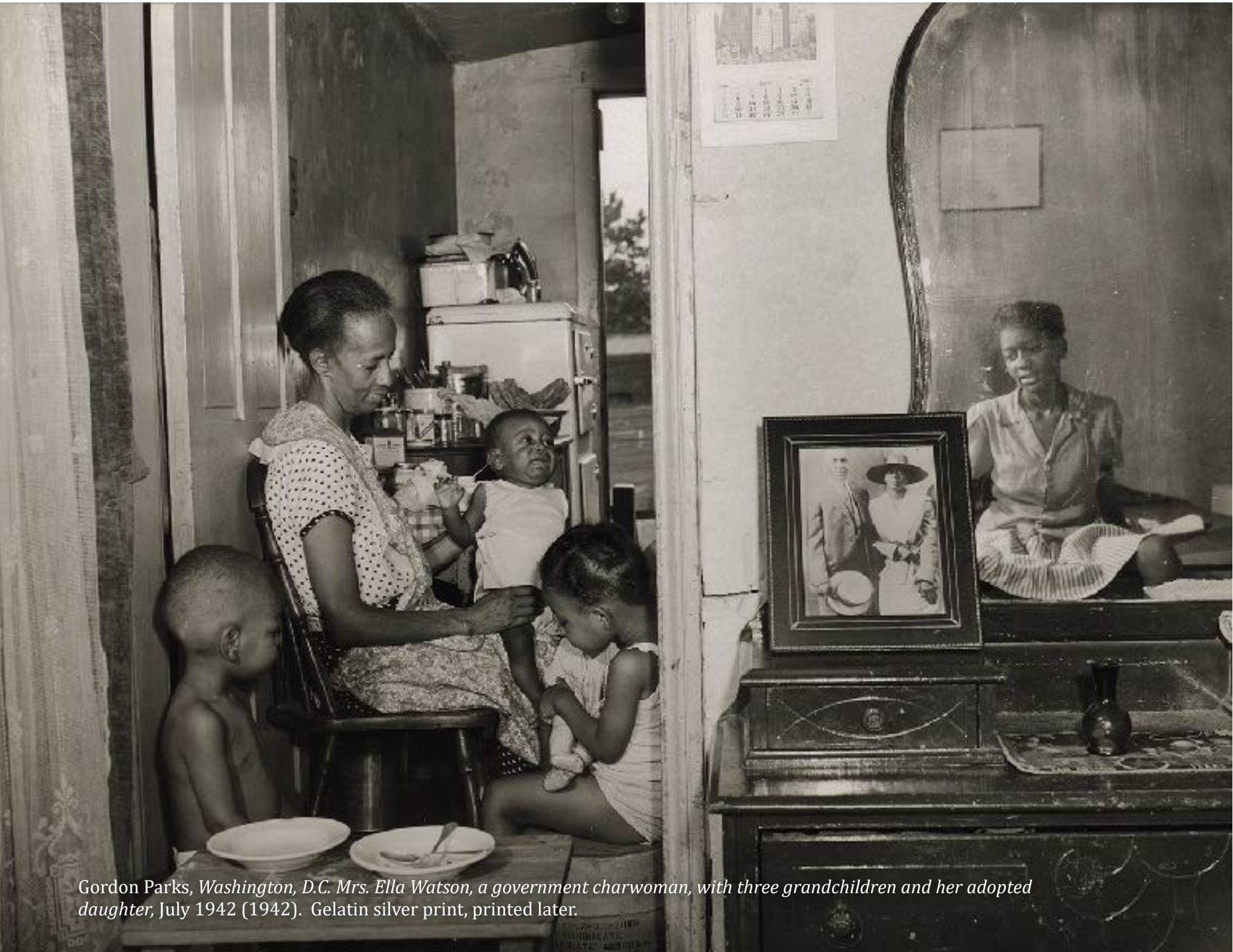
LaToya Ruby Frazier, *Aunt Midgie and Grandma Ruby* (2007). Gelatin silver print.

Walker Evans and Gordon Parks

RE-THINKING HISTORY



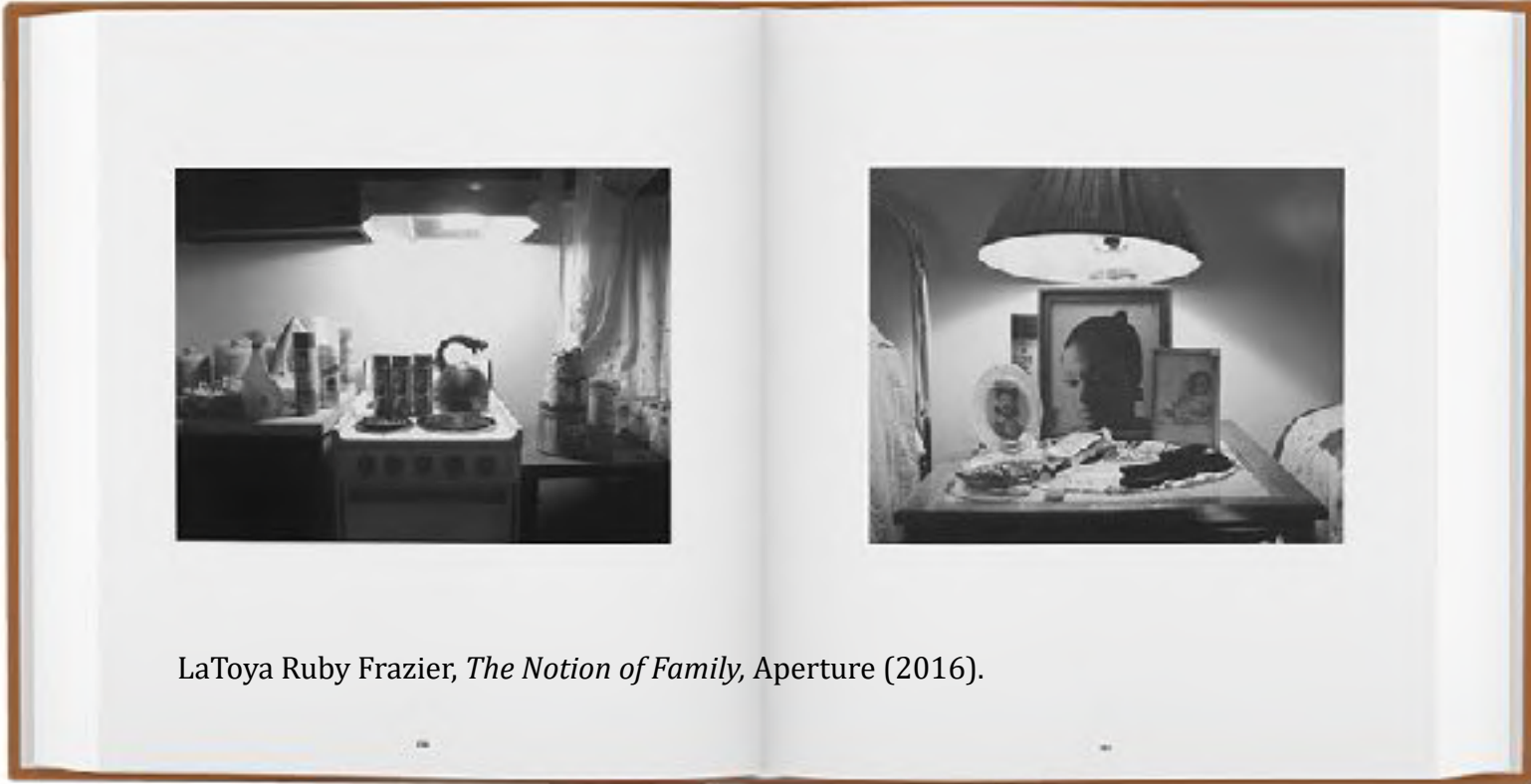
Walker Evans, *New Orleans Houses* (1935). Gelatin silver print.



Gordon Parks, *Washington, D.C. Mrs. Ella Watson, a government charwoman, with three grandchildren and her adopted daughter*, July 1942 (1942). Gelatin silver print, printed later.

LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/

RE-THINKING HISTORY



LaToya Ruby Frazier, *The Notion of Family*, exhibition view (2018). Gelatin silver prints.

**MOHAMED BOUROUISSA,
THE UTOPIA OF AUGUST SANDER
(2012-2013)**

**RE-THINKING
HISTORY**





Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

MOTIVATION

To represent the unemployed in a form that goes against the mainstream media narrative and reveals the inequalities created by the mechanisms of society.

To make an intervention and commentary on one of the most well-known archival endeavours within the history of photography.



Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013).

Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

PROCESS

- A van was converted into a photographic studio where people were invited to take a photograph/scanner of themselves.
- With the use of software he transformed the images to be able to print them as polyester statuettes measuring about 10 cm, which he then sold on the street for 2 euros a piece.



Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013), installation view detail, Centre Pompidou, Paris (2013).



Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

MAIN REFERENCE

The rationality of the project is based on *People of the Twentieth XX* by August Sander.

August Sander/ *People of the Twentieth Century* / 1892-1952 /



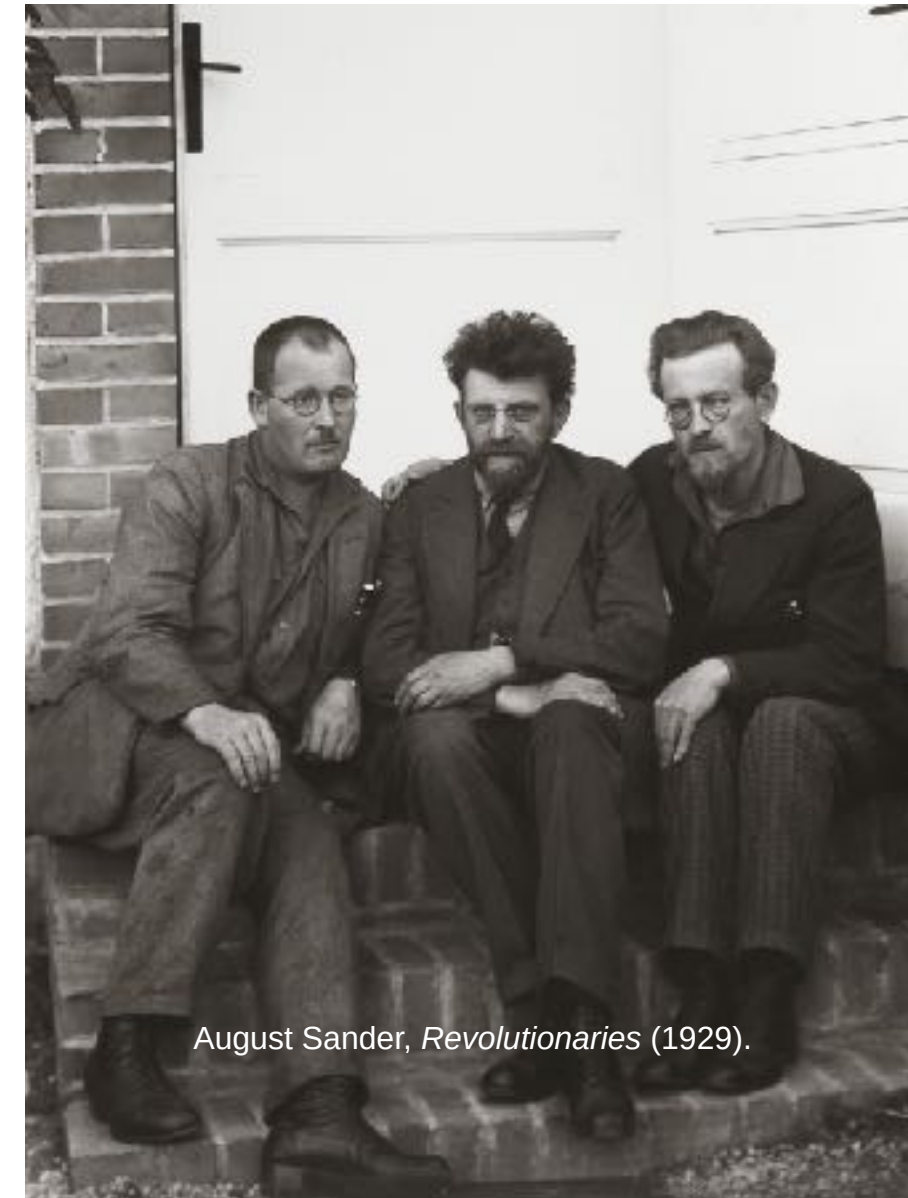
August Sander, *Farmer from Kuchhausen* (1951).



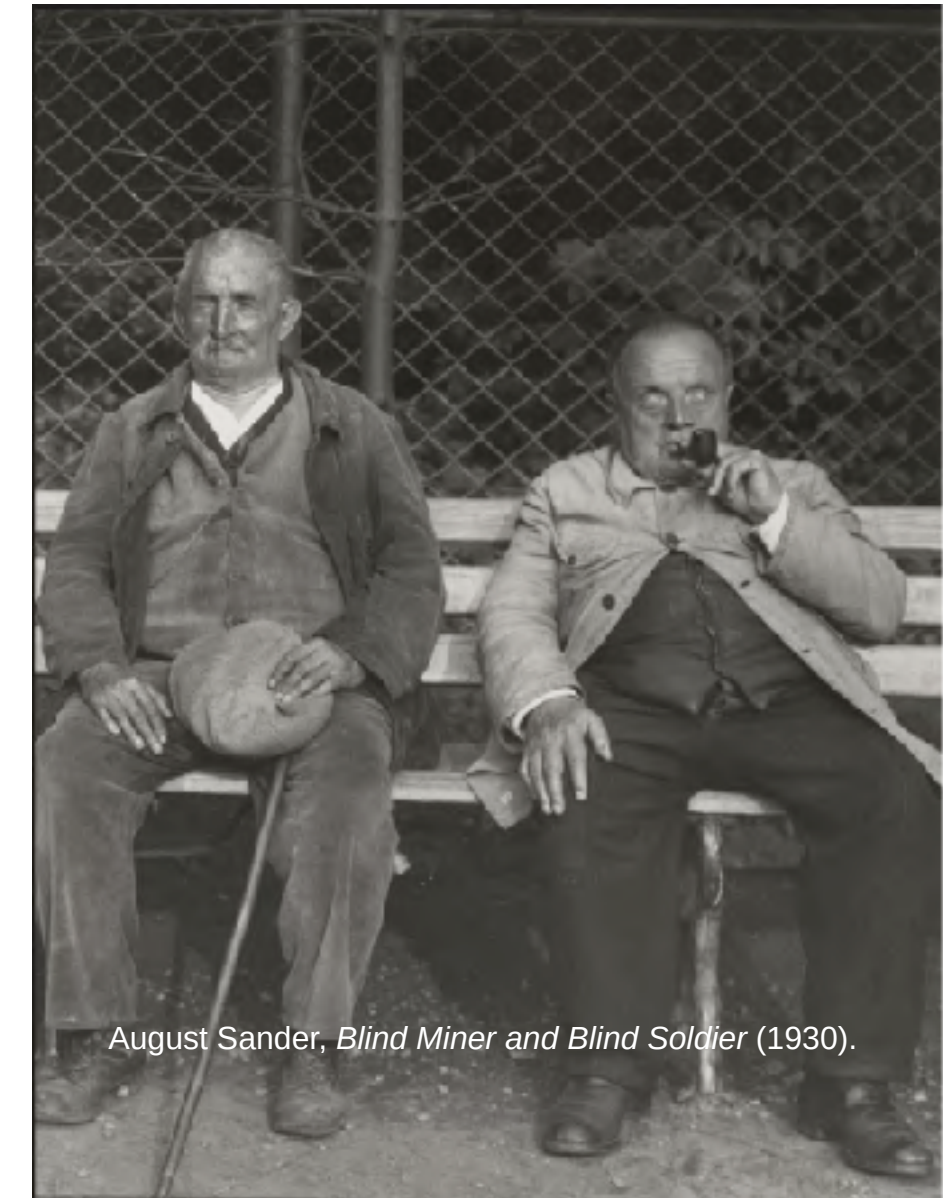
August Sander, *Secretary* (1931).



August Sander, *Jobless* (1928).



August Sander, *Revolutionaries* (1929).



August Sander, *Blind Miner and Blind Soldier* (1930).



August Sander, *Berlin Coalheaver* (1929).



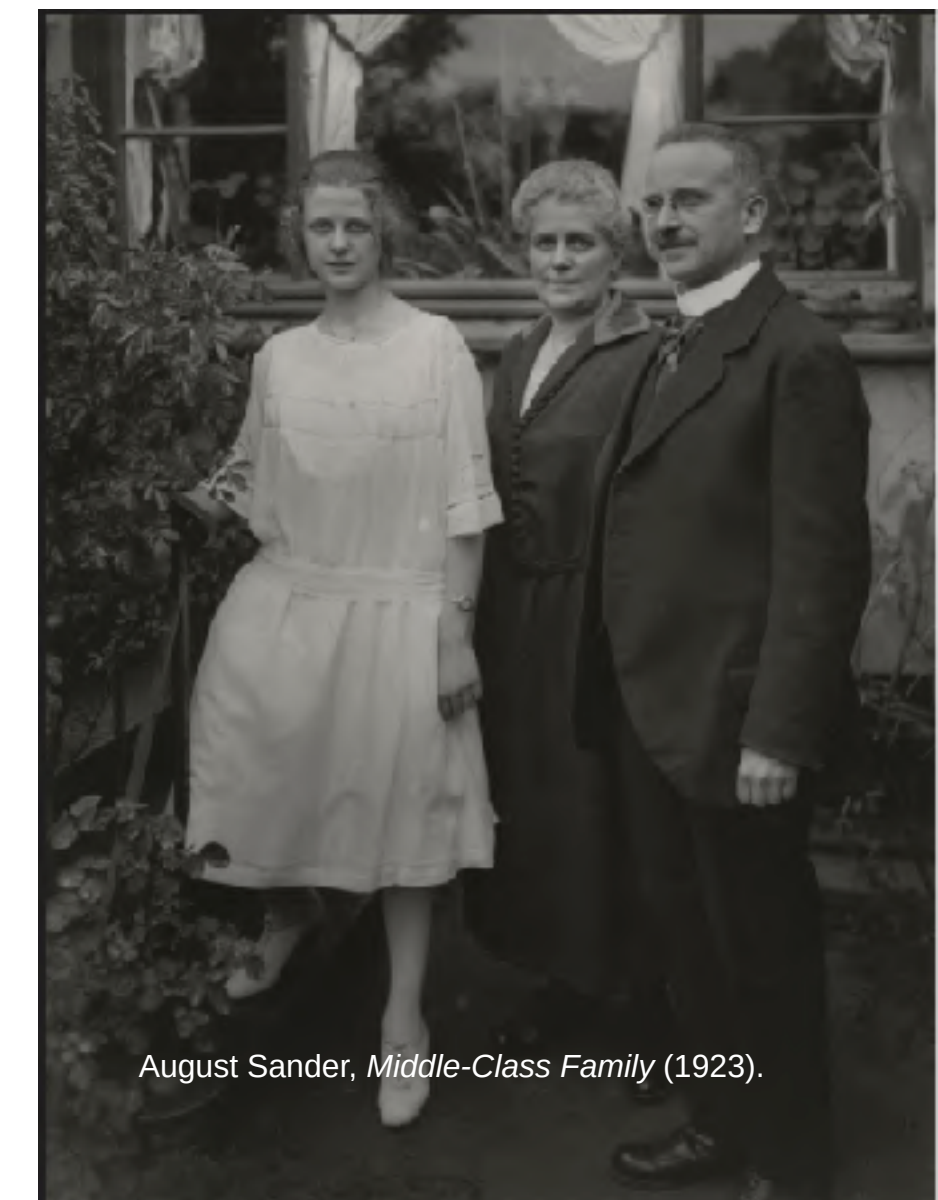
August Sander, *Court Usher* (1932).



August Sander, *Beggar* (1930).



August Sander, *Country Girls* (1925).



August Sander, *Middle-Class Family* (1923).

Arguiñe Escandón and Yann Gross/ Tamamuri / 2018- ongoing/

CLIMATE CHANGE

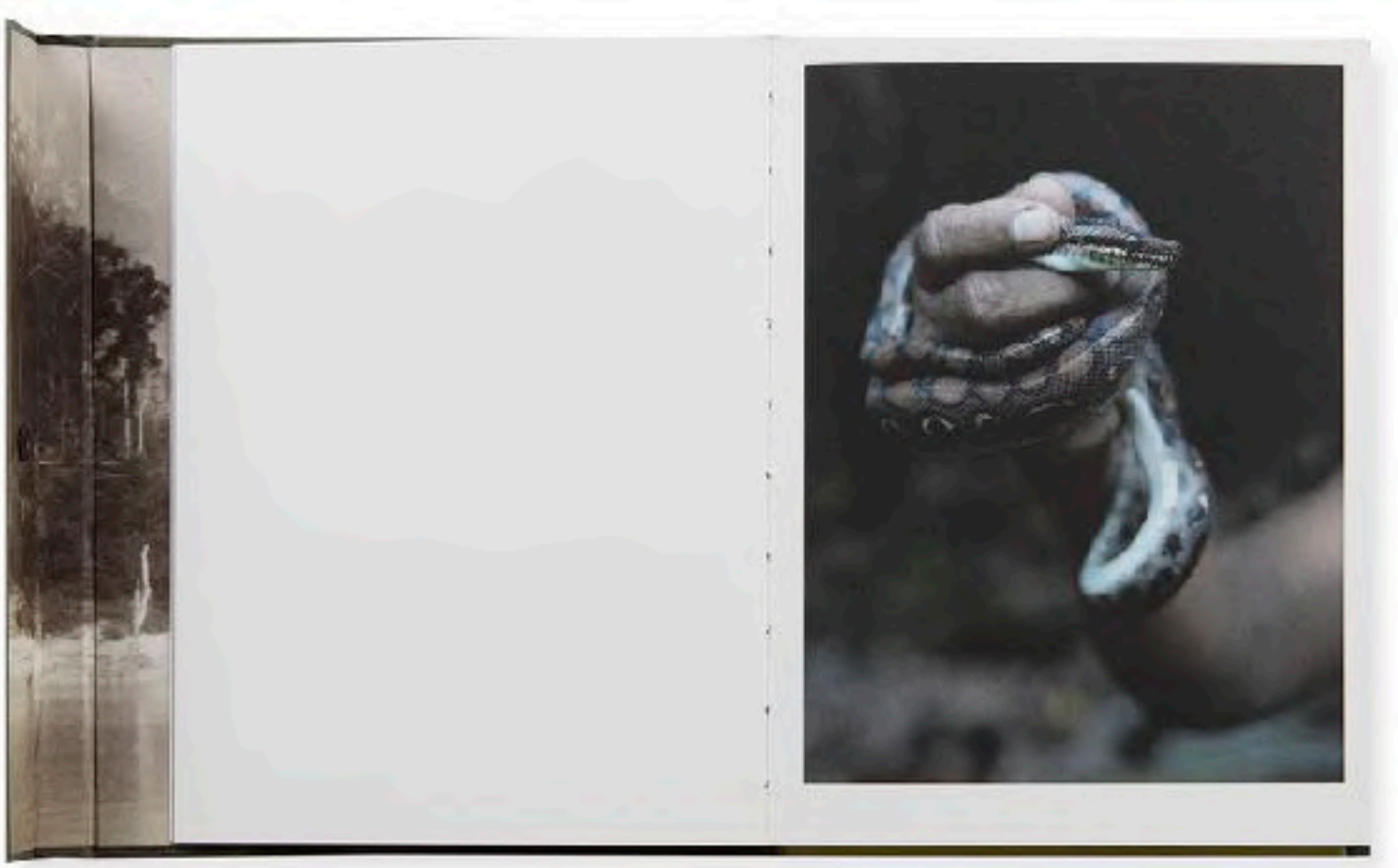
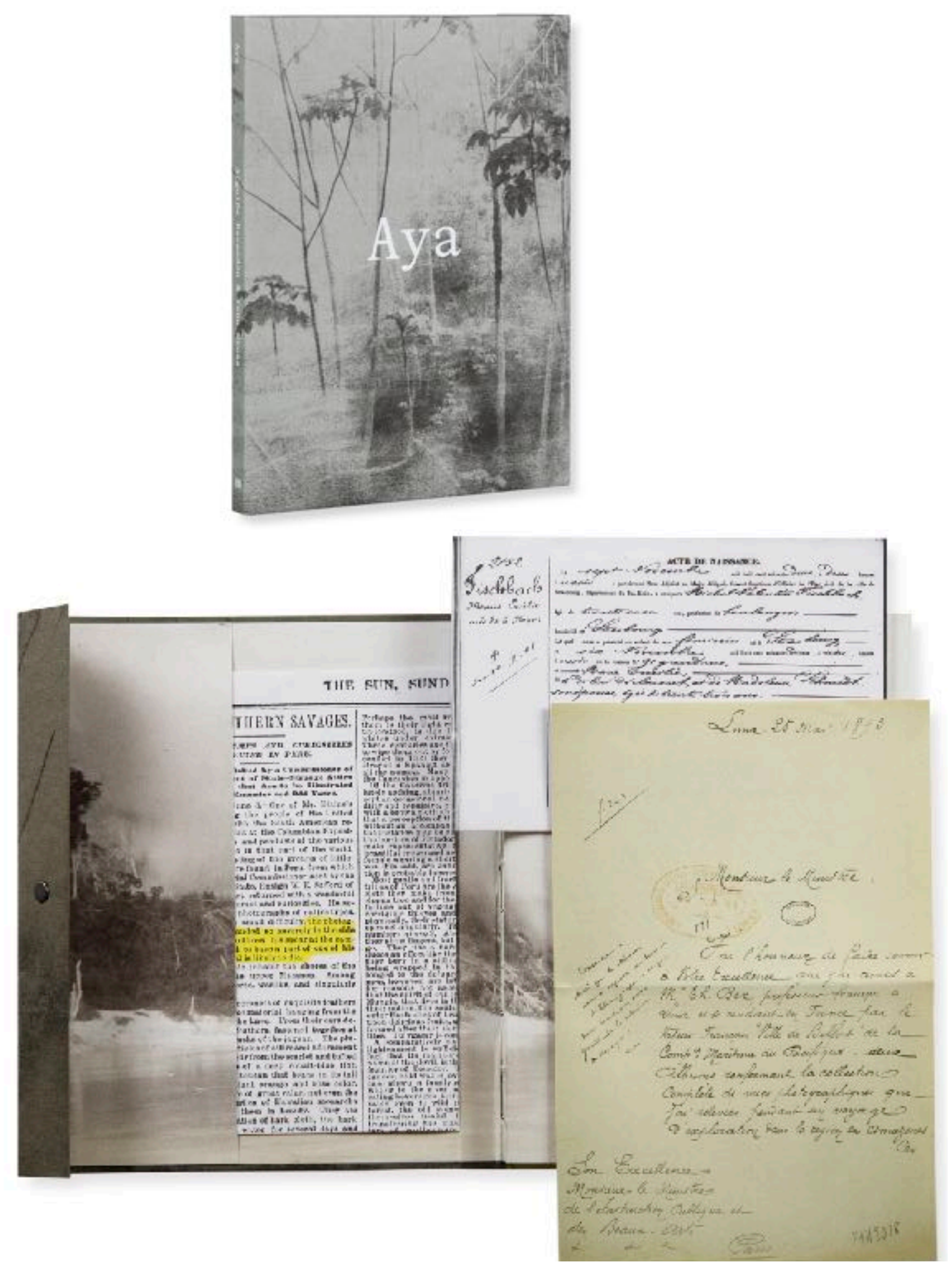


Arguiñe Escandón and Yann Gross, *Tamamuri* (2018-ongoing).



Arguiñe Escandón and Yann Gross, *Tamamuri* (2018-ongoing).

CLIMATE CHANGE



Arguiñe Escandón and Yann Gross, Aya, Editorial RM (2021).

SOME IDEAS RELATED TO ARCHIVAL PRACTICES

- Images and archival material are not isolated elements but rather they are enmeshed in socio-economic and political processes where they have a key role.
- For example Michel Foucault in *The Order of Things* from 1970 elaborates not only on an epistemological order but also on the form in which knowledge is organised.
- Archives offer an opportunity to tap into the enduring relevance of contemporary struggles.

QUESTIONS AROUND ARCHIVES

- Do you see the archive as the raw material to constitute knowledge?
- A reference in which to read, verify and recognise the past?
- Archives - counter-archives
- Knowledge production - logic - according to whose interests?
- What happens if we apply different rationalities to the archive?

ARCHIVES - COLLECTIONS - ATLASES - DEFINITIONS

Group activity - 15min.

- On a scale from 0 to 10, after this session, how familiar are you with these terms?
- Discuss in small groups one aspect that you have learned from the session. After the 15 min. Discussion we will feedback to the whole class.
- Opportunity to raise any questions that you might have?

SUMMARY

Some of the ideas that we discussed today are:

- Archive, collections, atlases and working definitions.
- Examples from artists that work with ideas related to archives and collections to activate them in the present.

LIST OF REFERENCES

- Derrida, J. (1998) *Archive Fever: A Freudian Impression*. Translated from the French by E. Prenowitz. Chicago & London: University of Chicago Press.
- Foucault, M. (2001), *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge.
- Sekula, A. (1986) 'The Body and the Archive', *October*, 39 (Winter 1986), pp. 3-64.
- Van Alphen, E. (ed.) (2023) *Productive Archiving. Artistic Strategies, Future Memories and Flu-id Identities*. Amsterdam: Valiz.

NEXT SESSION

Session 3

Impulse, Drive, Desire and the Violence of Accumulating Knowledge.

THANK YOU

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ February 2024

Lesson Plan Template



Lesson Plan

Topic: Module – Time, Memory, Archive and AI. Session 3: Impulse, Drive, Desire and the Violence of Accumulating Knowledge.		Class: Contemporary Dialogues (MA) (Level 7)	
Date: 09/02/24	Length of lesson: 180 mins.		Number of students: 40
Resources required Computer connected to a screen to project the slide presentation. Ideally the classroom should be arranged in a semi-circle to encourage discussion among small groups of learners.			
Aim of Lesson To introduce the idea of the archive, its relation to time and the memory. To provide a wide range of examples from artists across disciplines that work within this field.			
Learning Outcomes – The Learners Should Be Able To: - Identify and discuss how the accumulation of knowledge is related to power structures and the archive. How this applies to artistic practices. - Apply the idea of contesting the accumulation of knowledge in their practice and the practice of others.			
Previous student knowledge required for the session: This session is aimed at Level 7 MA Contemporary Dialogue students. Therefore, they should have a fair understanding of the use of the archive, memory and time within contemporary artistic practice.			
Anticipated difficulties (if applicable): n/a			

Professional Standards (where are these being met within the session)

Some of the professional standards that are covered within the session include:

-(A2) Teaching and supporting learning by preparing relevant material to the session. As well as introducing group work and discussion during the development and conclusion showing value and respect to other students' opinions.

-(A4) Developing effective learning environments and approaches to student support and guidance by setting-up the space prior to the session in a semi-circle to encourage discussion of ideas.

-(A5) Engagement in continuing professional development in subject area, incorporating research, scholarship. This standard is met throughout the session since I am drawing the main ideas around the archive, memory and time from current research on the topic. Therefore, I am incorporating the research into the classroom.

-(K4) Using appropriate learning technologies by having an interactive slide presentation with access to further online resources. Including making the slides available to learners after the session on a virtual learning environment. This standard is being met by using materials in different formats as well as different platforms throughout the session and after. Within the module reading list there are printed, online and audio versions of the required material.

-(V1) Respecting individual learners and diverse learning communities by allowing the students to share their knowledge through discussion work and feedback in the form of activities throughout the session, the first one during the development of the session and the second one at the plenary. Also, by allowing the students to raise questions and concerns throughout the session but allocating a specific time at the end as well. As I have just explained during these stages we are also covering (A3) assessing and giving feedback to learners.

Lesson Detail:

Stage	Focus	Strategy	Time
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Introduction	Session overview and recap.	Lecture. (Slides 1-4).	3 min.
	Contextualising the session within the module. Introduction, learning outcomes, aims.	Lecture. (Slides 5-6).	4 mins.
Development	Group activity to assess if students have worked with time, memory, archive, and AI.	Lecture. Question and answer. Discussion and group work. (Slides 7).	25 mins.
	Examples of practitioners using time, memory, archive and AI.	Lecture. (Slide 8-34).	35 mins.
	Group activity. Research and artist practice.	Lecture. Discussion, research and group work. (Slide 13).	20 mins.
	Examples of practitioners using time, memory, archive and AI.	Lecture, and a wide range of online technologies including audio and video. (Slides 36-60).	30 mins.
	Activity in small groups to discuss the relation between archives, colonialism and the	Discussion and group work. (Slide 61).	20 mins.

Plenary/conclusion	accumulation of knowledge.	Lecture. (Slide 62-81).	25 mins.
	Examples of practitioners using time, memory, archive and AI.		
	How to challenge existing use of documents and images through your practice.	Question and answer. Discussion and group activity. (Slide 82).	15 min.
	Summary of the ideas discussed in the session.	Lecture (Slide 83).	2 mins.
	List of references.	Lecture. (Slide 84).	1 mins.
	Next session.	Lecture. (Slide 58).	1 mins.

Assessment Strategies: when and how are they included within the lesson?

After the introduction, I have a score question asking students if they have used archives, time, memory and AI in their practice. Before the conclusion I am asking the same score question to measure what they have learned from the session.

I also have formative assessment that is provided in the form of quick feedback that is given to students after the discussion activities. They take place within the development part of the lesson.

Informal reflection (to be completed after the session)

n/a

TIME, MEMORY, ARCHIVE AND AI: ARTISTIC PRACTICES AND THE POTENTIALITY OF USING ARCHIVAL MATERIALS.

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ February 2024

SESSION 3

**IMPULSE, DRIVE, DESIRE AND THE
VIOLENCE OF ACCUMULATING
KNOWLEDGE.**

RECAP FROM PREVIOUS SESSION

Last week we explored the archive, its relation to time, memory and AI.

We offered working definitions about the idea of the archive, collection, atlas and AI.

We discussed the potentiality of the using archival material in artistic practices.

Finally we saw examples from artists across disciplines that work within the field.

SESSION OVERVIEW

- Today, we will focus on processes and research methodologies as production of knowledge.
- What is the impact of those processes and research not only within art but in the wider cultural context?
- The inter-relationship between theory and practice.
- Ways in which we can challenge existent knowledge - practitioners examples.
- We cannot say that we are against a certain canon if we then replicate it. Your practice and/or theory work is an opportunity to challenge some of those discourses. What is your voice in it and how are you planning to use the archive, collection, atlas and AI?

LEARNING OUTCOMES

- Identify and discuss how the accumulation of knowledge is related to power structures and the archive. How this applies to artistic practices.
- Apply the idea of contesting the accumulation of knowledge in their practice and the practice of others.

AIM

The aim is to expand your gaze around the practices and potentiality of documents and archival materials. It is precisely through that gesture that you can weave an alternative narrative. In that way resisting the ‘violence of accumulating knowledge’.

GROUP ACTIVITY

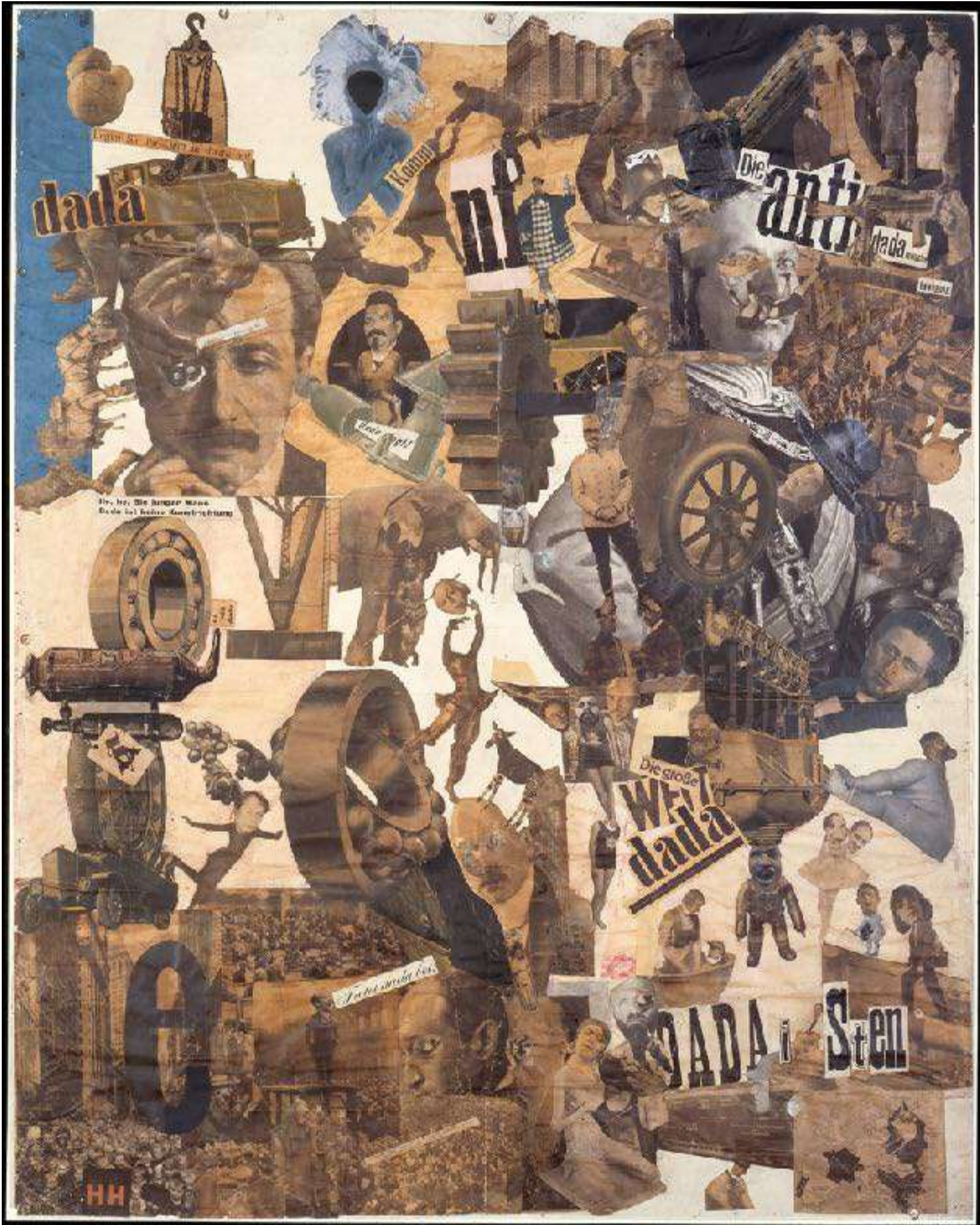
Group activity - 15min.

-Please raise your hands if you have worked/used the archive, collection, atlas and AI before?

-On a scale from 0 to 10, how confident do you feel using it again?

-In small groups (4-5 people) discuss your initial thoughts about how to use the archive, collection, atlas, and AI within your practices? After the 10min. discussion we will feedback to the whole class.

Hannah Höch/
EXAMPLES



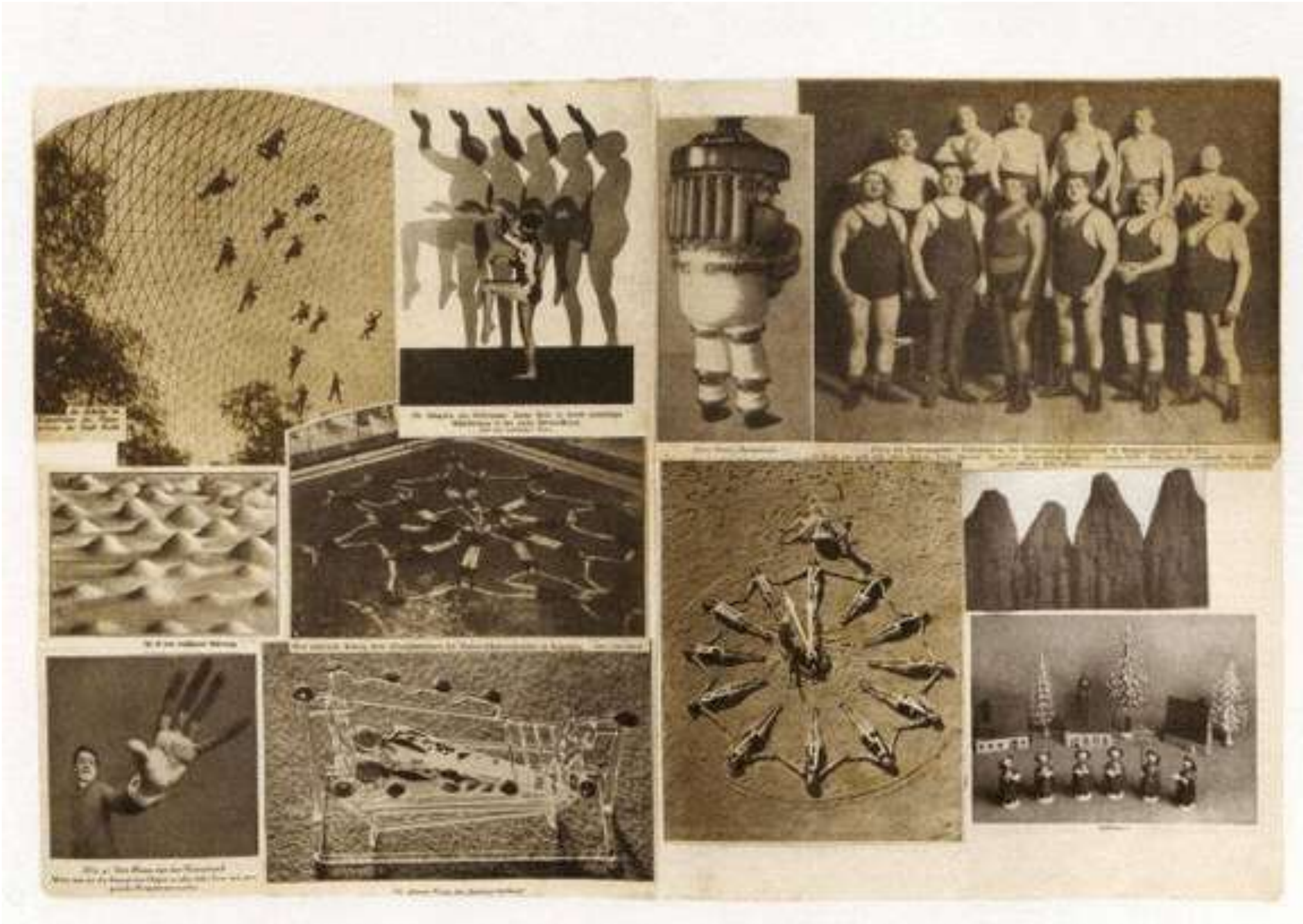
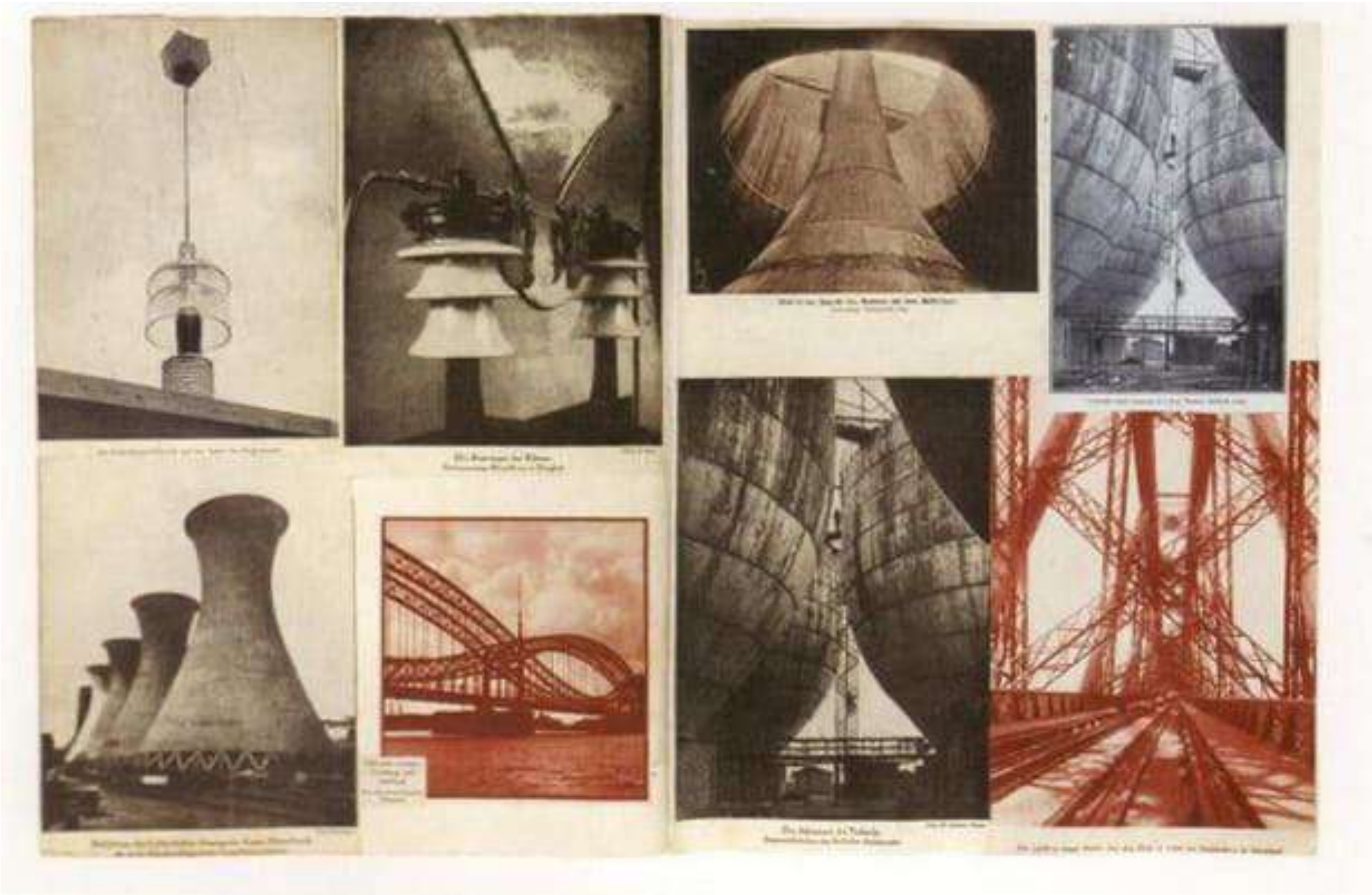
Cut with the Kitchen Knife, (1919-1920).



Album (Scrapbook), (1933).

Hannah Höch/ *Album (Scrapbook)*, (1933).

EXAMPLES



Album (Scrapbook), (1933).

Joan Fontcuberta/ *Herbarium*/ 1983

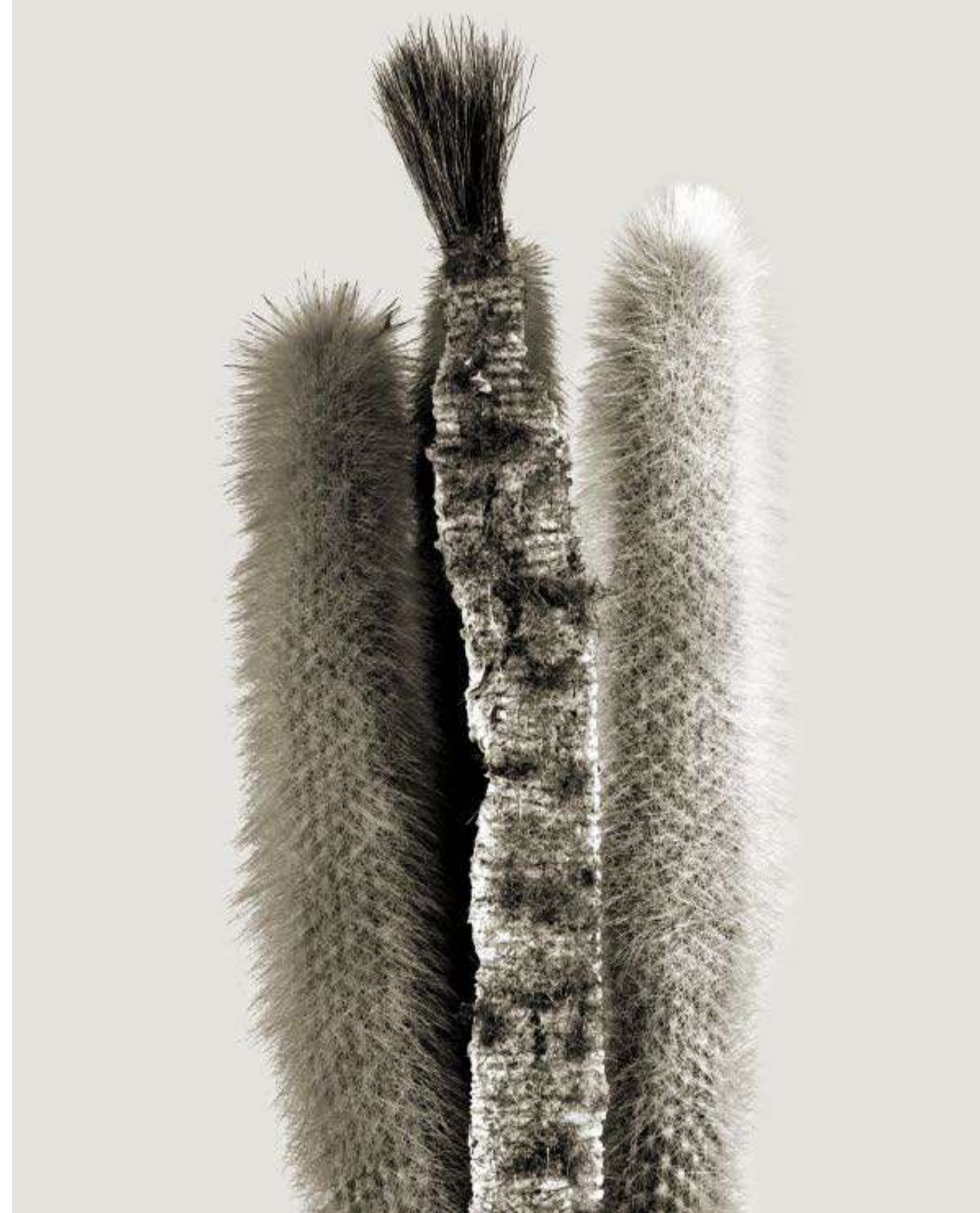
EXAMPLES



PLEASE NOTE: CLICK ON THE IMAGE FOR HYPERLINK TO WEBPAGE

Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES



Joan Fontcuberta/ *Herbarium*/ 1983

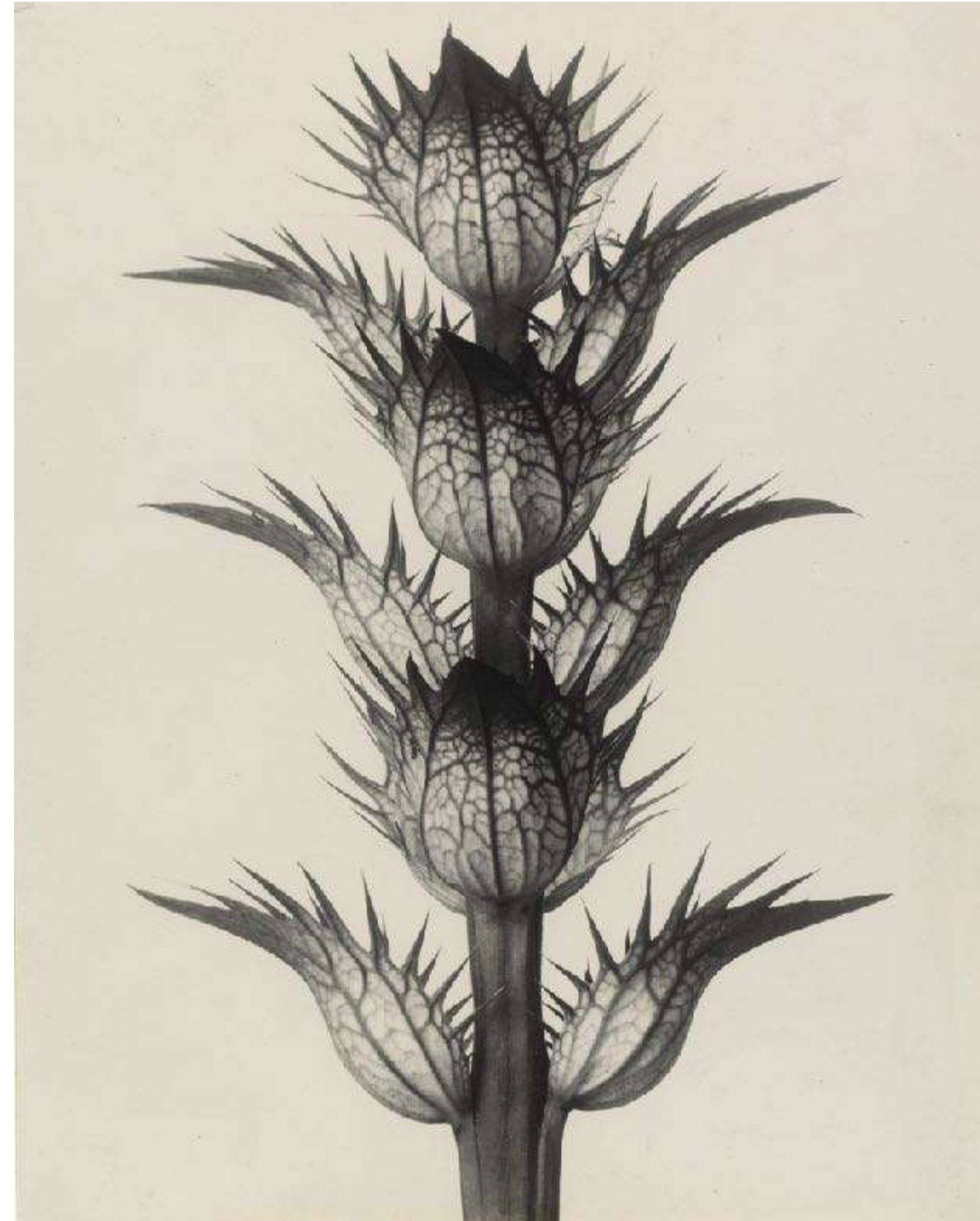
EXAMPLES



Karl Blossfeldt/
EXAMPLES

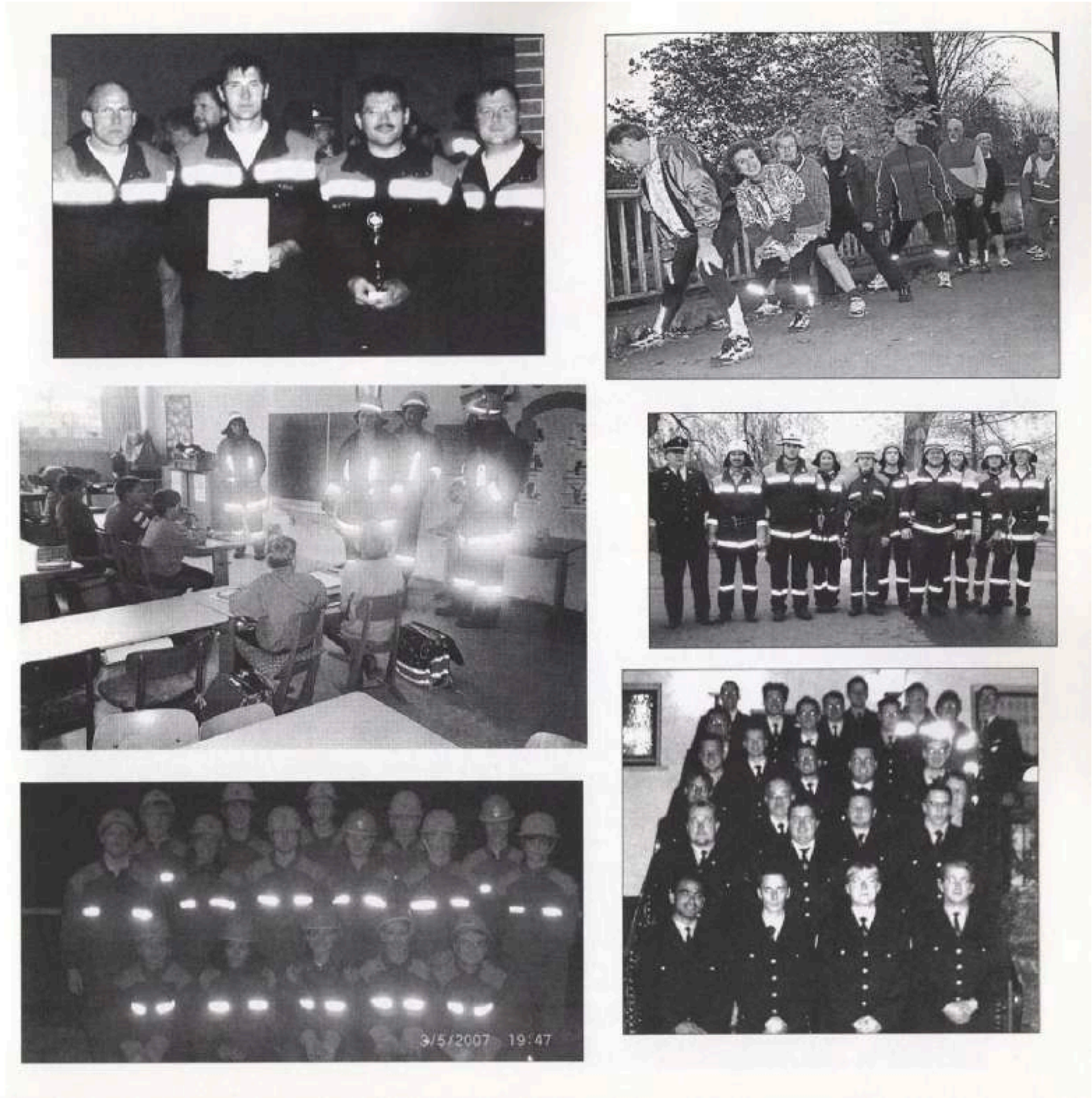


Adiantum pedatum, (1898-1926).

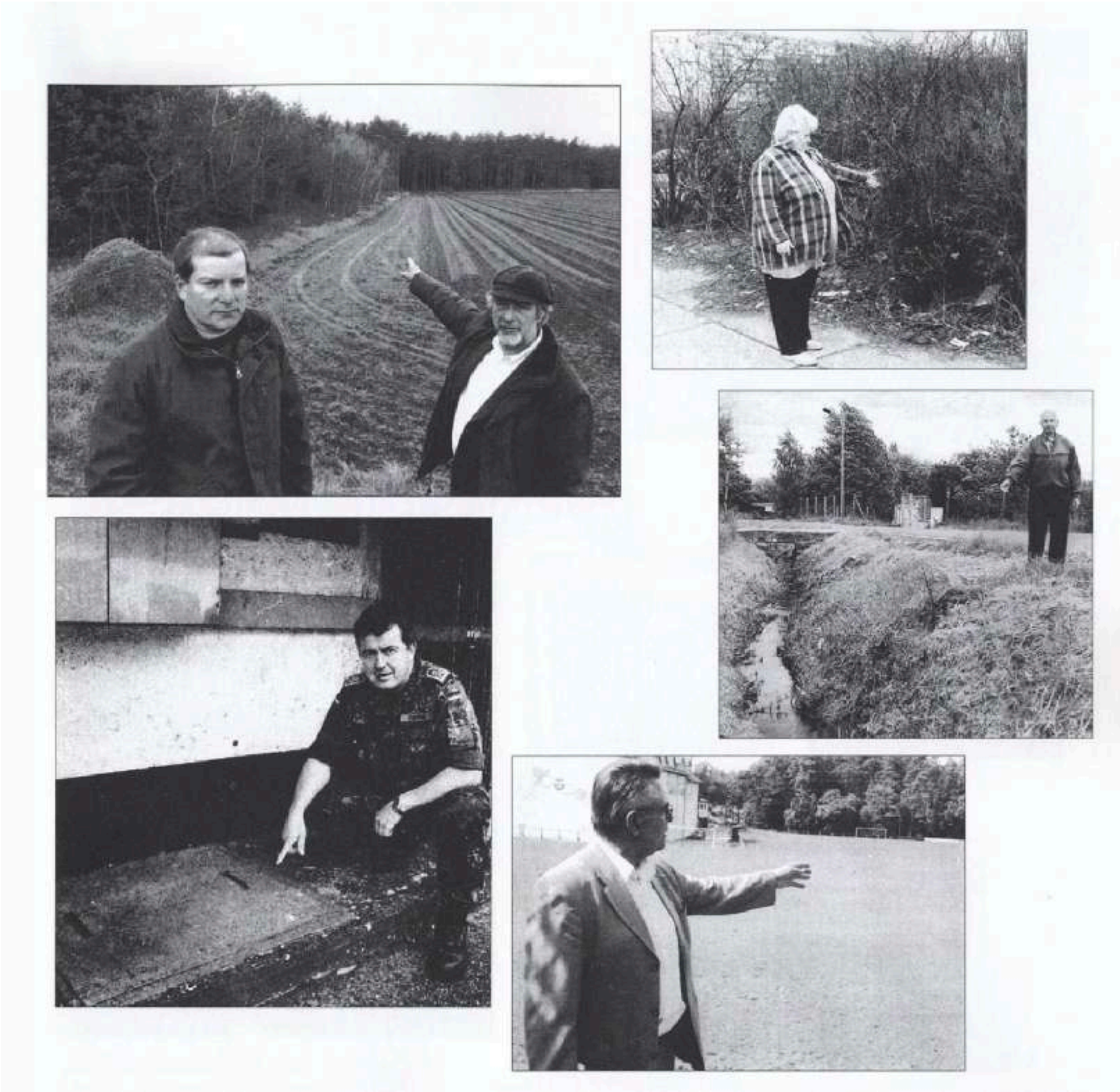


Acanthus mollis (Soft Acanthus, Bear's Breeches. Bracteoles with the Flowers Removed, Enlarged 4 Times), (1898-1928).

EXAMPLES



EXAMPLES



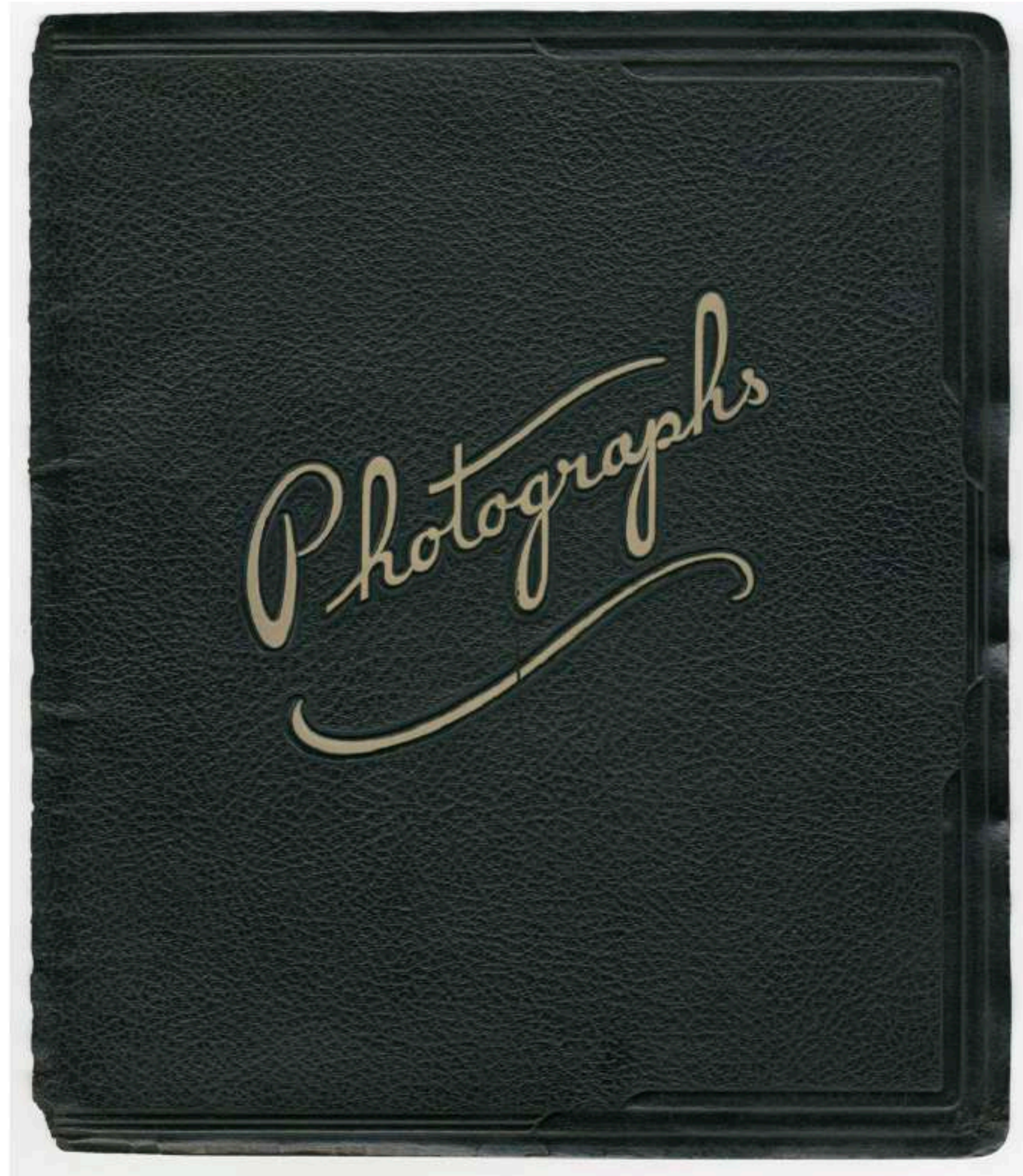
Peter Piller/ *Archiv Peter Piller*/ 2007

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I* 2009-2013

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I* / 2009-2013

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

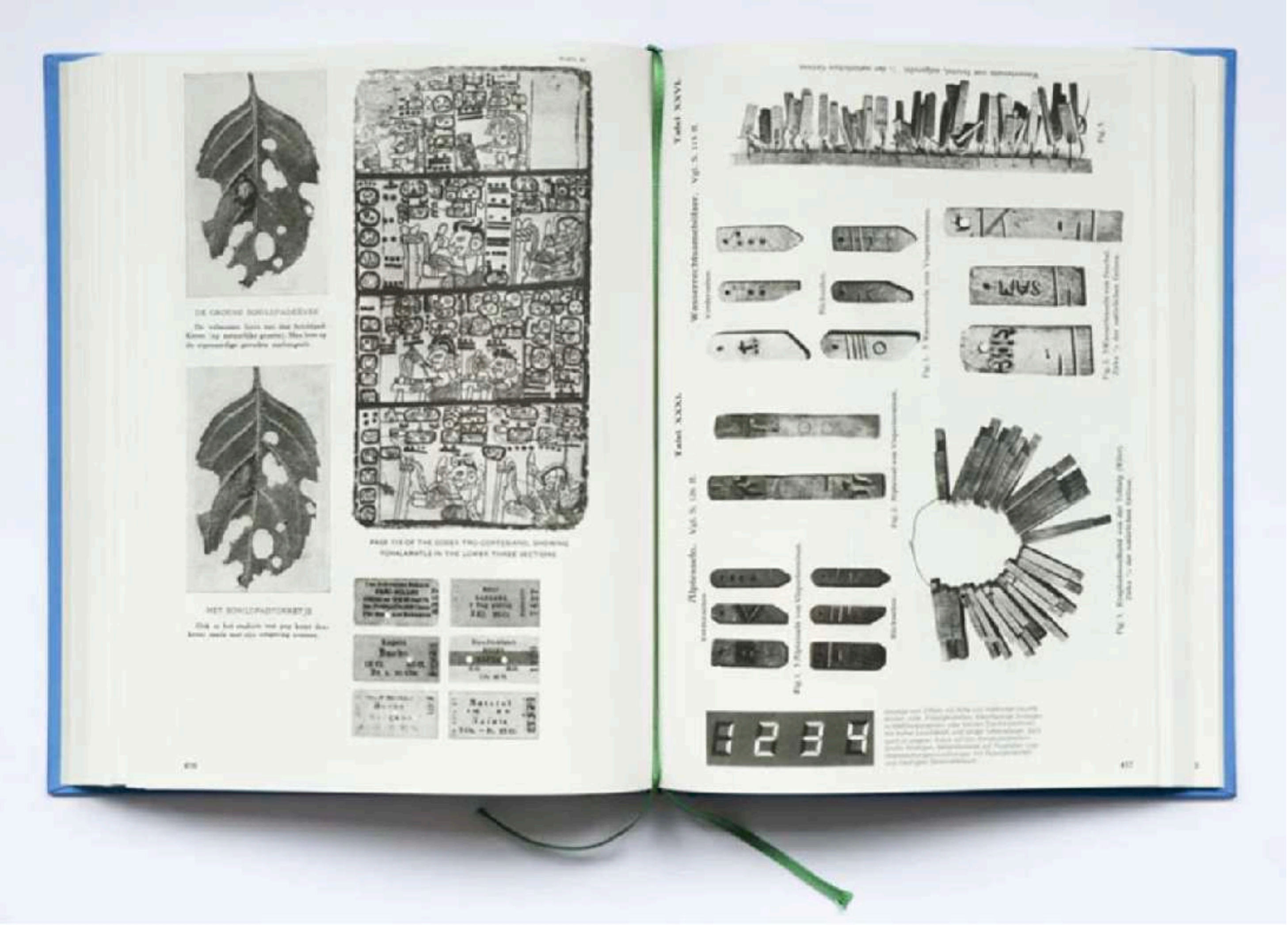
EXAMPLES



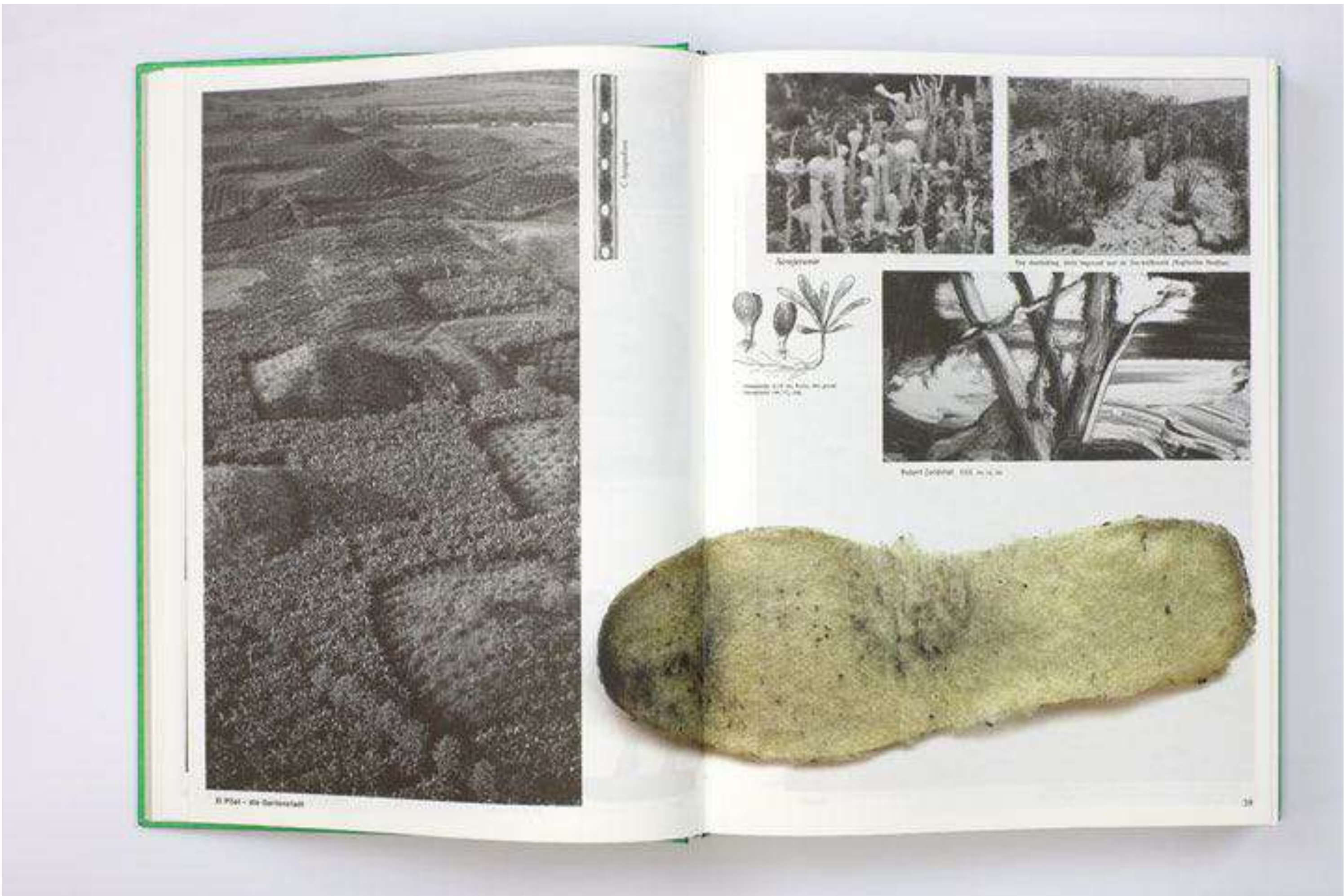
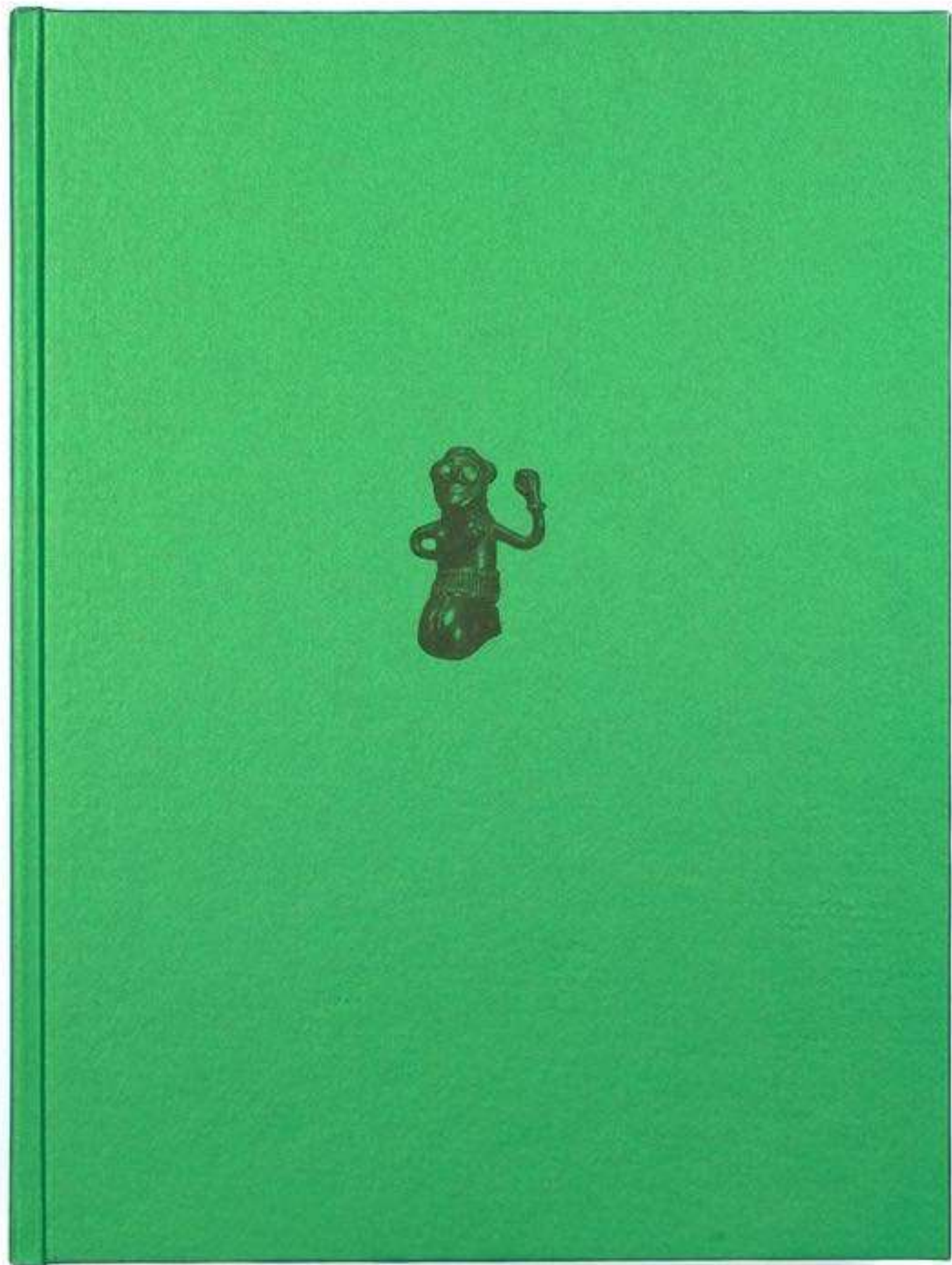
Batia Suter/ *Parallel Encyclopedia* #1/ 2007

EXAMPLES



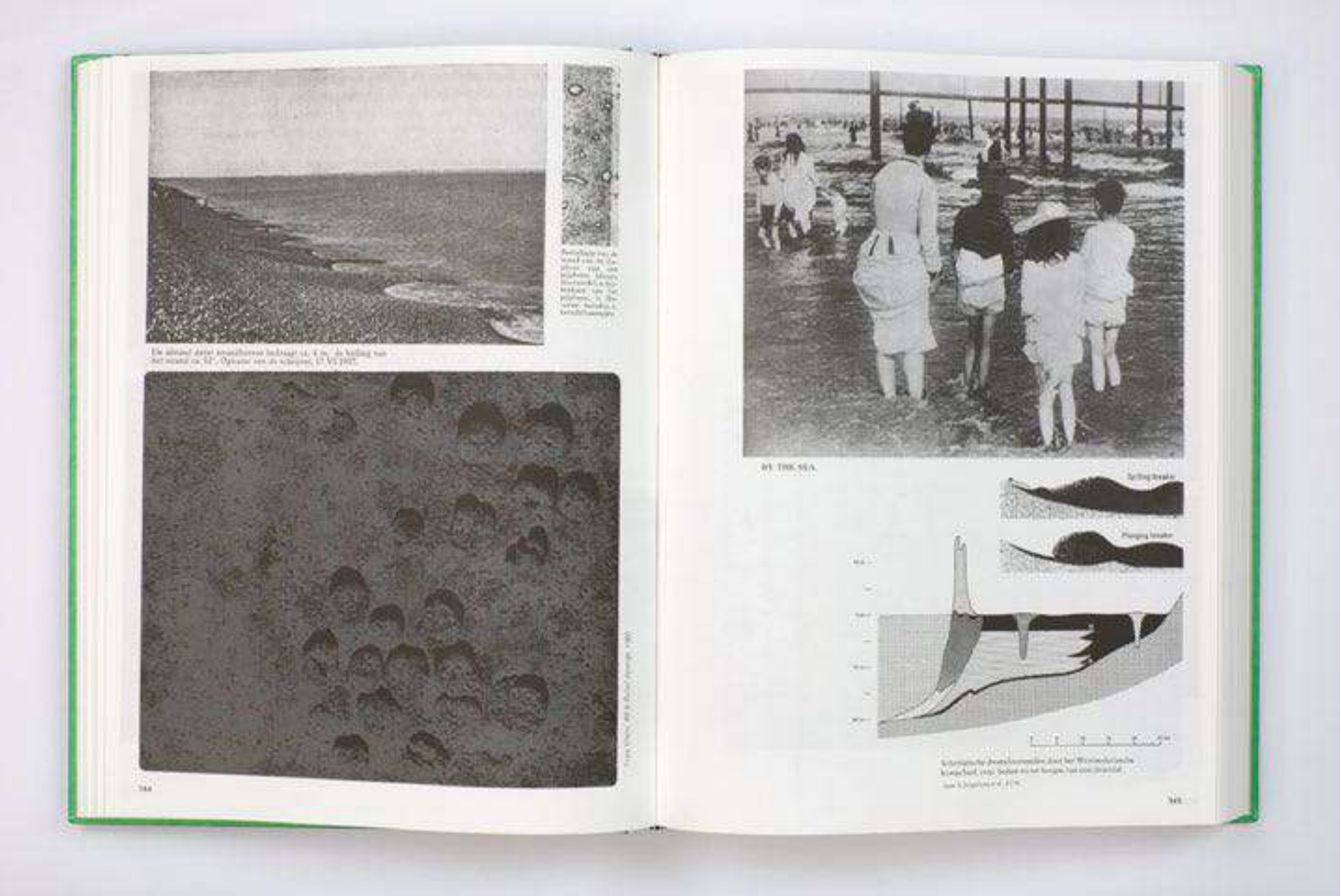


EXAMPLES



EXAMPLES





Zoe Leonard/ *Crossing the Equator*/ 2016

EXAMPLES



Zoe Leonard/ *Crossing the Equator*/ 2016
EXAMPLES



Carmen Winant/ *My Birth*/ 2018

EXAMPLES

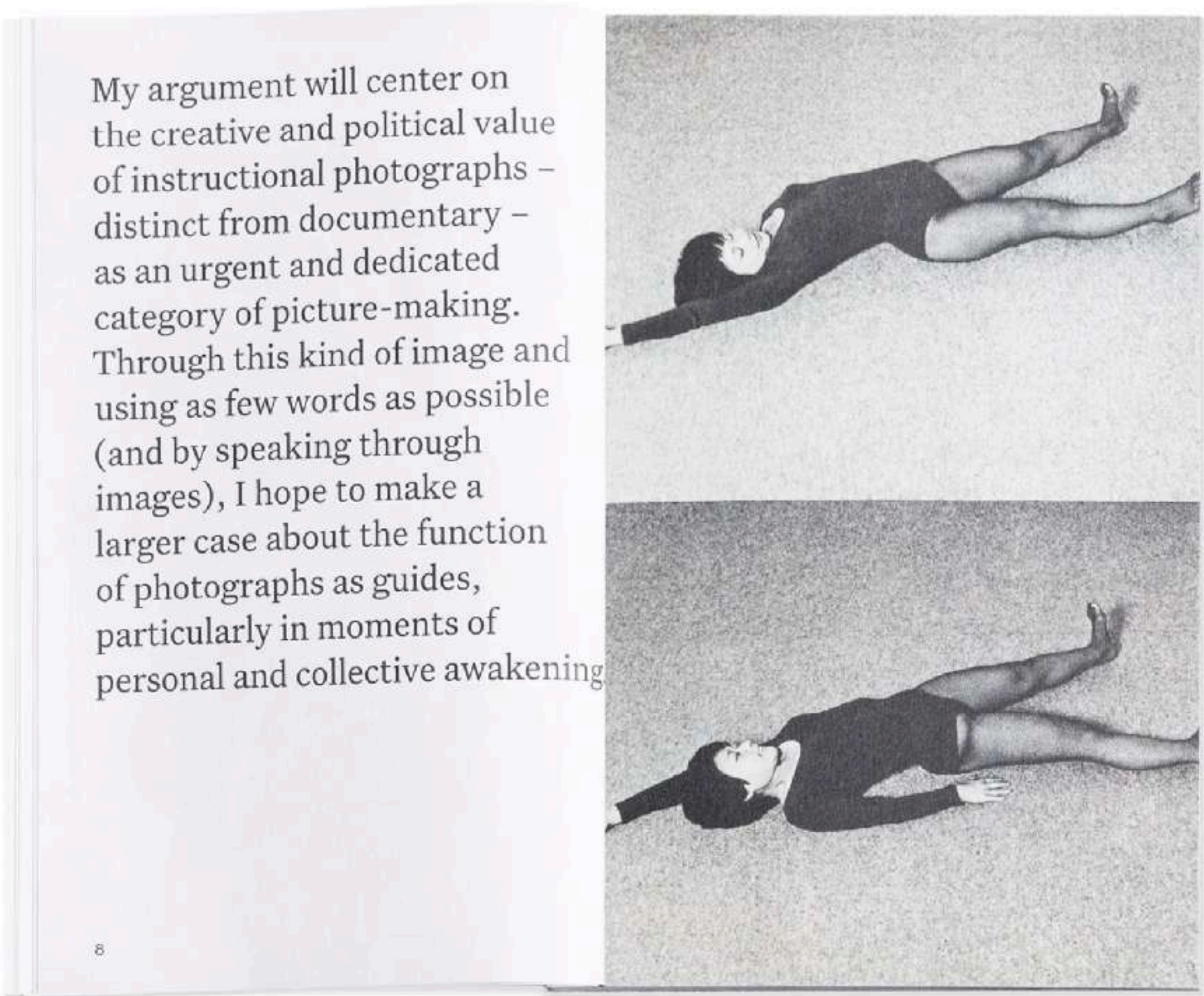
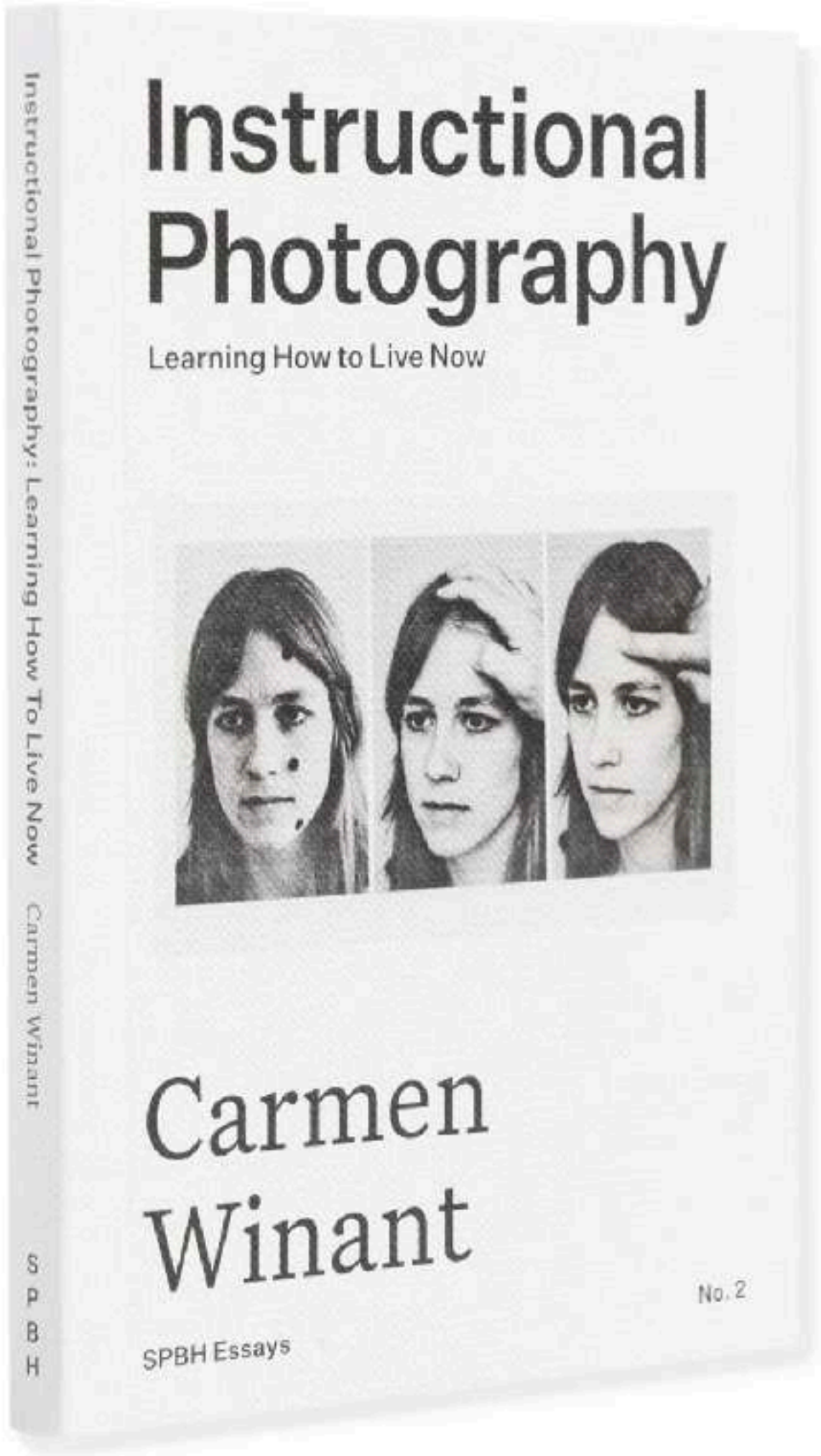


My Birth, (2018).

PLEASE NOTE: CLICK ON THE IMAGE FOR HYPERLINK TO WEBPAGE

Carmen Winant/ *Instructional Photography: Learning How to Live Now*/ 2021

EXAMPLES



PLEASE NOTE: CLICK ON THE IMAGE FOR HYPERLINK TO WEBPAGE

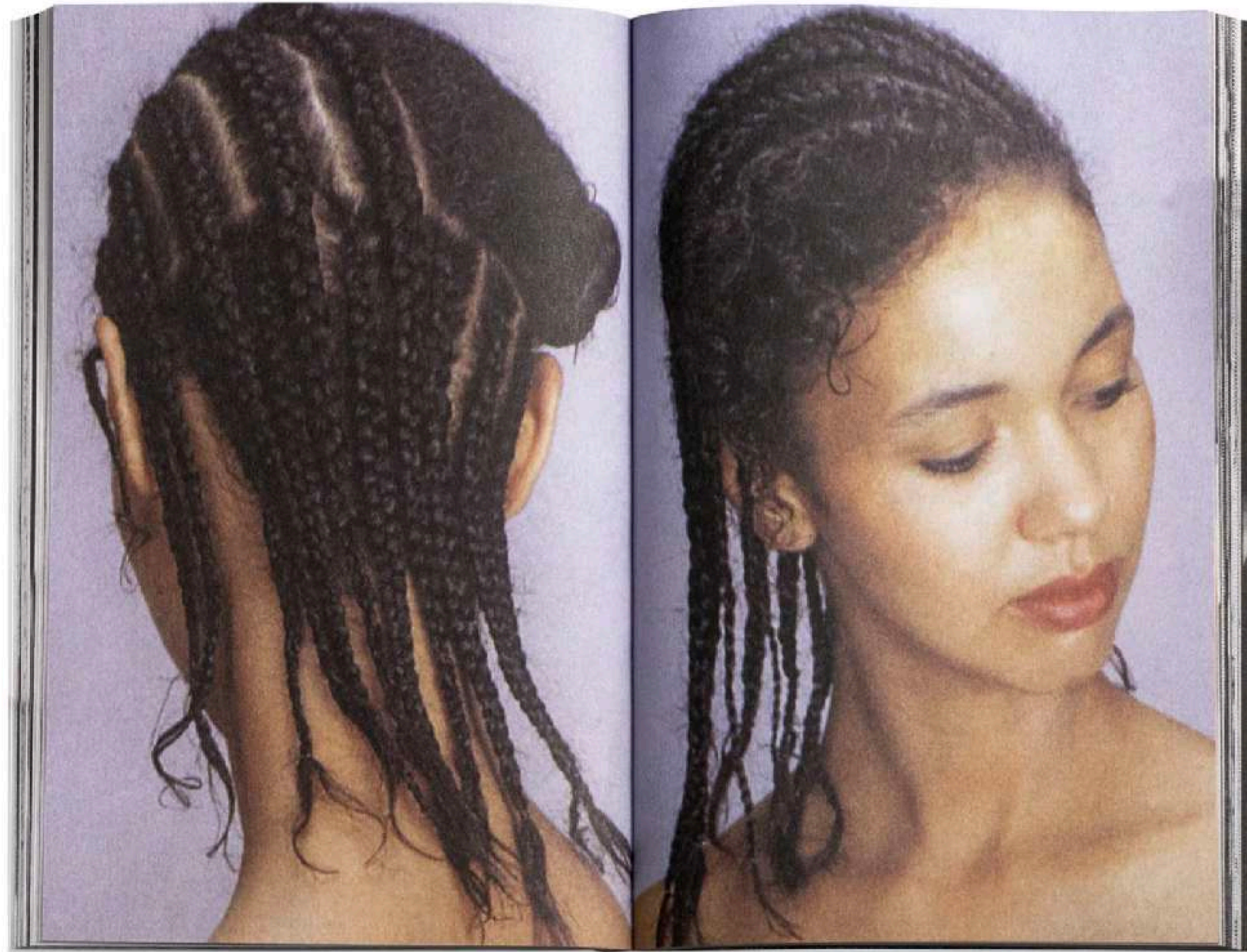
EXAMPLES

This particular copy of *I Am My Lover* came with a faded, yellow stain on its cover. It seeps across the closely cropped face of the topless model on the cover. At first, I considered it unsightly, but I've since become obsessed with the stain – uneven and soft, like a birthmark, like a piss cloud – and its possible origins.



Carmen Winant/ *Instructional Photography: Learning How to Live Now*/ 2021

EXAMPLES



Carmen Winant/ *Arrangements*/ 2022

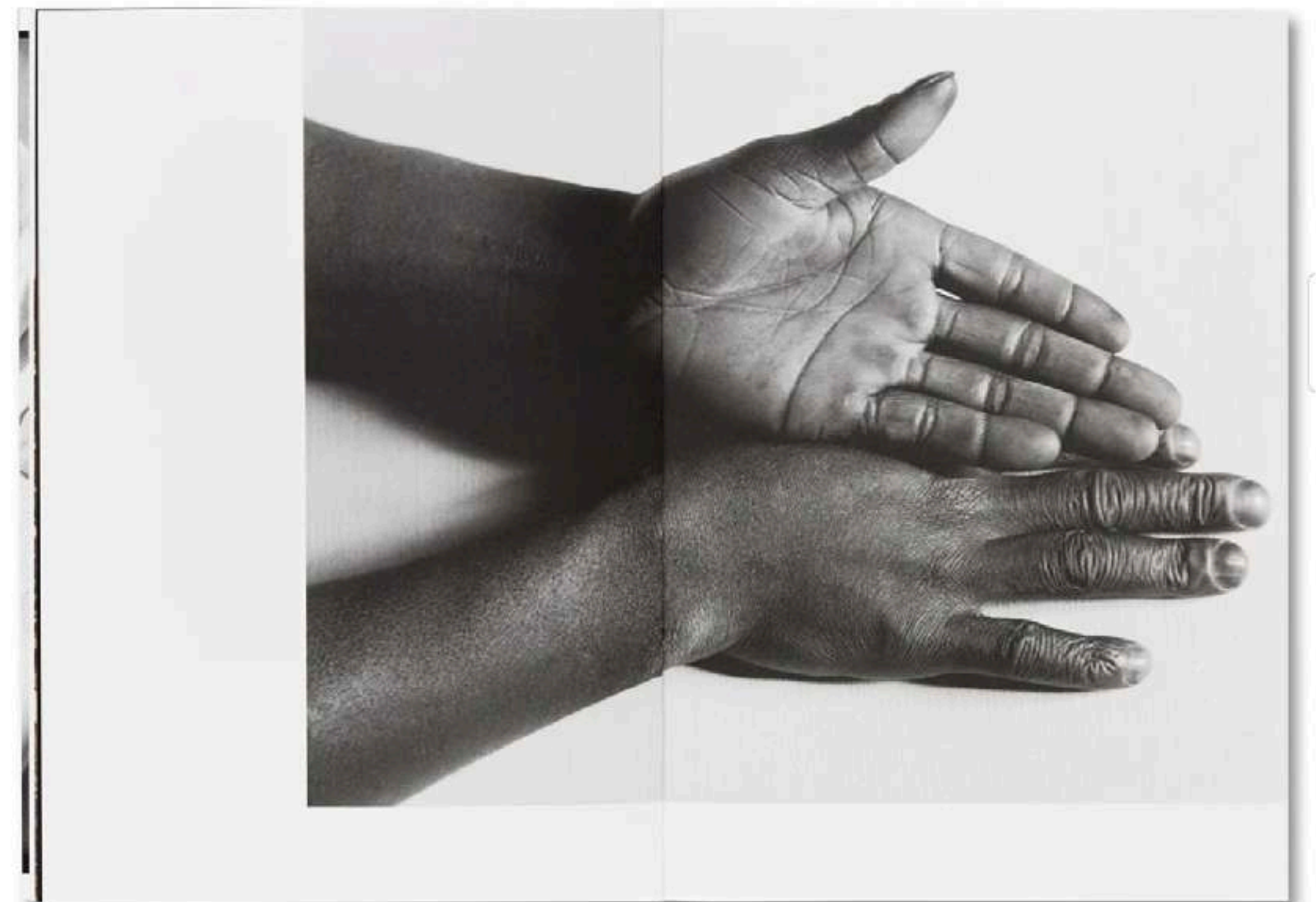
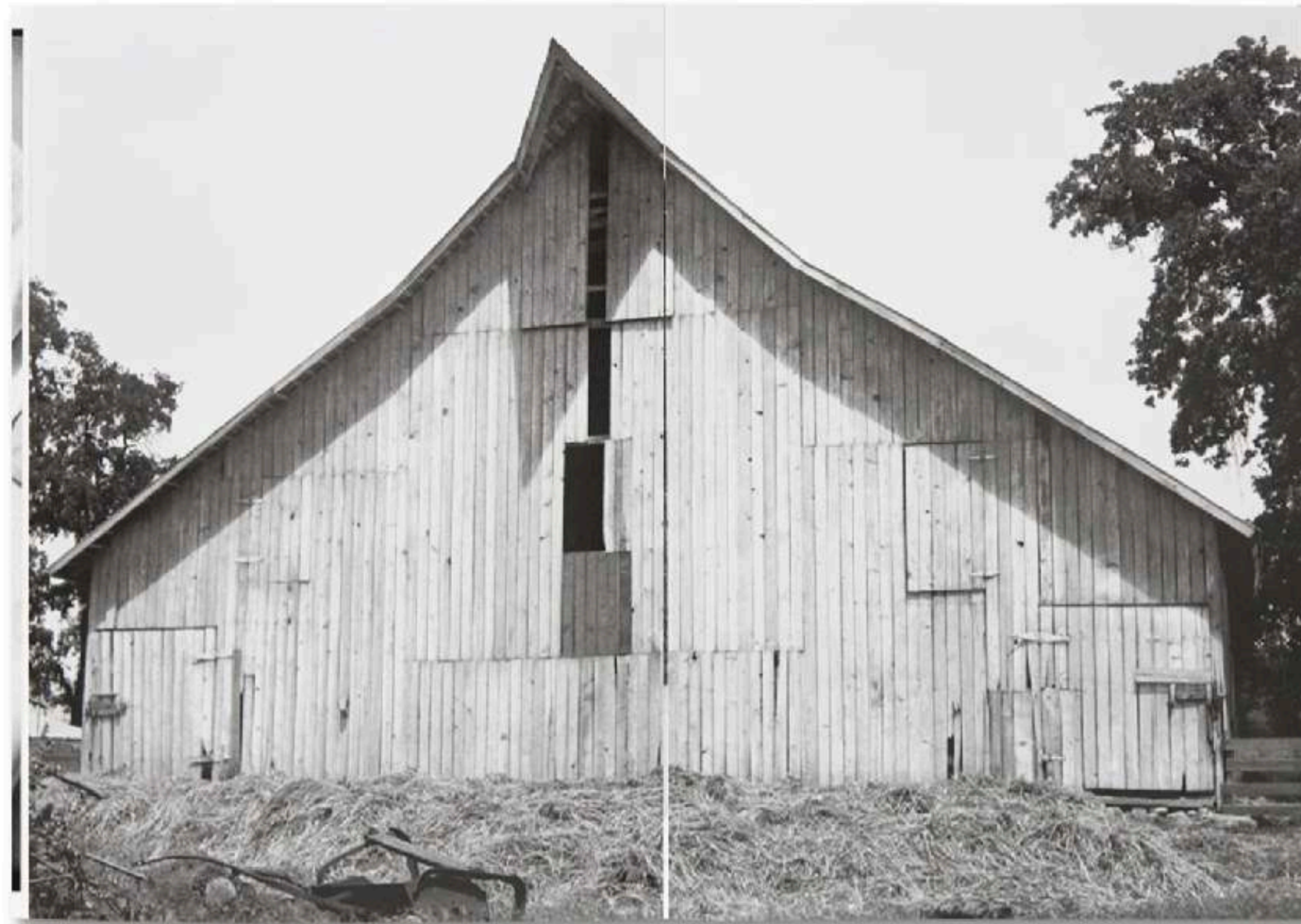
EXAMPLES



PLEASE NOTE: CLICK ON THE IMAGE FOR HYPERLINK TO WEBPAGE

Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES



Dorothea Lange and Sam Contis, *Day Sleeper*, Mack (2020).

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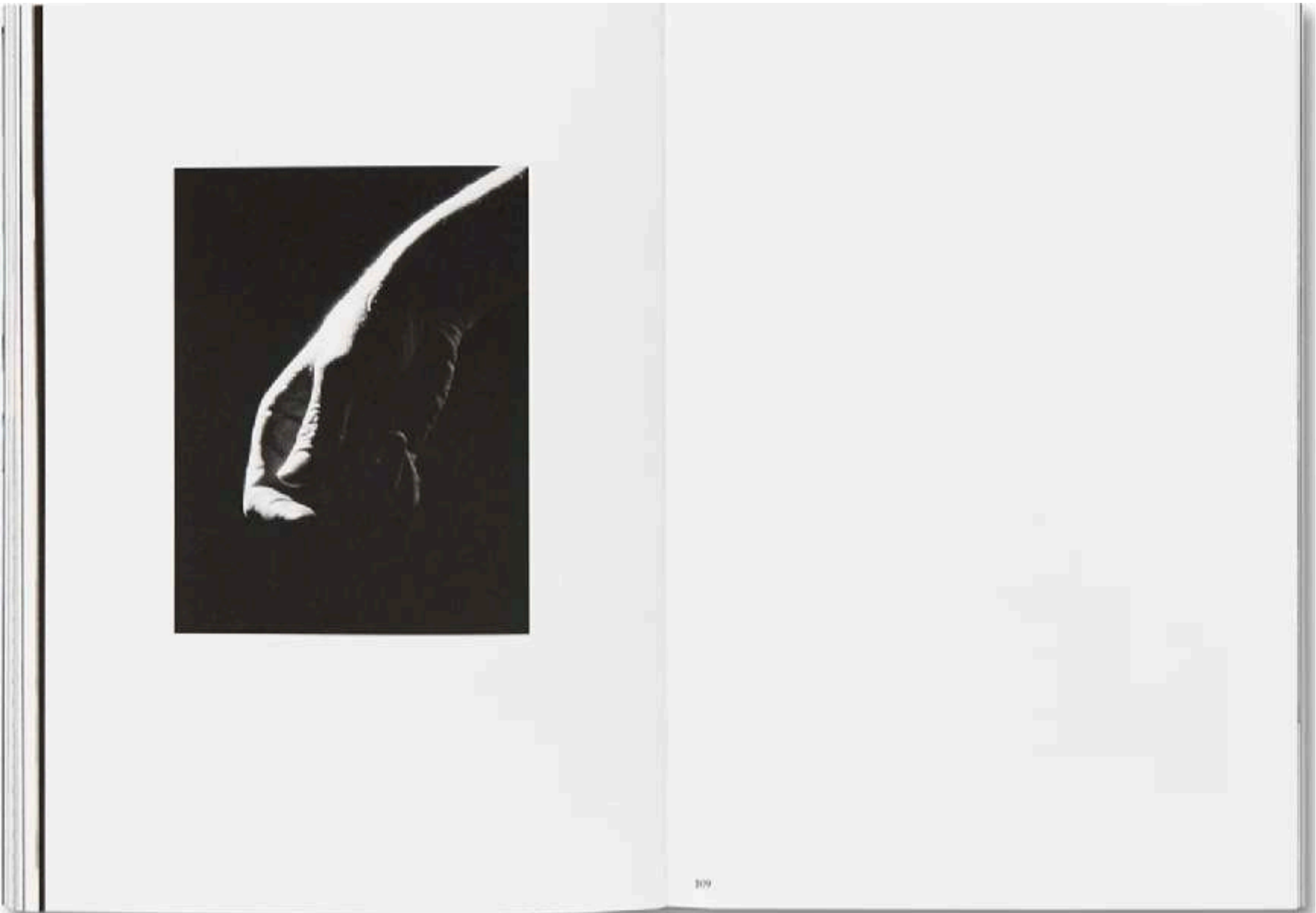
GROUP ACTIVITY

Group activity - 15min.

-In small groups (4-5 people) and following the link provided on the previous slide do research about how Sam Contis is using the material from Dorothea Lange's archive in this publication. Select three aspects that you find interesting and feedback to the whole class.

Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES



Dorothea Lange and Sam Contis, *Day Sleeper*, Mack (2020).

Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES



Dorothea Lange and Sam Contis, *Day Sleeper*, Mack (2020).

Deana Lawson/ MoMA PS1, New York/ April 14 - September 05, 2022/

EXAMPLES



Deana Lawson, *Hair Advertisement* (2005). Pigment print.



Deana Lawson, *Coulson Family* (2008). Pigment print.

Deana Lawson/ MoMA PS1, New York/ April 14 - September 05, 2022/

EXAMPLES



ARCHIVES - ACCUMULATION OF KNOWLEDGE - COLONIALISM

The accumulation of knowledge and power relation structures that underlay the construction of archives in the context of colonialism.

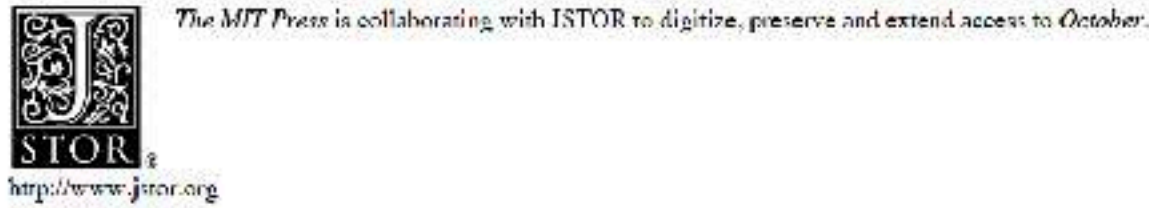
ALLAN SEKULA - THE BODY AND THE ARCHIVE, (1986)



The Body and the Archive
Author(s): Allan Sekula
Source: *October*, Vol. 39 (Winter, 1986), pp. 3-64
Published by: The MIT Press
Stable URL: <http://www.jstor.org/stable/778312>
Accessed: 15/08/2011 09:47

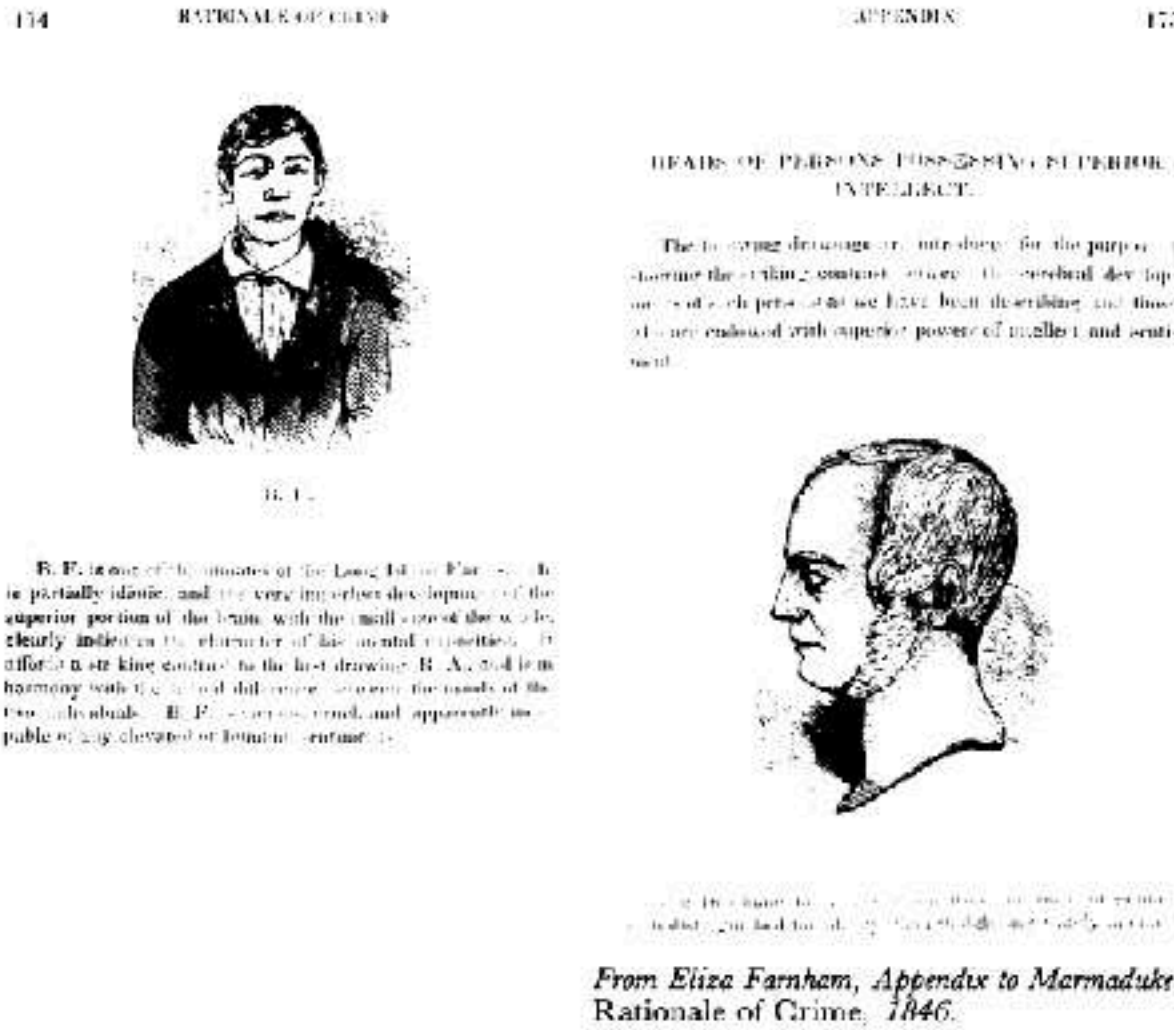
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Thus far I have described a number of early attempts, by turns comic, speculative, and practical, to bring the camera to bear upon the body of the criminal. I have also argued, following the general line of investigation charted in the later works of Foucault, that the position assigned the criminal body was a relative one, that the invention of the modern criminal cannot be dissociated from the construction of a law-abiding body—a body that was either bourgeois or subject to the dominion of the bourgeois. The law-abiding body recognized its threatening other in the criminal body, recognized its own acquisitive and aggressive impulses unchecked, and sought to reassure itself in two contradictory ways. The first was the invention of an exceptional criminal who was indistinguishable from the bourgeois, save for a conspicuous lack of moral inhibition: herein lay the figure of the criminal genius.²⁵ The second was the in-

25. On this point see Michel Foucault, "Prison Talk," in *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, ed. Colin Gordon, New York: Pantheon, 1980, p. 46.



ALLAN SEKULA - THE BODY AND THE ARCHIVE, (1986)



From Alphonse Bertillon, *Service d'identification*. Exposition universelle de Chicago, 1893. (Album collection National Gallery of Canada, Ottawa.)

Recherche systématique dans le matériel minuté des grandes armées de classification.

vention of a criminal who was organically distinct from the bourgeois: a *biotype*. The science of criminology emerged from this latter operation.

A physiognomic code of visual interpretation of the body's signs—specifically the signs of the head—and a technique of mechanized visual representation intersected in the 1840s. This unified system of representation and interpretation promised a vast taxonomic ordering of images of the body. This was an archival promise. Its realization would seem to be grounded primarily in the technical refinement of strictly optical means. This turns out not to be the case.

I am especially concerned that exaggerated claims not be made for the powers of optical realism, whether in a celebratory or critical vein. One danger lies in constructing an overly monolithic or unitary model of nineteenth-century realist discourse. Within the rather limited and usually ignored field of instrumental scientific and technical realism, we discover a house divided. Nowhere was this division more pronounced than in the pursuit of the criminal body. If we examine the manner in which photography was made useful by the late-nineteenth-century police, we find plentiful evidence of a crisis of faith in optical empiricism. In short, we need to describe the emergence of a truth-apparatus that cannot be adequately reduced to the optical model provided by the camera. The camera is integrated into a larger ensemble: a bureaucratic-clerical-statistical system of "intelligence." This system can be described as a sophisticated form of the archive. The central artifact of this system is not the camera but the filing cabinet.

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OCTOBER



From Alphonse Bertillon, *Service d'identification*. Exposition universelle de Chicago, 1893. *Classification cabinets, Paris Prefecture of Police.*

morning between nine o'clock and noon, of from 100 to 150 men who were arrested the day before."⁴² Ultimately, this was not fast enough, and therein lay a principal reason for the demise, some thirty years later, of the Bertillon system.

How did the Bertillon system work? The problems with prior attempts at criminal identification were many. The early promise of photography had faded in the face of a massive and chaotic archive of images. The problem of *classification* was paramount:

The collection of criminal portraits has already attained a size so considerable that it has become physically impossible to discover among them the likeness of an individual who has assumed a false name. It goes for nothing that in the past ten years the Paris police have collected more than 100,000 photographs. Does the reader believe it practicable to compare successively each of these with each one of the 100 individuals who are arrested daily in Paris? When this was attempted in the case of a criminal particularly easy to identify, the search demanded more than a week of application, not to speak of the errors and oversights which a task so fatiguing to the eye could

42. Alphonse Bertillon, "The Bertillon System of Identification," *Forum*, vol. 11, no. 3 (May 1891), p. 335.

ALLAN SEKULA - THE BODY AND THE ARCHIVE, (1986)



Plate 41 from Alphonse Bertillon, *Identification anthropométrique*, 1893.

Allan Sekula in 'The Body and the Archive' (1986) argues that projects such as Alphonse Bertillon's police archive of the nineteenth century are at the intersection of a number of discourses from different disciplines that range across statistics, physiognomy, photography and social legal practices of the time. Therefore, he examines the conditions of production of these archives to explain how they produce a specific system of knowledge with its own rules.

This process described by Sekula allows us to see how the instrumental use of photography is constructed. Thus Sekula exposes the archive as an image of control and the violence inflicted to those bodies through a classification system.

SANTU MOFOKENG AND A.M. DUGGAN-CRONIN

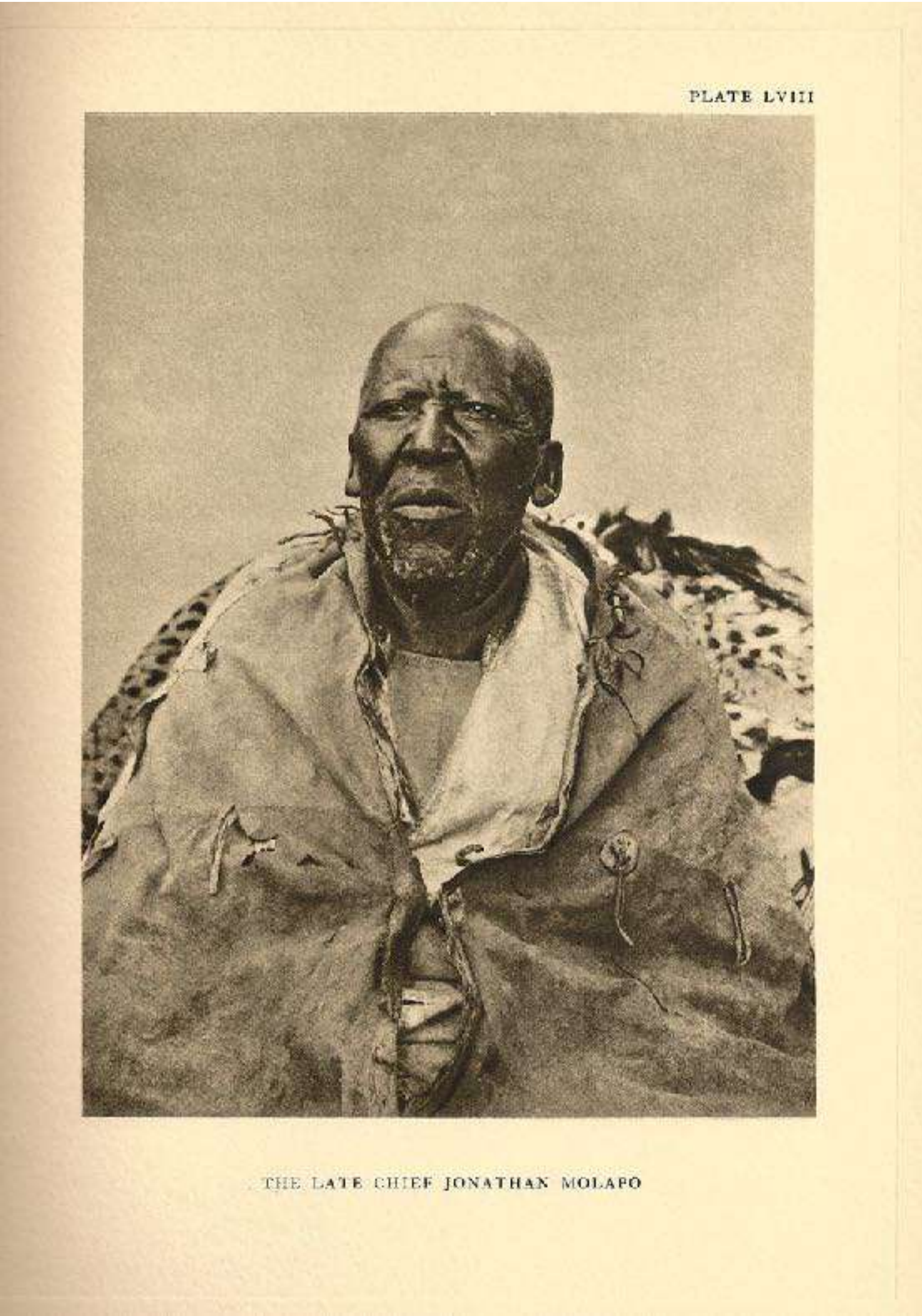


Are these images evidence of mental colonisation or did they serve to challenge prevailing images of 'The African' in the western world?

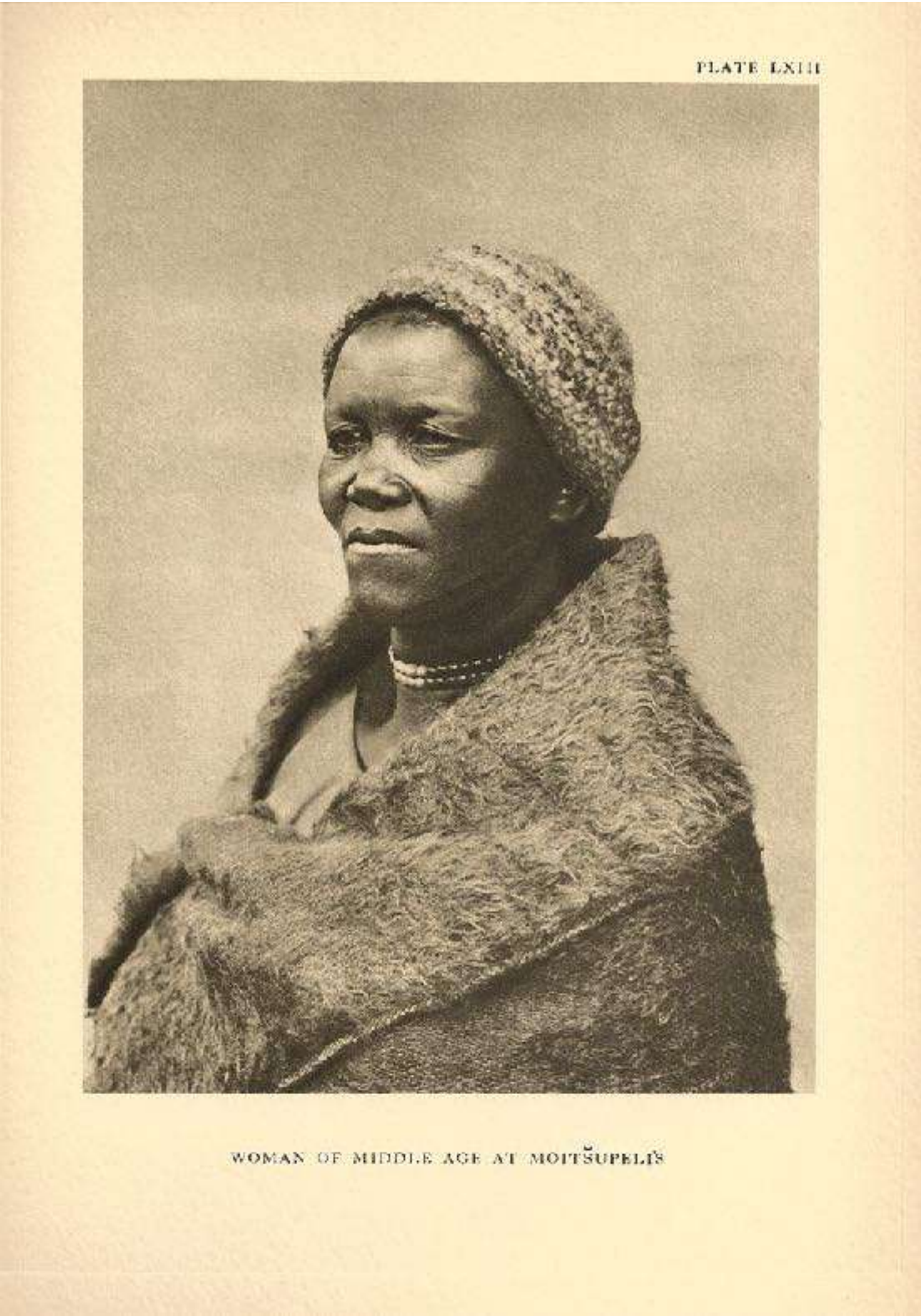


Santu Mofokeng, "The Black Photo Album / Look at Me: 1890-1950" (1997); A.M. Duggan-Cronin, Korana Girl, Kimberley, South Africa, early twentieth century

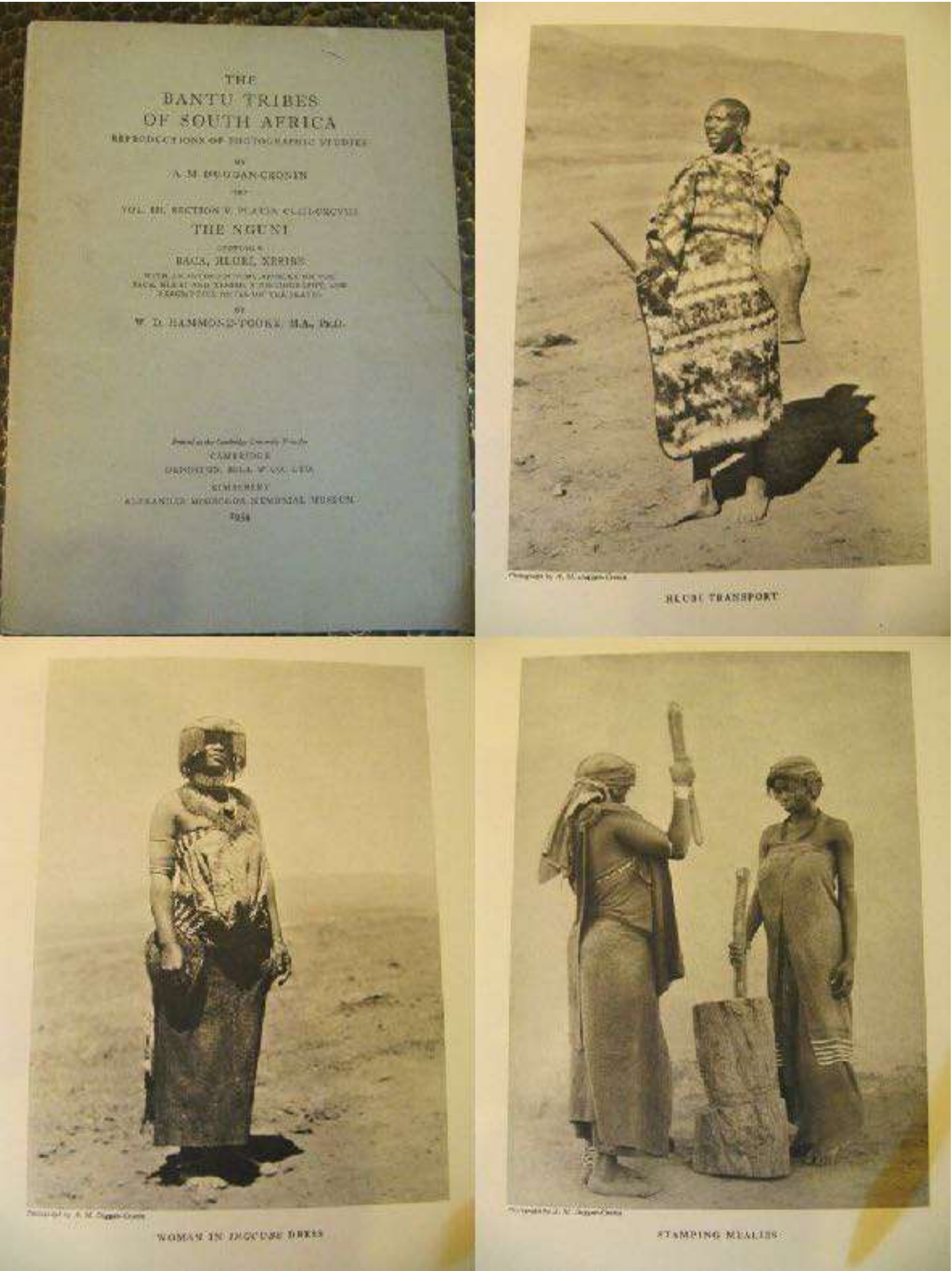
A.M. DUGGAN-CRONIN - BANTU TRIBES OF SOUTH AFRICA



A.M. Duggan-Cronin, *The Late Chief Jonathan Molapo*.



A.M. Duggan-Cronin, *Woman of Middle Age at Moitšupeli's*, early XX century.



A.M. DUGGAN-CRONIN - BANTU TRIBES OF SOUTH AFRICA



A.M. Duggan-Cronin, *Bomvana Initiates*, (1930).

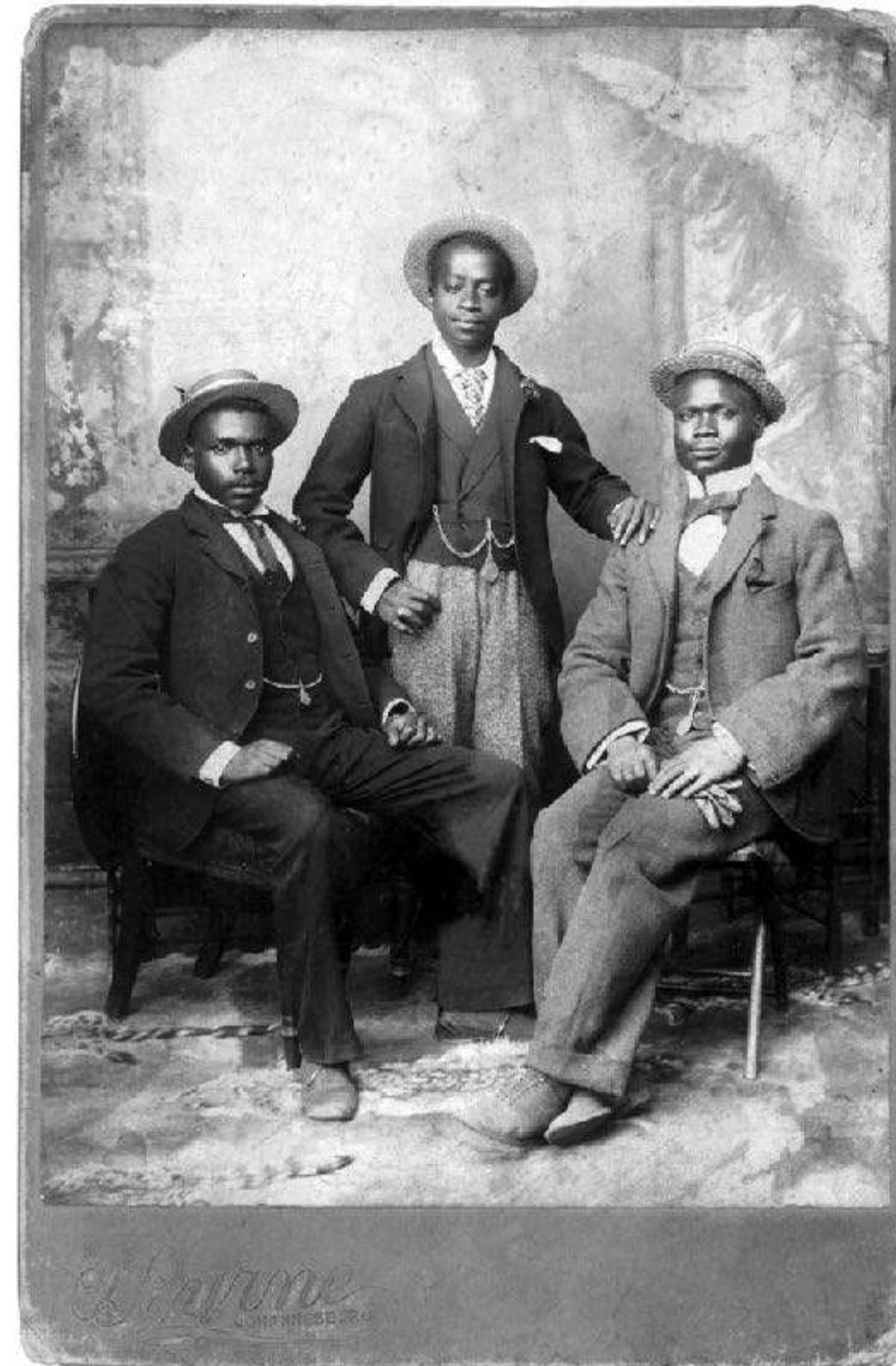


A.M. Duggan-Cronin, *Ovambo (Ogandjera) Woman*, (1936).

SANTU MOFOKENG

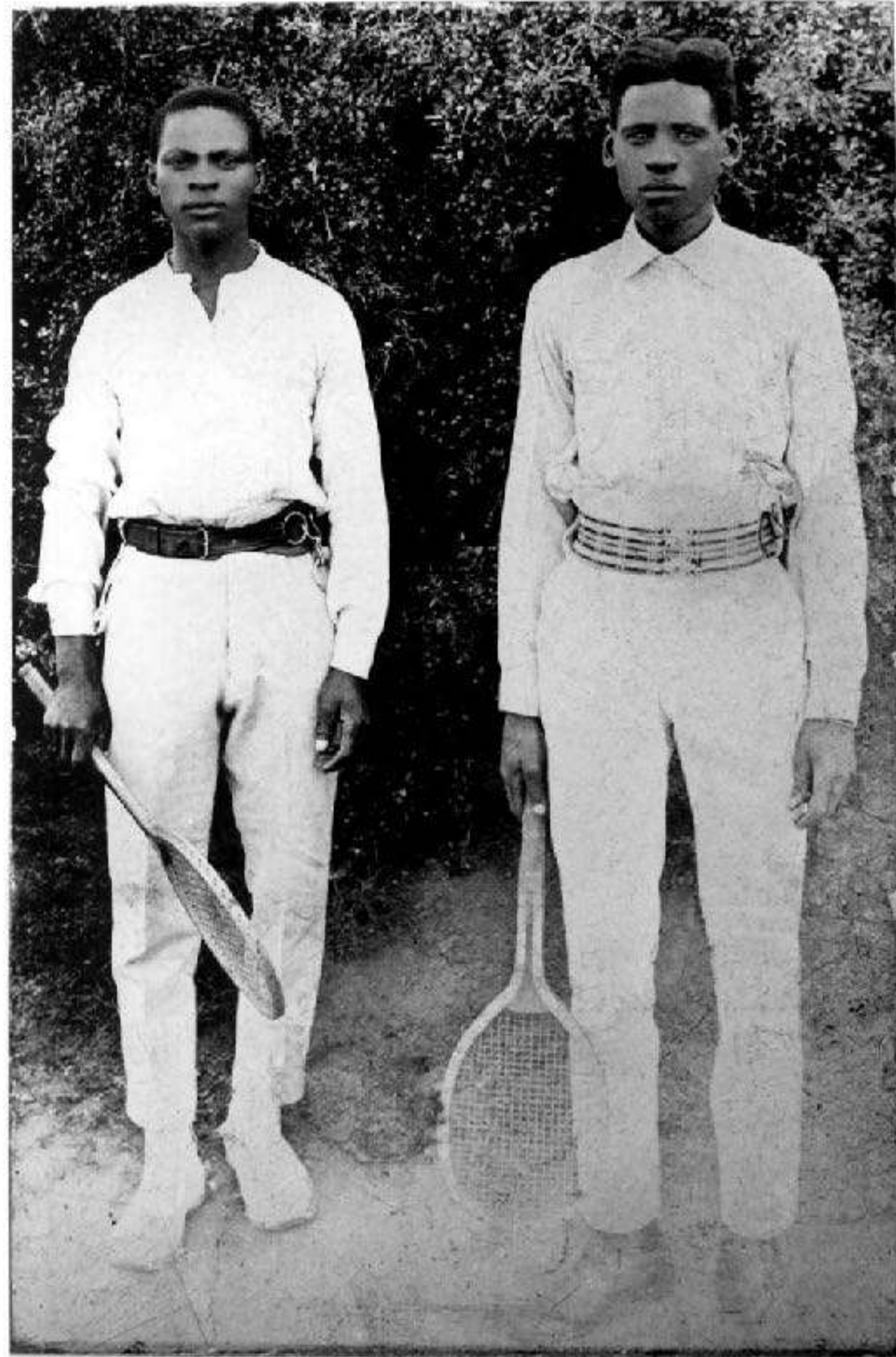


Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).
(Bishop Jacobus G. Xaba and his family? Photographer: Deale, Bloemfontein, Orange River Colony, c. 1890s)



Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).
(Unidentified photographer, South Africa, early twentieth century)

SANTU MOFOKENG

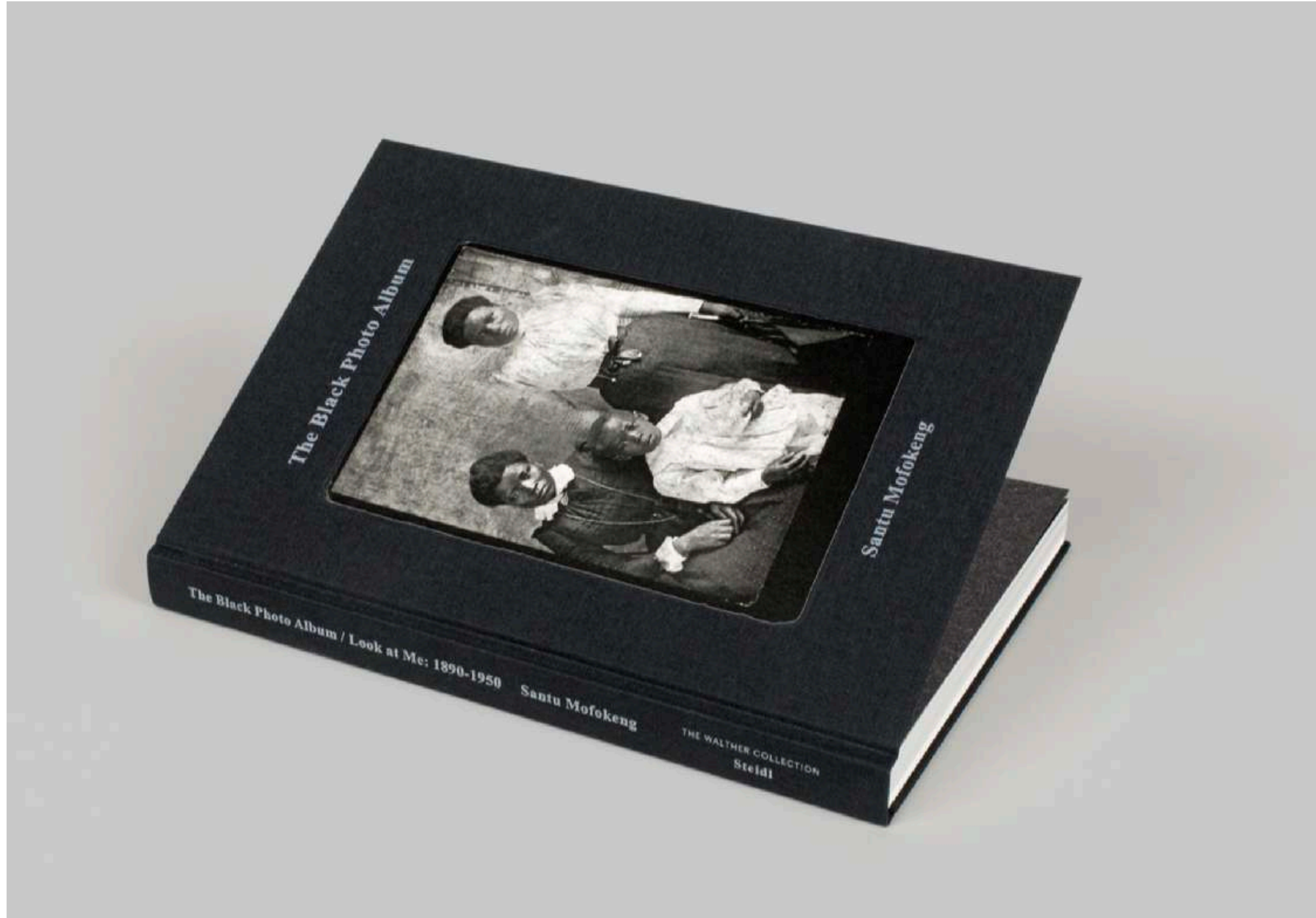


Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).
(Unidentified photographer, Moeti and Lazarus Fume).



Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).
(Unidentified subjects, Clifton Studio, Braamfontein c.1900s).

SANTU MOFOKENG



Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).

SANTU MOFOKENG



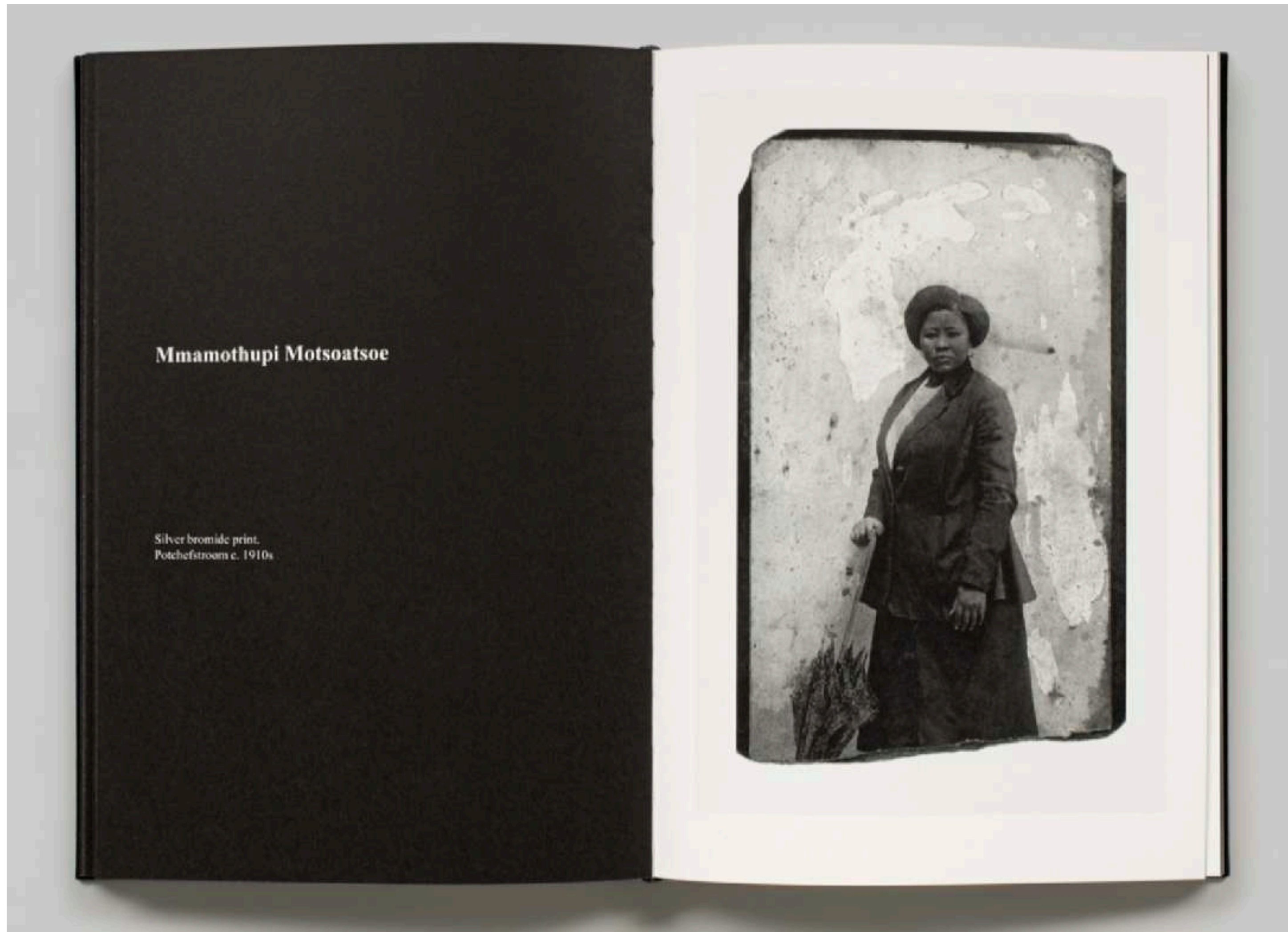
Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).

SANTU MOFOKENG



Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).

SANTU MOFOKENG



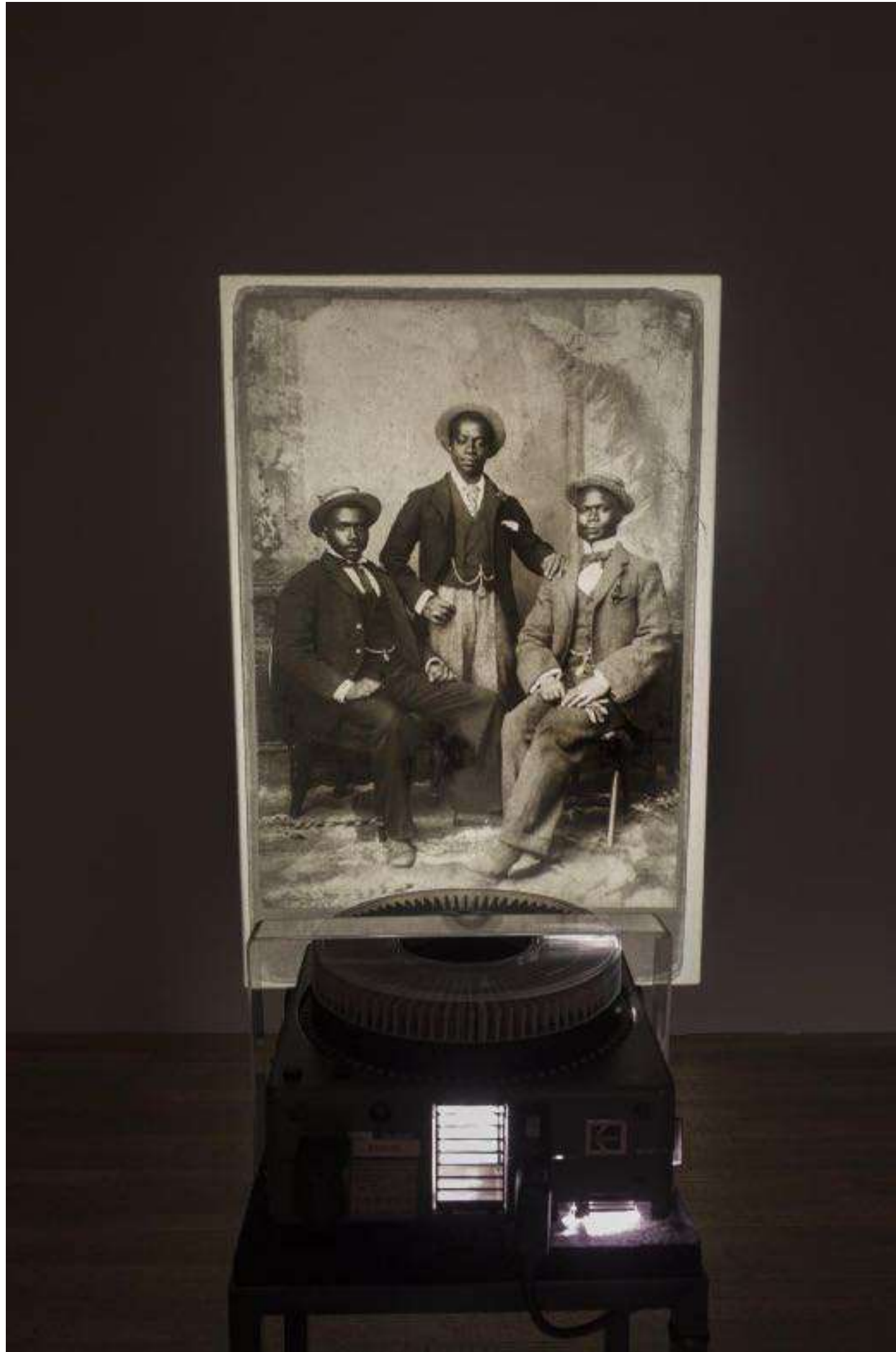
Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).

SANTU MOFOKENG



Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).

SANTU MOFOKENG



Santu Mofokeng, *The Black Photo Album / Look at Me 1890-1950*, (1997).

A. M. DUGGAN-CRONIN AND SANTU MOFOKENG

A. M. Duggan-Cronin's ethnographic archive represents South African indigenous population as a cliché and as if they were objects to be studied.

Santu Mofokeng collected private studio photographs commissioned by urban black working and middle-class families in South Africa between 1890 and 1950, a time when the government was creating policies towards those designated as “natives”. In this work Mofokeng recovers archival images and analyses the sensibilities, aspirations and self-image of the black population and its desire for representation and social recognition in times of colonial rule and suppression.

LORNA SIMPSON



Lorna Simpson, *Vantage Point*, (1991).

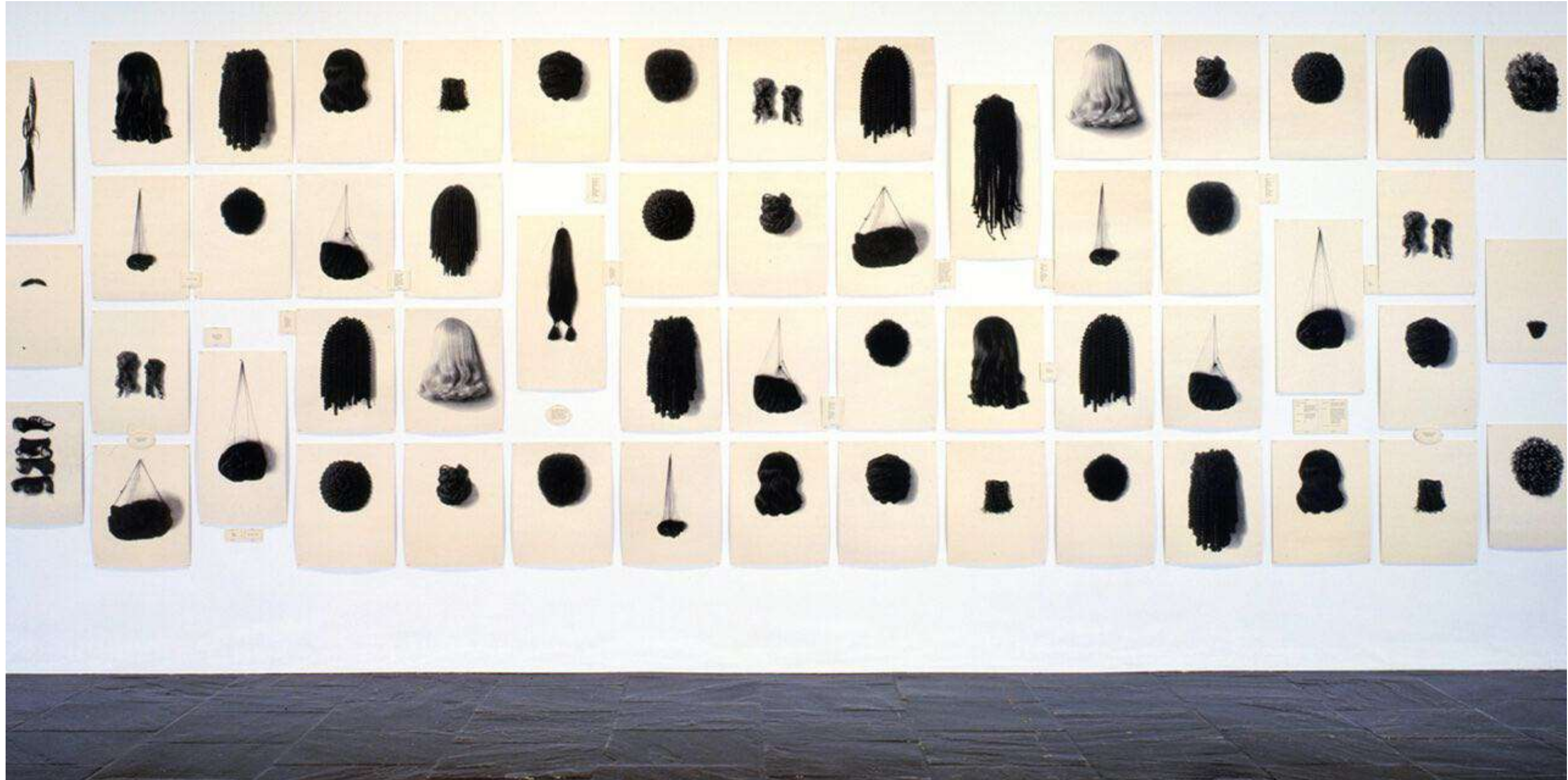
PLEASE NOTE: CLICK ON THE IMAGE FOR HYPERLINK TO WEBPAGE

LORNA SIMPSON



Lorna Simpson, *Photo Booth*, (2008).

LORNA SIMPSON



Lorna Simpson, *Wigs*, (Portfolio), (1994).

ELLEN GALLAGHER



Ellen Gallagher, *DeLuxe*, (2004-2005).

ELLEN GALLAGHER



Ellen Gallagher, *DeLuxe* (detail), (2004-2005).



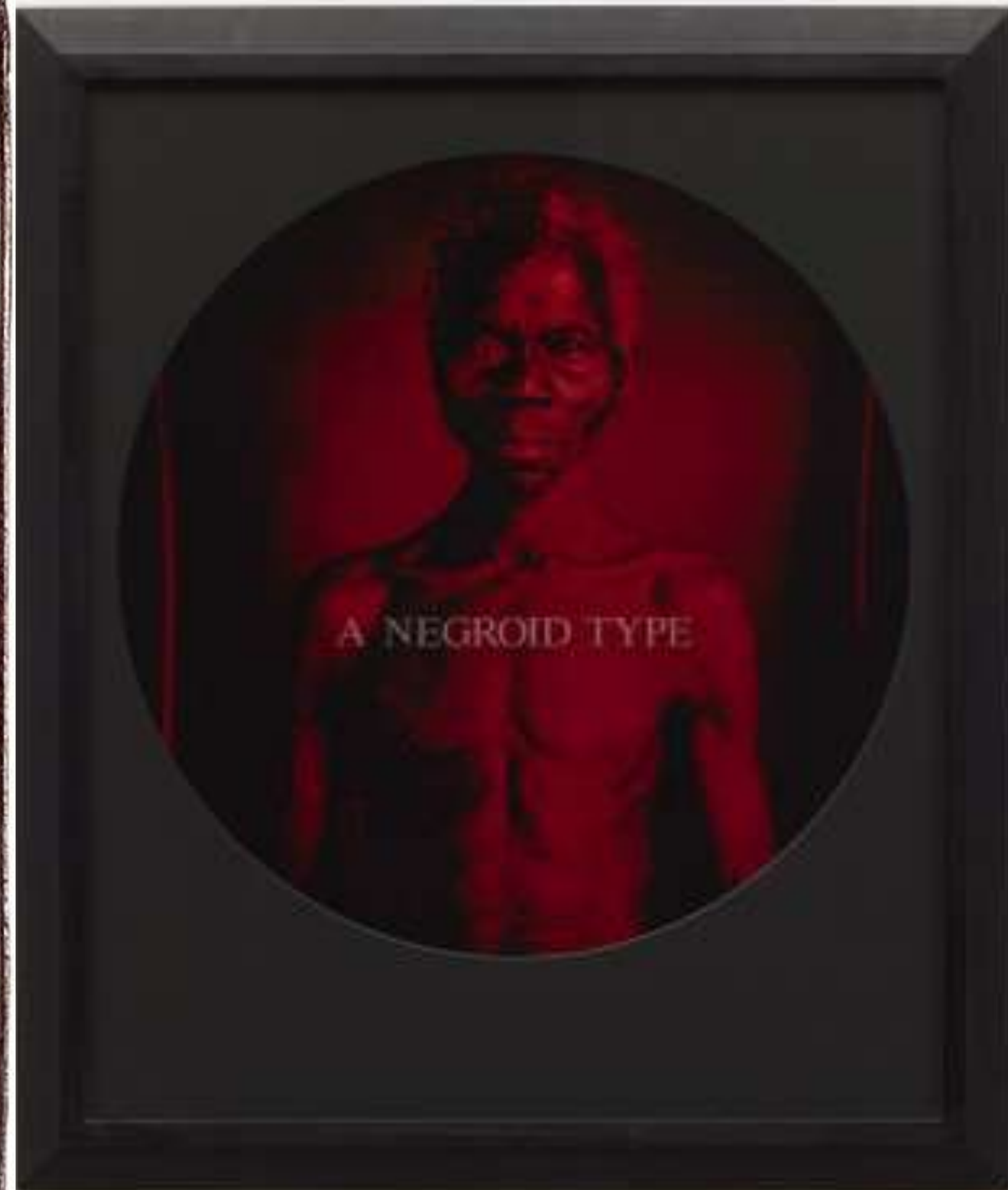
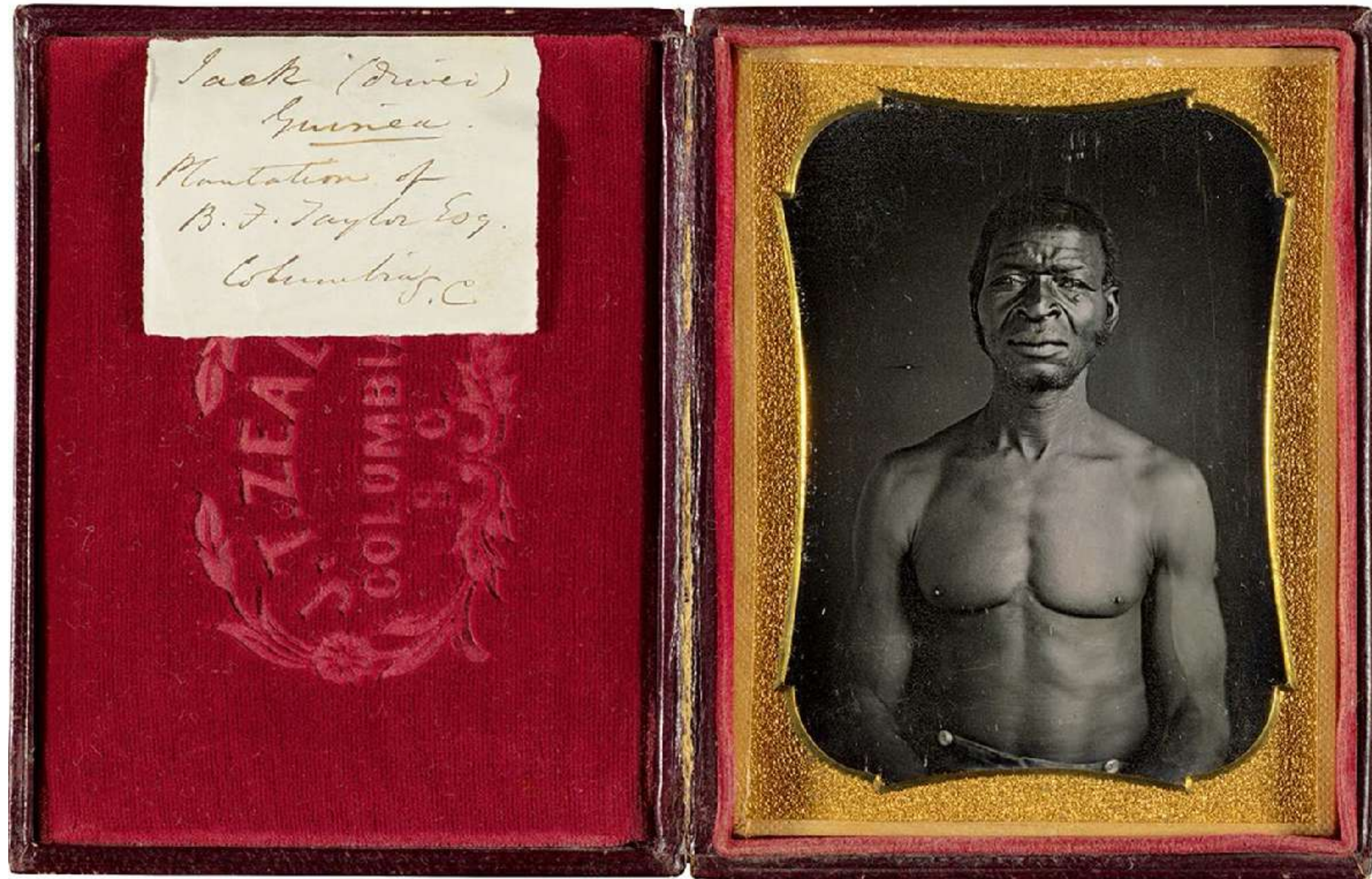
GROUP ACTIVITY

Group activity - 10min.

-After seeing the previous examples, in small groups (4-5 people) discuss what is your experience in relation to the accumulation of knowledge, power structures and colonialism? What are your initial thoughts?

EXAMPLES

Carrie Mae Weems/ *From Here I Saw What Happened and I Cried*/ 1995



EXAMPLES

Carrie Mae Weems/ *From Here I Saw What Happened and I Cried*/ 1995



JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea*, (2015).

PLEASE NOTE: CLICK ON THE IMAGE FOR HYPERLINK TO WEBPAGE

JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea*, (2015).

JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea*, (2015).

JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea*, (2015).

JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea*, (2015).

JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea*, (2015).

JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea*, (2015).

SAMUEL FOSSO



Samuel Fosso, *Allonzenfan Series*, (2013).

SAMUEL FOSSO



Samuel Fosso, *Allonzenfan Series*, (2013).

SAMUEL FOSSO



Samuel Fosso, *Allonzenfan Series*, (2013).

SAMUEL FOSSO



Samuel Fosso, *Allonzenfan Series*, (2013).

SAMUEL FOSSO



Samuel Fosso, *Allonzenfan Series*, (2013).

SAMUEL FOSSO



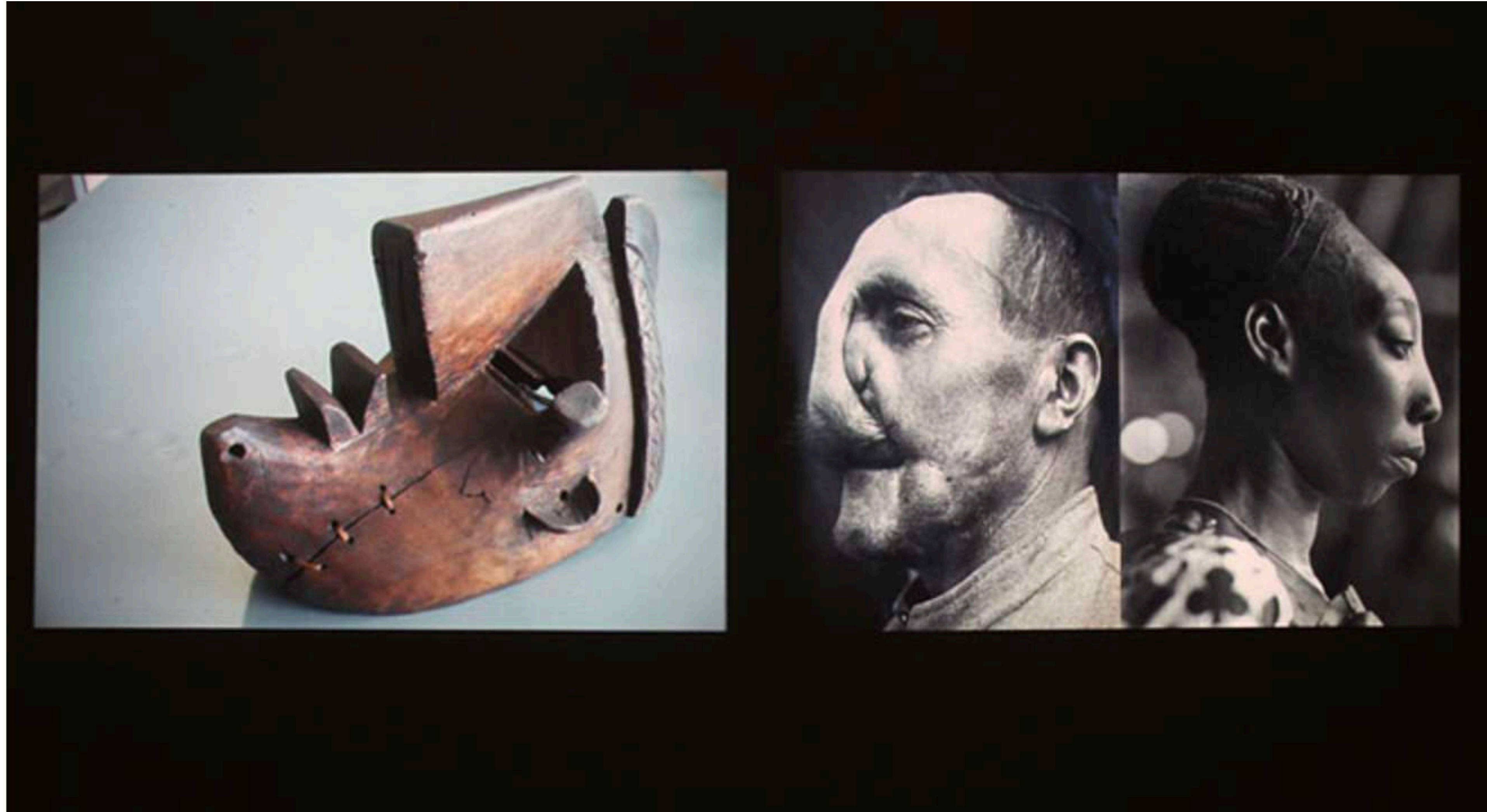
Samuel Fosso, *Allonzenfan Series*, (2013).

SAMUEL FOSSO



Samuel Fosso, *Allonzenfan Series*, (2013).

KADER ATTIA



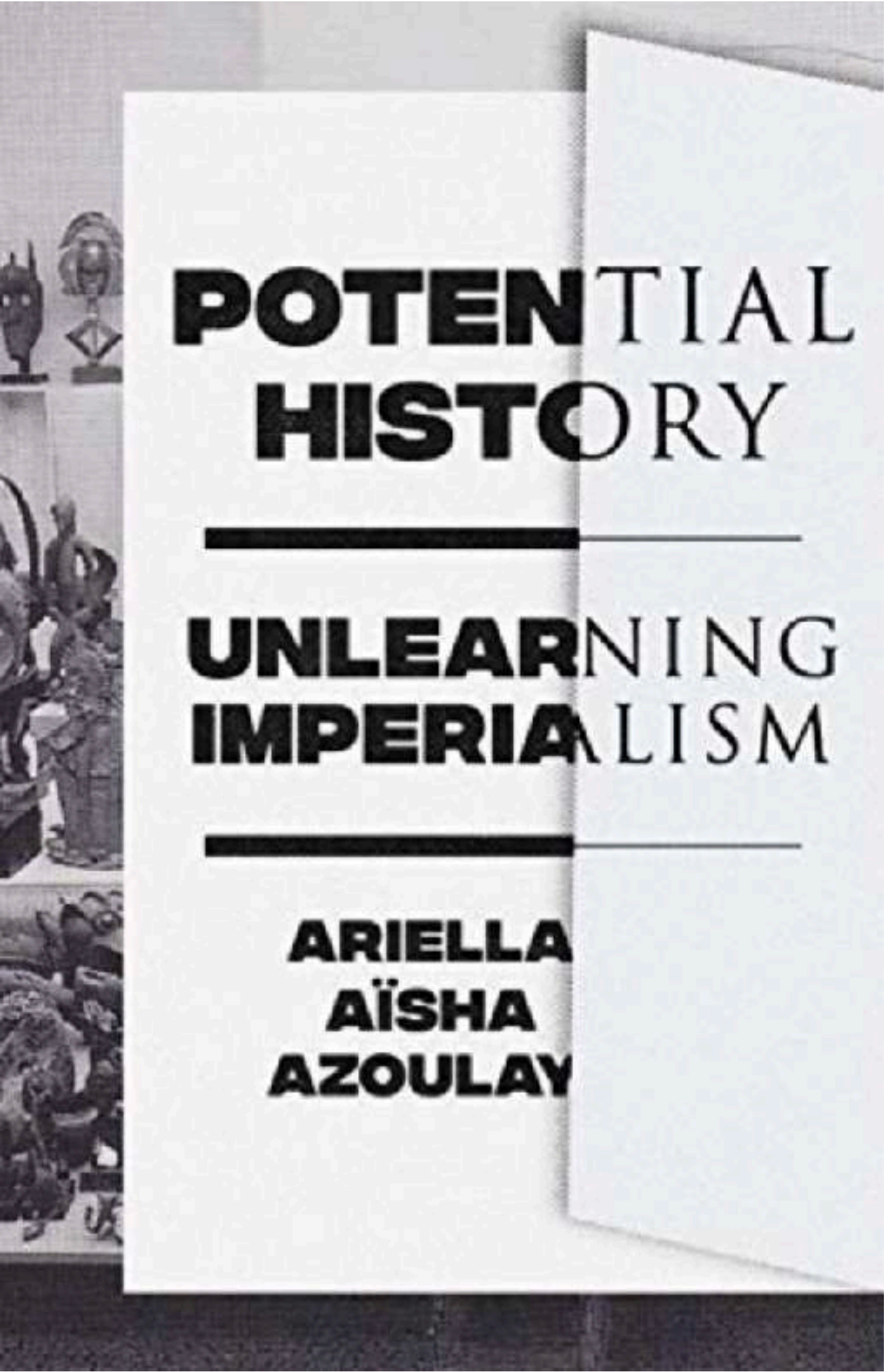
Kader Attia, *The Repair from Occident to Extra-Occidental Cultures*, (2012).

KADER ATTIA



Kader Attia, *The Repair, The Debt* (projection), (2012).

POSTCOLONIAL - ARCHIVES - PHOTOGRAPHY - MEMORY



First published in 2019.

JO RACTLIFFE



Jo Ratcliffe, *End of Time*, (1996/99).

PLEASE NOTE: CLICK ON THE IMAGE FOR HYPERLINK TO WEBPAGE



Jo Ratcliffe, *Roadside stall on the way to Viana*, 2007, from the series *Terreno Ocupado*, (2007).

GROUP ACTIVITY

Group activity - 15min.

- Name one thing that you have learned after this session and discuss in groups. 5mins.
- In small groups (4-5 people) discuss your how you think you can challenge existing knowledge through your practice. Think about the examples provided in this session. After the 10min. discussion we will feedback to the whole class.

SUMMARY

Some of the ideas that we discussed today are:

- Processes and research methodologies as production of knowledge.
- The inter-relationship between theory and practice. Examples of
 - What is the impact of those processes and research not only within art but in the wider cultural context?
 - The inter-relationship between theory and practice.
 - Ways in which we can challenge existent knowledge - practitioners examples.
- Examples from artists that work with ideas related to archives and collections to activate them in the present.

LIST OF REFERENCES

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- Foucault, M. (2001) *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge.
- Sekula, A. (1986) 'The Body and the Archive', *October*, 39 (Winter 1986), pp. 3-64.
- Van Alphen, E. (ed.) (2023) *Productive Archiving. Artistic Strategies, Future Memories and Flu-id Identities*. Amsterdam: Valiz.

NEXT SESSION

Session 4

Archives, Collections and Atlases. Undoing the Logic behind Systems of Knowledge.

THANK YOU

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