

ESTÉFANI BOUZA
WRITING THROUGH THE ARCHIVE

ARCHIVES, COLLECTIONS, ATLASES

I’m interested in thinking around archives, atlases and collections as systems to organise knowledge. The way in which the materials are organised provide us clues about their logics and interests behind them.

This might be helpful to think abut the potentialities of the archives and the absences in them. In this sense the archive can be understood as a space to re-think history.

ARCHIVE - WORKING DEFINITION

If we follow the definition from the dictionary an archive is: '**1** a collection of records of or about an institution, family, etc.; **2** a place where such records are kept'.[9] Its etymological origin is from: 'Late Latin *archīvum*, from Greek *arkheion* repository of official records, from *arkhē* government'.[10] We have a composite definition in which the 'archive' is two things at the same time: on one side it is a collection of 'records'; but on the other is also the container, the recipient that provides a physical shelter. However, the documents contained there are not organised following a random order, the arrangement is related with the *arkhē*, with government. For Jacques Derrida, in his *Archive Fever: A Freudian Impression* (1996), the *arkhē* coordinates two principles, one according to history, 'where things *commence*' what he calls the '*commencement*'.[11] The other according to the law, where authority is exercised, where men '*command*', he refers to as the '*commandment*'.[12]

[9] Sinclair, J.M. (ed.), (2000), *Collins English Dictionary* (Glasgow: HarperCollins).
[10] Ibid.
[11] Derrida, Jacques ([1996] 1998), *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago, Ill.; London: University of Chicago Press), p. 1.
[12] Ibid.

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.

WAYS OF THINKING AROUND THE ARCHIVE

MAIN FOCUS: POETICS AND POTENTIALITIES OF ARCHIVAL MATERIALS (using elements from practice and theory).

WAYS OF THINKING AROUND THE ARCHIVE

KEYWORDS:

-Rag-picker as a DIY methodology.

-Archival material as a tool to re-think the meaning of identity, history, memory and loss.

-Imagination - to expand on what is ‘possible’.

-Our responsibility in constructing histories of the future.

WAYS OF THINKING AROUND THE ARCHIVE-AIMS

-Explore collectively how images construct knowledge in archival systems.

-The focus on elements that get lost within ‘official’ narratives.

-To weave alternative narratives and through that gesture to counteract the ‘violence of accumulation’.

-The roles of archives and ‘found’ materials in shaping alternative futures.

VICTORIA & ALBERT MUSEUM



Victoria and Albert Museum, view of cases in South Court, ca. 1905.

COLLECTIONS

Victoria & Albert’s museum holds a collection of objects that represent people from wealthy backgrounds that had material possessions.
What happens when people do not have possession or material things?
Where are their archives?
How can we tell their stories?

RESISTANCE TO ANY REDUCTIVE SYSTEM

The context is to work in favour of processes and not positions, of multiple forms of becoming.

How do we do that?

Barthes, R. ([1981] 2000) *Camera Lucida: Reflections on Photography.* London: Vintage Books, p.8.

MEDIATIONS

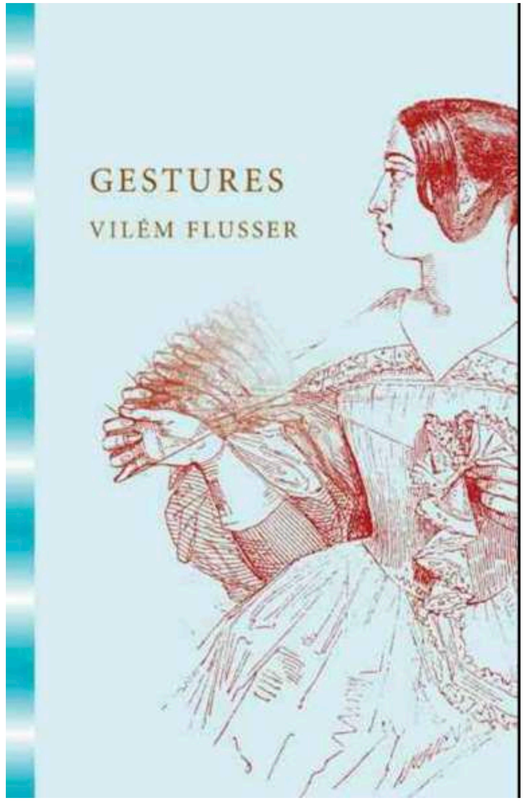
To ‘mediate’ reality we need to collect and register information.

So before anything else there is this ‘gesture’ of collecting that information to then transform it into a photograph, sculpture, drawing and so on.

I call that ‘gesture’ a ‘gathering’.

WHAT DOES IT MEAN TO GATHER?
HOW ARE WE COLLECTING, REGISTERING, MEDIATING AND TRANSMITTING THAT INFORMATION?

Paintings, drawings, sculptures, photography and the camera are all means to gather visual information.



MEDIATION AND ARCHIVES

We can think about the different artistic practices as means of mediating reality and in this sense our artistic practices are ways of position ourselves in relation to our experiences and the world.

Materials belonging to archives they are not ‘neutral’, or ‘natural’, rather they depend on a series of conventions.

GATHERING - DEFINITION

What do we mean by gathering?

Following the dictionary definition, gather means:
1 to assemble or cause to assemble;
2 to collect or be collected gradually; muster’.

Sinclair, J.M. (ed.), (2000) *Collins English Dictionary.* Glasgow: HarperCollins.

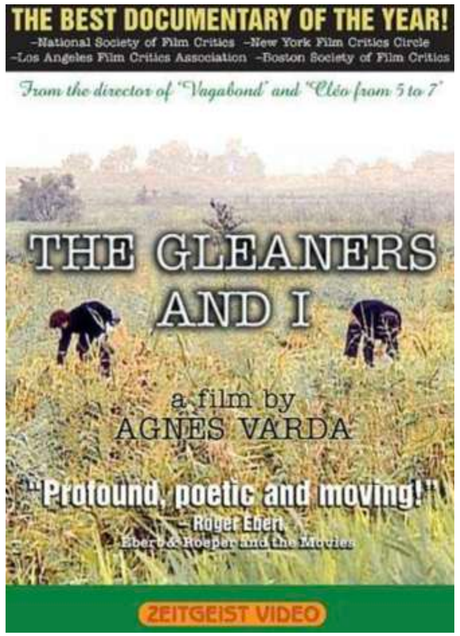
GATHERING - DEFINITION

A more detailed explanation of the verb ‘to gather’ is to **take up** and **pick up** from the ground, to **bring together** and **place together**, **collecting**. But not collecting in the sense of an endless accumulation, but **collecting** that which you want to **preserve**.

So gathering is **picking something up** with the intention of **preserving** it.
Do you see the connection between gathering and painting, photography?
In that sense you photograph, paint, or draw that which you consider is worth preserving.

AS A RESULT GATHERING AND PRESERVATION ARE JOINED TOGETHER.

GATHERING - DEFINITION





Agnes Varda, *Las espigadoras y yo,* (2000). François Milet, Las espigadoras*,* (1857).

EUGÈNE ATGET - CHIFFONIER (RAGPICKER)



Eugène Atget, *Chiffonier (Ragpicker),* (1899-1901).

RAGPICKER - WHO, WHAT?

The rag-picker is a profession that dates from the end of the Middle Ages. James Cannon in *Paris Zone: A Cultural History, 1840-1944* (2016) states that: ‘The term chiffonier entered the official lexicon in 1640 but rag-picking as a trade came into its own during the first half of the nineteenth century’. Therefore this occupation reached its peak by the mid nineteenth century.

At this early stage of the modernisation of Paris there were fifteen thousand rag-pickers or chiffonniers in the city. They survived by gathering and collecting leftovers and selling them to small-scale junk dealers for a small profit. Rag-pickers served two functions: ‘helping to clear the city of its waste while providing recyclable materials to heavy industry’.They collected a variety of items including waste paper, metal, glass, cork, animal bones and skins, among others. However as their name indicates they amassed mostly rags (chiffons), which were needed for the production of paper. It was the proliferation of printing that made the rag-picker’s future, since the paper industry required large amounts of cloth and rags, which they provided.

RAGPICKER - METHODOLOGY

Charles Baudelaire’s metaphor of the artist as rag-picker. Especially in his writing on *Wine and Hashish* (1851), as well as in his poem 'The Ragpickers’ Wine' from the *Flowers of Evil* (1857), and by extension with Walter Benjamin’s use of this figure in *The Arcades Project* (1988).

RAGPICKER - MYTH

The understanding of the myth surrounding rag-pickers
plays a significant role when it comes to fully grasp the implications of using the construction of the rag-picker as a metaphor within literature and art.

-Fascination with the ‘marginal’ - Romantic movement - removal of the social-economic context

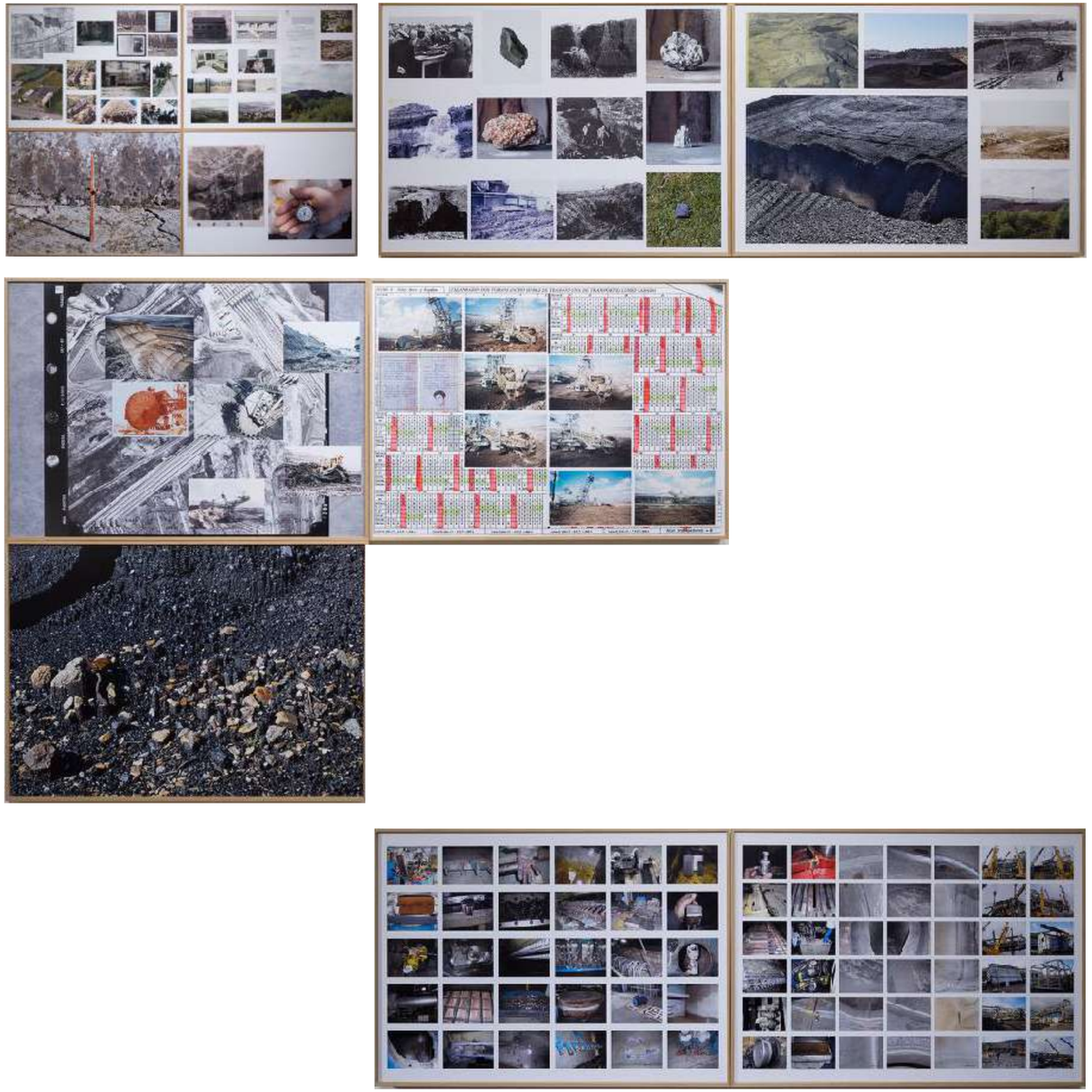
-Search methodology



Estéfani Bouza, ∞ (2017-present), detail.

MOTIVATION

To reflect on the loss of my birthplace by going against the main narrative and give voice to a community of people who were silenced.



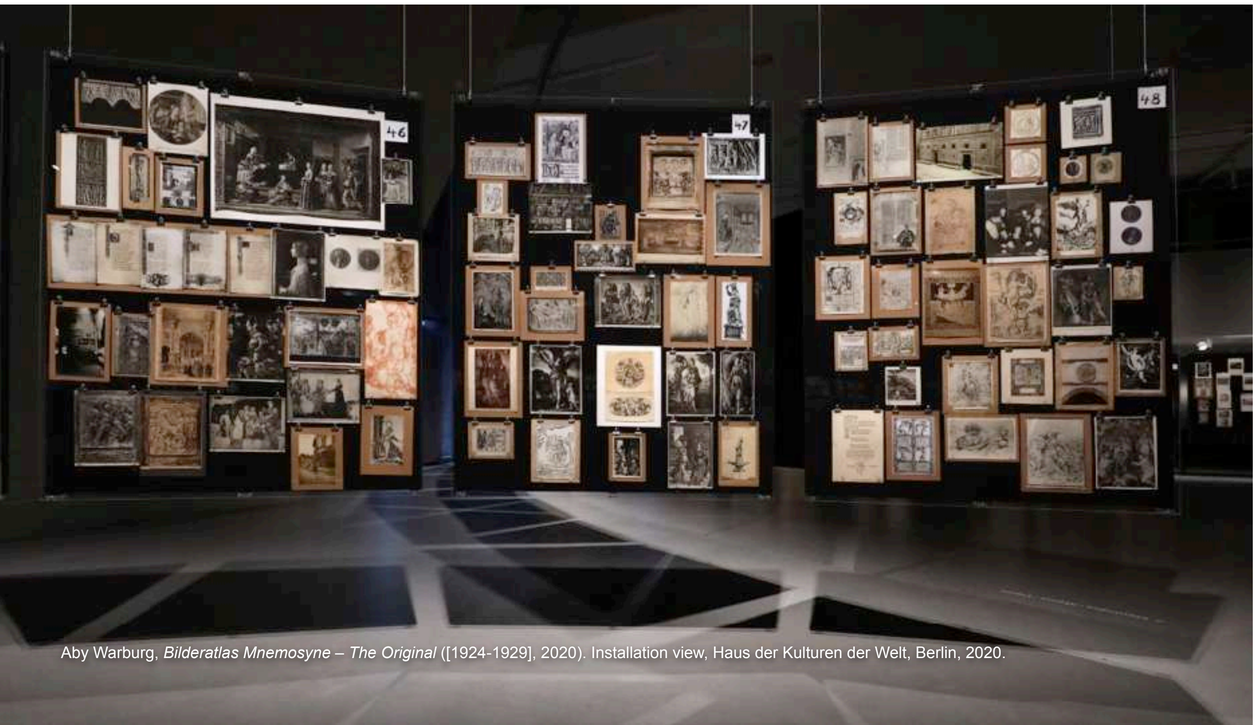
PROCESS

- The realisation that to comprehend the objects I needed to expand the project by looking into the broader socio-economic context of the mine.

- The problem of accumulation of material, and what strategy I could use to organise as well as making sense of both images and documents.



Estéfani Bouza, ∞ (2017-present), installation view.



Aby Warburg, *Bilderatlas Mnemosyne – The Original* ([1924-1929], 2020). Installation view, Haus der Kulturen der Welt, Berlin, 2020.

METHODOLOGY

Piecing things through montage and the atlas as a visual tool.

ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK? GEORGES DIDI-HUBERMAN

Georges Didi-Huberman's understanding of the ***atlas*** is as a tool that serves to organise visual knowledge. Didi-Huberman argues that the ***atlas*** has an 'intrinsic capacity for montage' which has 'the potential of producing transversal knowledge'. Therefore, I will use Warburg's and Richter's projects to investigate how they construct different mnemonic systems by using the atlas as a visual tool to recombine and create juxtapositions of images to produce new connections between their elements.

ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK? GEORGES DIDI-HUBERMAN

The atlas is a way of structuring and creating relationships among images. Following the dictionary definition, an 'atlas' is: '1 a collection of maps, usually in book form; 2 a book of charts, graphs, etc, illustrating aspects of a subject'. The term 'atlas' was first used around the end of the sixteenth century to refer to a collection of maps, printed in a set order in book format. The name comes from Gerhard Mercator's map collections in 1585. On the front page of which there was a picture of the mythological figure Atlas carrying a globe on his shoulders.

ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK? GEORGES DIDI-HUBERMAN

In the nineteenth century, the term was also employed, particularly in Germany to refer to any tabular display of systematised knowledge, becoming almost a scientific genre. It was possible to encounter atlases in the fields of astronomy, anatomy, ethnography, archaeology and so on. In the twentieth and twenty first century, the term has been used in a metaphorical sense. For instance, in the visual arts, Georges Didi-Huberman, in the exhibition *Atlas, How to Carry the World on One's Back* (2010) takes Aby Warburg's Mnemosyne Atlas (1924-1929) as its point of departure.

ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK? GEORGES DIDI-HUBERMAN

Didi-Huberman defines the ***atlas*** as a:

> Visual form of knowledge, knowledgeable form of seeing, the atlas disrupts all these frames of intelligibility. It introduces a fundamental impurity – but also an exuberance, a remarkable fecundity – that these models had been conceived to avert. Against any aesthetic purity, it introduces the multiple, the diverse, the hybridity of any montage.

ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK? GEORGES DIDI-HUBERMAN

The atlas comprises a heterogeneity of images organised in a systematic way. However, what is more important is that the atlas is a tool to temporarily arrange visual materials and using the montage has the potential of composing and re-composing its contents in different ways. Through the artists' practices we will see how the atlas is a hybrid construction that offers the possibility of mixing both the bureaucratic character of the archive and the subjective element of the collection.

ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK? GEORGES DIDI-HUBERMAN

Home / Exhibitions

ATLAS
How to carry the world on one's back?

November 26 - March 28, 2011 / Sabatini Building, Floor 1



Exhibition view. *ATLAS. How to carry the world on one's back?*, 2010

Atlas is a proposal to put the frame of thought introduced by German art historian Aby Warburg (1866-1929) into the context of historical knowledge and images. This is not a monographic exhibition on Warburg, but a journey through the history of images from 1914 until the present day, where warburgism constitutes the *genius loci*.

Organized by:
Museo Nacional Centro de Arte Reina Sofía in collaboration with Sammlung Falckenberg, Hamburgo y ZKM | Museum für Neue Kunst, Karlsruhe

Curatorship:
Georges Didi-Huberman

Exhibition Tour:
ZKM Zentrum für Kunst und Medientechnologie, Karlsruhe (May 7 - August 7, 2011); Stiftung Falckenberg, Hamburg (September 30 - November 27, 2011)

Artists:
Francesc Abad, Ignasi Aballí, James Agee, Vyacheslav Akhunov, Josef Albers, Louis Aragon, **View more**

Brochures
Brochure of *ATLAS. How to carry the world on one's back?*
Brochure of *ATLAS. How to carry the world on one's back?*

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Collection artworks included in the exhibition

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Museo Reina Sofía Publications

ATLAS

How to carry the world on one's back?

Starting from the *Mnemosyne Atlas*

Atlas is the name given in Greek mythology to a titan who, along with his brother Prometheus, contested the power of the gods of Olympus in order to make that power available to man. Legend has it that while Prometheus had his liver torn out by a vulture in the far East, Atlas was forced (in the West, between Andalusia and Morocco), to bear on his shoulders the weight of the celestial vault. It is also said, that from this weight he gained an unsurpassable knowledge of the world and an – albeit hopeless – wisdom. He is the ancestor of astronomers and geographers; some even say he was the first philosopher. He gave his name to a mountain (Mount Atlas), to an ocean (the Atlantic), and to an anthropomorphic architectural form (an atlas or atlantes) which is designed to support an entablature.

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Hannah Höch, *Album*, 1933. Collage of newspaper cuttings, 36 x 28 x 3 cm. Berlinische Galerie – Landesmuseum für Moderne Kunst, Fotografie und Architektur

Atlas, finally, gave his name to a *visual form of knowledge*: a gathering of geographical maps in a volume, and more generally, a collection of images intended to bring before our eyes, in a systematic or problematic way – even a poetic way, at the risk of being erratic, if not surrealist – a whole multiplicity of things gathered there through *elective affinities*, to use the words of Goethe. The atlas of images became a scientific genre in itself in the 18th century (we can think of the plates of *l'Encyclopèdie*) and it developed considerably in the 19th and 20th centuries. There are very serious atlases, very useful atlases – which are often very beautiful – in the life sciences (for example, the collections by Ernst Haeckel on jelly fish and other marine animals); there are more hypothetical atlases (for example, in the domain of archaeology); there are absolutely detestable atlases in the fields of anthropology and psychology (for example, *L'Atlas de l'homme criminel* [The Atlas of the Criminal Man] by Cesare Lombroso, or certain collections of "racial" photographs made by some pseudo-scholars in the 19th century).

In the visual arts, the *Mnemosyne Atlas* of images, composed by Aby Warburg between 1924 and 1929, and yet left unfinished, remains for any art historian – and even for any artist today – a reference and an absolutely fascinating case-study. Warburg completely renewed our way of understanding images. He is to art history what Freud, his contemporary, is to psychology: he opened the understanding of art to radically new questions, those concerning unconscious memory in particular. *Mnemosyne* is his paradoxical masterpiece and his methodological testament: it gathers all of the objects of his research in an apparatus that is also a reaction to two fundamental experiences: that of madness, and that of war. It can therefore be considered a documentary history of the Western imagination (as such, the inheritor of the *Disparates* and the *Caprichos* of Goya) and as a tool for understanding the political violence of images in history (comparable, as such, to a collection of *Desastres*).

At the montage table

ATLAS. How to carry the world on one's back? is an interdisciplinary exhibition which crosses the 20th and 21st centuries by taking the *Mnemosyne Atlas* as its point of departure. In spite of the differences of method and content which might separate the research of a historian-philosopher from the work of a visual artist, what is striking is their common *heuristic* – or experimental – method when based on a *montage of heterogeneous images*. We discover that Warburg shares with the artists of his time the same passion for an *operating visual affinity*, which makes him the contemporary of avant-garde artists (Kurt Schwitters or László Moholy-Nagy), of photographers of the "documentary style" (August Sander or Karl Blossfeldt), of avant-garde filmmakers (Dziga Vertov or Sergei Eisenstein), of writers who employed literary montage (Walter Benjamin or Benjamin Fondane), or even surrealist poets and artists (Georges Bataille or Man Ray).

The *ATLAS* exhibition was not conceived to bring together beautiful artefacts, but rather to understand how certain artists work – beyond the question of any masterpieces – and how this work can be considered from the perspective of an authentic method, and, even, a non-standard *transverse knowledge* of our world. You will not see, therefore, Paul Klee's beautiful watercolours, but instead his modest herbarium and the graphic or theoretical ideas which came of it; you will not see Josef Albers' modern squares, but instead his photographic album devoted to pre-Columbian architecture; you will not see Robert Rauschenberg's immense tableaux, but instead a series of photographs uniting objects both modest and heterogeneous; you will not see the coloured splendours of Gerhard Richter, but a section of montages created for his ongoing *Atlas*; you will not see Sol LeWitt's cubic structures, but instead his photographs of the walls of New York. In preference to the *tableaux* (the result of work) we have chosen, for this occasion, *tables* (as operating spaces, surfaces for play or for getting down to work). And we will have discovered in this way that the so-called "moderns" are no less subversive than the "post-moderns", and that the latter are no less methodical and concerned with form than the "moderns"... This is a way of recounting the history of the visual arts outside academic art criticism's historical and stylistic outlines.

Piecing together the order of things

When we arrange different images or different objects – playing cards, for example – on a table, we are free to modify constantly their configuration. We can make piles or constellations. We can discover new analogies, new trajectories of thought. By modifying the order, we can arrange things so that *images take positions*. A table is not made for definitively classifying, for exhaustively making an inventory, or for cataloguing once and for all – as in a dictionary, an archive or an encyclopaedia – but instead for gathering segments, or parcelling out the world, while respecting its multiplicity and its heterogeneity – and for giving a *legibility* to the underlying relations.

This is why *ATLAS* shows the game to which numerous artists have given themselves, this "infinite natural history" (according to Paul Klee) or that "atlas of the impossible" (according to Michel Foucault regarding the disconcerting erudition of Jorge Luis Borges). We can discover, then, in what sense contemporary artists are "scholars" or inventors of a special genre: they gather the scattered pieces of the world as would a child or a rag-and-bone man – two figures to whom Walter Benjamin compared the authentic materialist scholar. They bring together things outside of normal classifications, and glean from these affinities a new kind of knowledge which opens our eyes to certain unperceived aspects of our world and to the unconscious of our vision.

Aby Warburg, *Der Bilderatlas Mnemosyne* [Atlas Mnemosyne] *(panel 7)* 1929-2010. Courtesy of the Warburg Institute, London



Piecing together the order of places

To make an atlas is to reconfigure space, to redistribute it, in short, to redirect it: to dismantle it where we thought it was continuous; to reunite it where we thought there were boundaries. Arthur Rimbaud once cut up a geographical atlas in order to record, on the pieces obtained, his personal iconography. Later, Marcel Broodthaers, On Kawara and Guy Debord invented several forms of alternative geographies. Warburg, for his part, had already understood that every image – every production of



Paul Klee.
Pflanzen auf schwarz grundiertem Papier [Plants on paper primed with black paint] ca. 1930. Plants on primed paper, 48.4 x 30.4 cm. Zentrum Paul Klee Bern. Gift of the Klee family

culture in general – is the crossing of numerous *migrations*: it is to Baghdad, for example, that he went to find unperceived meanings of certain frescoes of the Italian Renaissance.

There are many contemporary artists who are not content to rely solely on the landscape to tell us about a country: this is why they bring together, on the same surface – or plate of an atlas – different ways of representing space. It is a way of seeing the world and of going through it according to *heterogeneous viewpoints* combined with one another, as we see in the works of Alighiero e Boetti, Dennis Oppenheim or, more generally, in the way that the urban metropolis was envisaged, from *Man with a Movie Camera* by Dziga Vertov to recent installations by Harun Farocki.

Piecing together the order of time

If the atlas appears as an incessant work of re-composing of the world, it is first of all because the world itself does not cease to undergo decomposition upon decomposition. Bertolt Brecht said of the "dismantling of the world" that it is "the true subject of art" (it should be enough, to understand this, to think of *Guernica*). Warburg, by contrast, saw cultural history as a genuine field of conflict, a "psychomachia", a "titanomachia", and a perpetual "tragedy". We could say that many artists adopted this point of view by reacting against the historical tragedies of their time with a work in which montage, once again, played the central role: we can think of the photomontages of John Heartfield in the 1930's, or more recently, Jean-Luc Godard's *Histoire(s) du cinéma*, and the work of artists like Walid Raad or Pascal Convert.

It is therefore time itself which becomes visible in the montage of images. It is up to everyone – artist or scholar, thinker or poet – to make such a visibility into a *power to see the times*: a resource for observing history, for undertaking its archaeology



Aby Warburg.
War photographies, 1914-1918. Black-and-white photographs, various sizes. Courtesy of the Warburg Institute, London

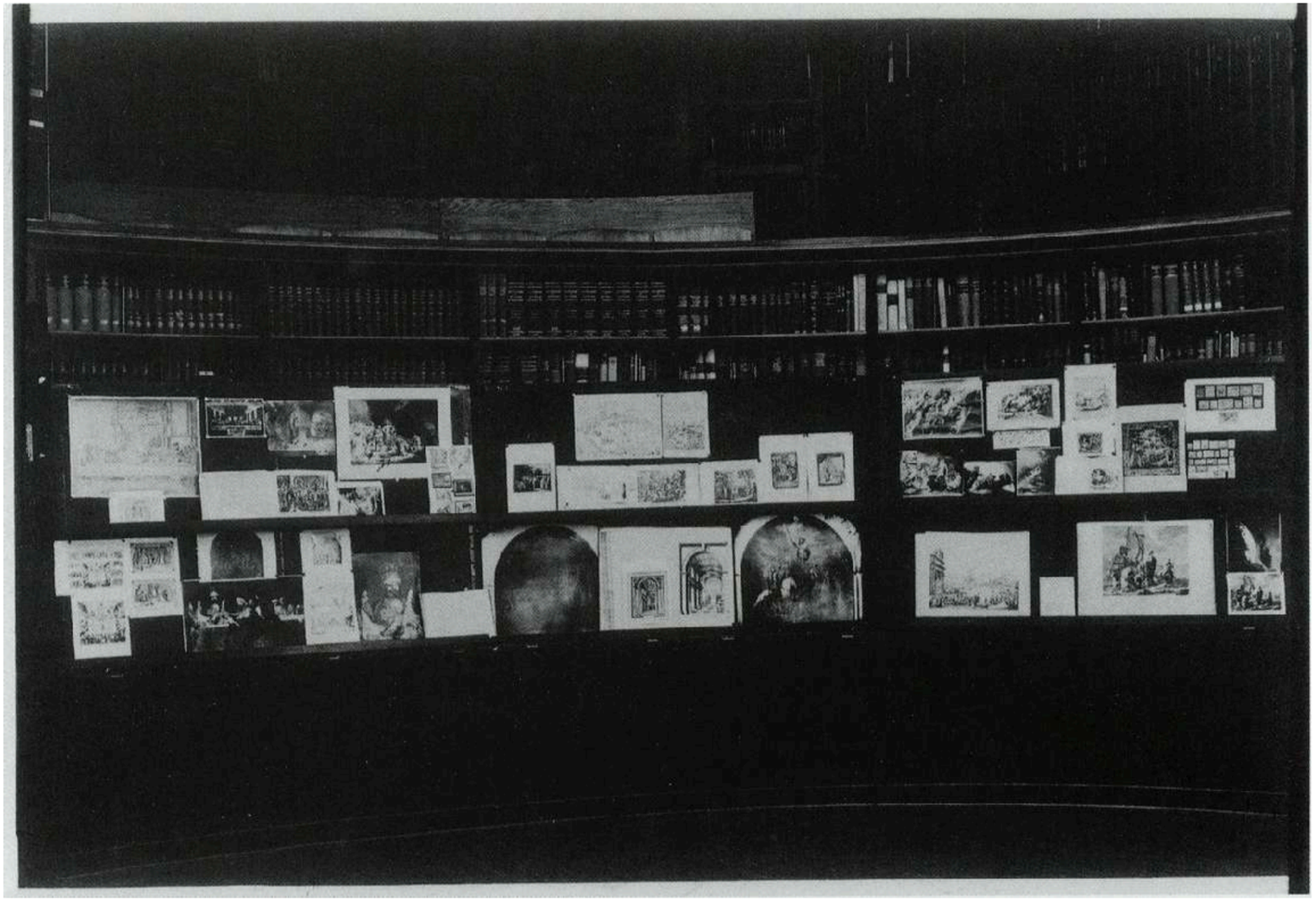
and its political critique, for "dismantling" it in order to imagine alternative models.

Georges Didi-Huberman

List of participants

Francesc Abad • Ignasi Aballí • James Agee • Vyacheslav Akhunov • Josef Albers • Alighiero e Boetti • German anonymus • Roman anonymus • Louis Aragon • Hans Arp • John Baldessari • Georges Bataille • *Bauhaus-Alben* • Samuel Beckett • Bernd and Hilla Becher • Walter Benjamin • Ernst Benkard • Karl Blossfeldt • Erwin Blumenfeld • Mel Bochner • Christian Boltanski • Jorge Luis Borges • Brassaï • Bertolt Brecht • George Brecht • André Breton • Marcel Broodthaers • Stanley Brouwn • Jacob Burckhardt • Victor Burgin • Lewis Carroll • James Coleman • Pascal Convert • DADACO • Salvador Dalí • Hanne Darboven • Moira Davey • Guy Debord • Fernand Deligny • Ernesto de Martino • Marcel Duchamp • Max Ernst • Walker Evans • Öyvind Fahlström • Harun Farocki • Hans-Peter Feldmann • Robert Filliou • Peter Fischli and David Weiss • Alain Fleischer • Benjamin Fondane • Thomas Geve • Alberto Giacometti • Jean-Luc Godard • Francisco de Goya • George Grosz • Hans Haacke • Ernst Haeckel • Raymond Hains • John Heartfield • Susan Hiller • Hannah Höch • Roni Horn • Douglas Huebler • On Kawara • Mike Kelley • Paul Klee • John Latham • Le Corbusier • Zoe Leonard • Sol LeWitt • El Lissitzky • Ghérasim Luca • Master of the Codex Coburgensis • Man Ray • Piero Manzoni • Étienne-Jules Marey • Gordon Matta-Clark • Henri Michaux • Matt Mullican • László Moholy-Nagy • Bruce Nauman • Dennis Oppenheim • Ulrike Ottinger • Amédée Ozenfant • Jean Painlevé • Giuseppe Penone • Sigmar Polke • Walid Raad • Robert Rauschenberg • Gerhard Richter • Arthur Rimbaud • Pedro G. Romero • Charles Ross • Dieter Roth • Thomas Ruff • Naomi Tereza Salmon • August Sander • Meyer Schapiro • Franz Schubert • Kurt Schwitters • Claude Simon • Robert Smithson

ABY WARBURG



Aby Warburg, *Panels from Rembrandt's exhibition as displayed in Aby Warburg's library,* (1926).

ABY WARBURG - MNEMOSYNE ATLAS



Aby Warburg, *Mnemosyne Atlas* (1924-1929), panel 7.



Aby Warburg, *Mnemosyne Atlas* (1924-1929), panel 41a.

GERHARD RICHTER - ATLAS



Gerhard Richter, *Atlas* (1962-ongoing), panel 1 (1962).

GERHARD RICHTER - ATLAS

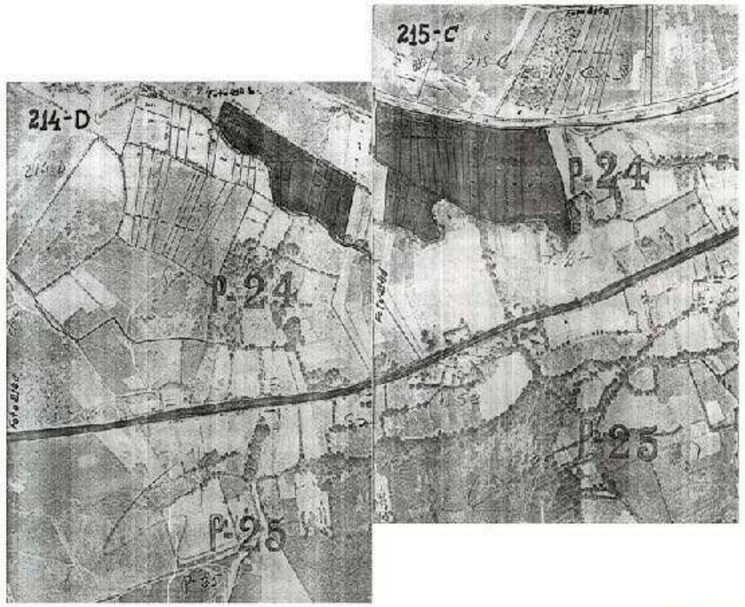


Gerhard Richter, *Atlas* (1962-ongoing), panel 9 (1962).

GERHARD RICHTER - ATLAS



Gerhard Richter, *Atlas* (1962-ongoing), panel 9 (1962).


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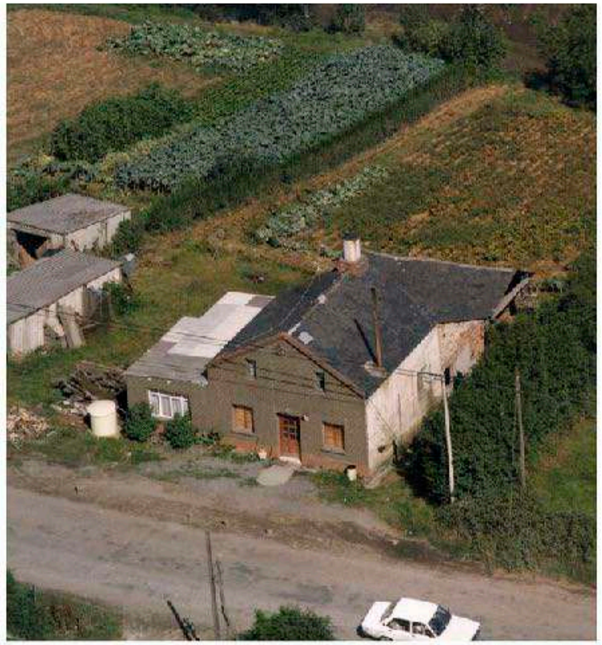


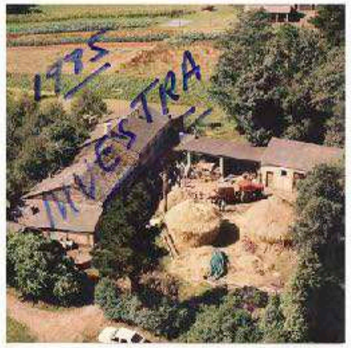


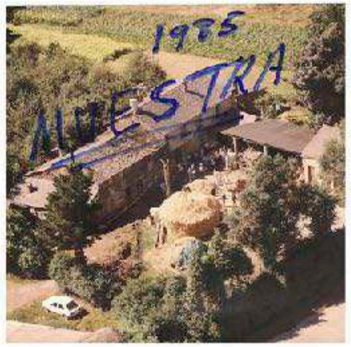









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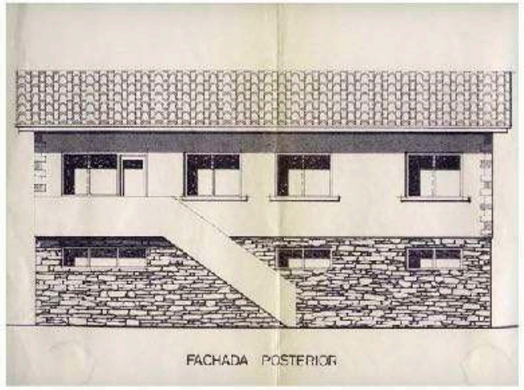


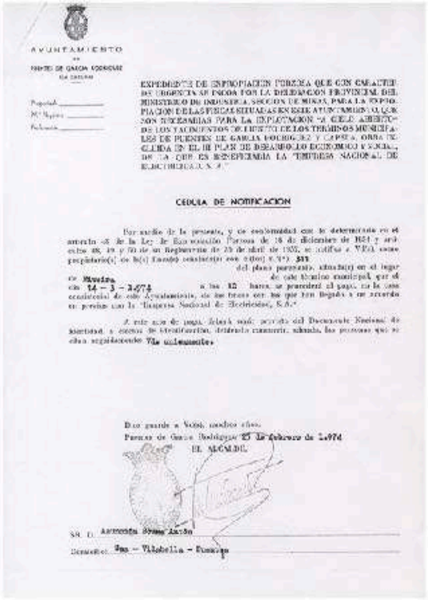











AYUNTAMIENTO

EXPEDIENTE DE EXPROPIACION FORZOSA QUE CON CARACTER DE URGENCIA SE INCOA POR LA DELEGACION PROVINCIAL DEL MINISTERIO DE INDUSTRIA, SECCION DE MINAS, PARA LA EXPROPIACION DE LAS FINCAS SITUADAS EN ESTE AYUNTAMIENTO QUE CON NOTORIEDAD PARA LA IMPLANTACION DE LOS ALINEACIONES DE LOS ALINEAMIENTOS DE TRAZADO DE LOS TERRENOS MUNICIPALES DE PUENTES DE GARCIA RODRIGUEZ Y CAPELA, OBRA DE CLAVE 12 EL DE PLAN DE DESARROLLO ECONOMICO Y SOCIAL, DE LA QUE ES BENEFICIARIA LA "EMPRESA NACIONAL DE ELECTRICIDAD, S. A."

CEDULA DE NOTIFICACION

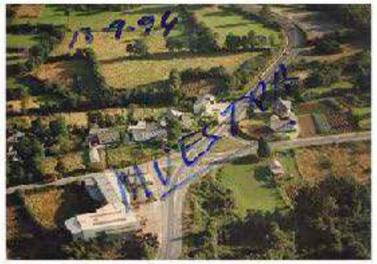
Por medio de la presente, y en cumplimiento con lo determinado en el artículo 28 de la Ley de Expropiación Forzosa de 16 de diciembre de 1954 y artículos 48, 49 y 50 de su Reglamento de 26 de abril de 1957, se notifica a V.E.I. como propietario(s) de bien(es) incluido(s) en el(los) R. N.º) 203

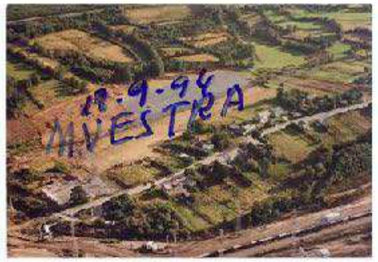
del plano parcelario, situado(s) en el lugar de Mesón de este término municipal, que el día 14 - 3 - 1974 a las 12 horas, se procederá al pago, en las oficinas de este Ayuntamiento, de las fincas con las que han llegado a un acuerdo amistoso con la "Empresa Nacional de Electricidad, S.A."

A este acto de pago deberá estar provisto del Documento Nacional de Identidad o cédula de identificación, debiendo comparecer, además, las personas que se citan seguidamente: Vía colateral.

Dios guarde a Vdes. muchos años.
Puentes de García Rodríguez 25 de febrero de 1.974
EL ALCALDE,

SR. D. Herminia Bouza Anido
Domicilio: San - Vilabella - Ramalgo



















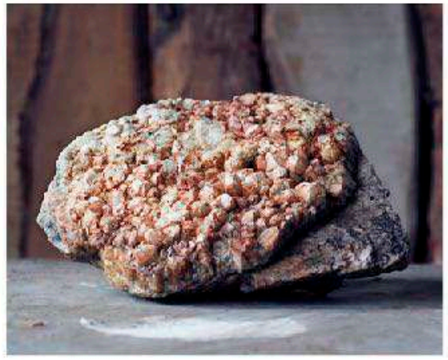










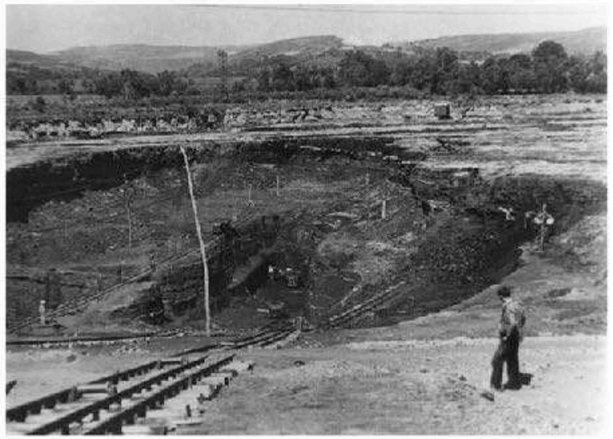








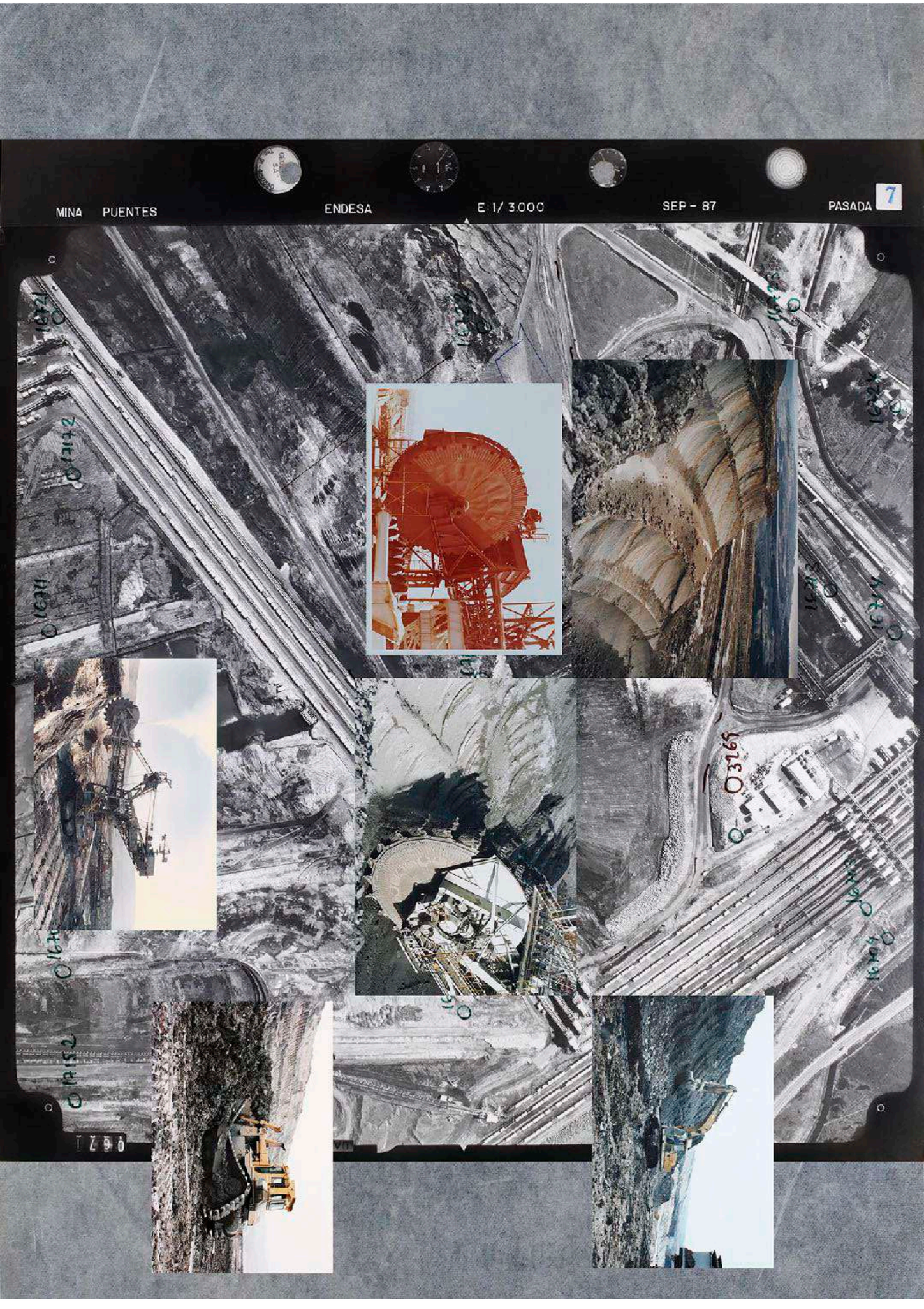











MINA PUENTES
ENDESA
E: 1/ 3.000
SEP - 87
PASADA 7

NUM. 9 | Subj. Serv. y Ripados | CALENDARIO DOS TURNOS (OCHO HORAS DE TRABAJO+UNA DE TRANSPORTE) LUNES-SABADO



















Letra A: 208 J.T. – 2 C.F. = 206 J. | Letra B: 208 J.T. – 2 C.F. = 206 J. | Letra C: 209 J.T. – 3 C.F. = 206 J. | Letra D: 209 J.T. – 3 C.F. = 206 J. | Letra E: 213 J.T. – 7 C.F. = 206 J. | Núm. trabajadores = 6

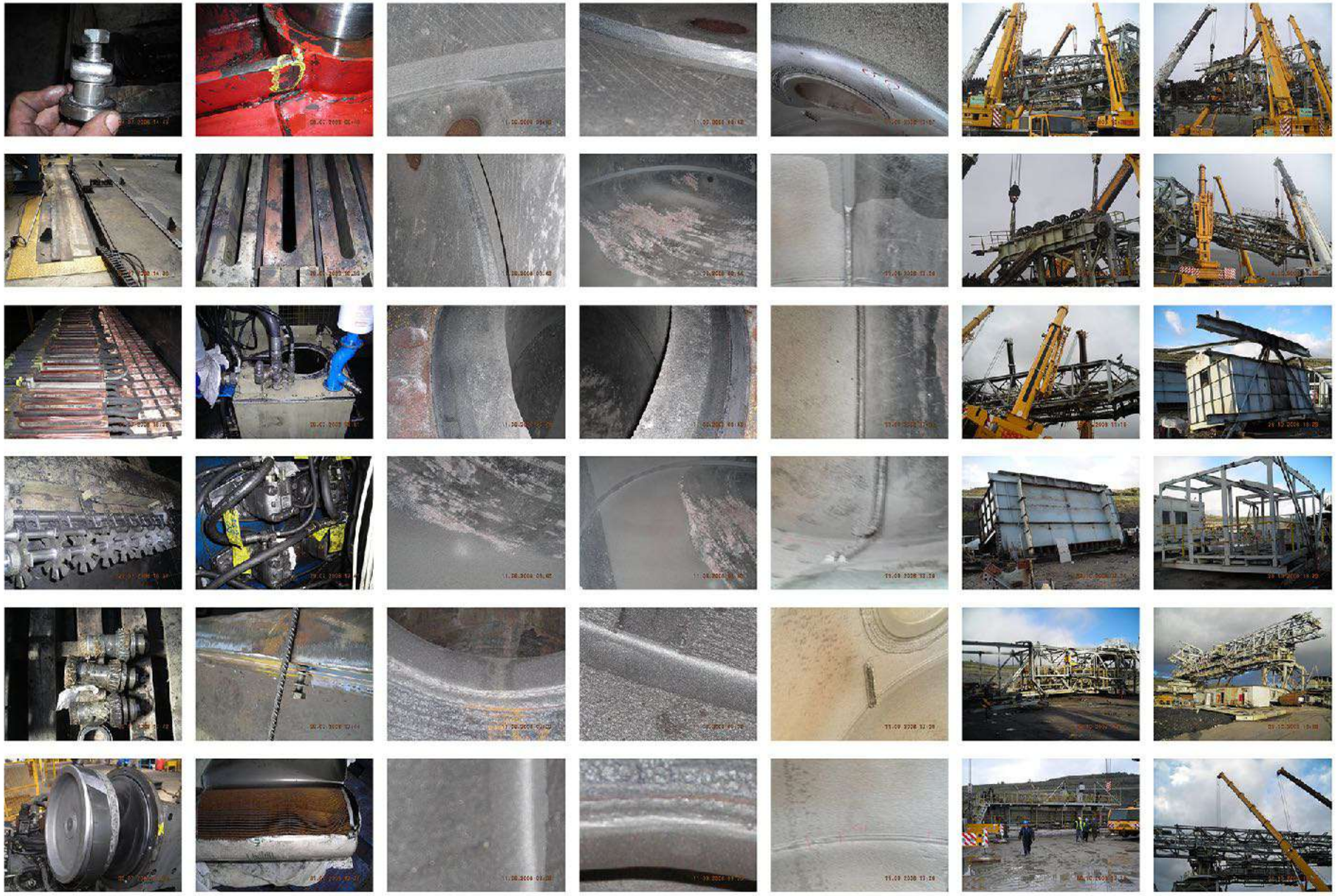






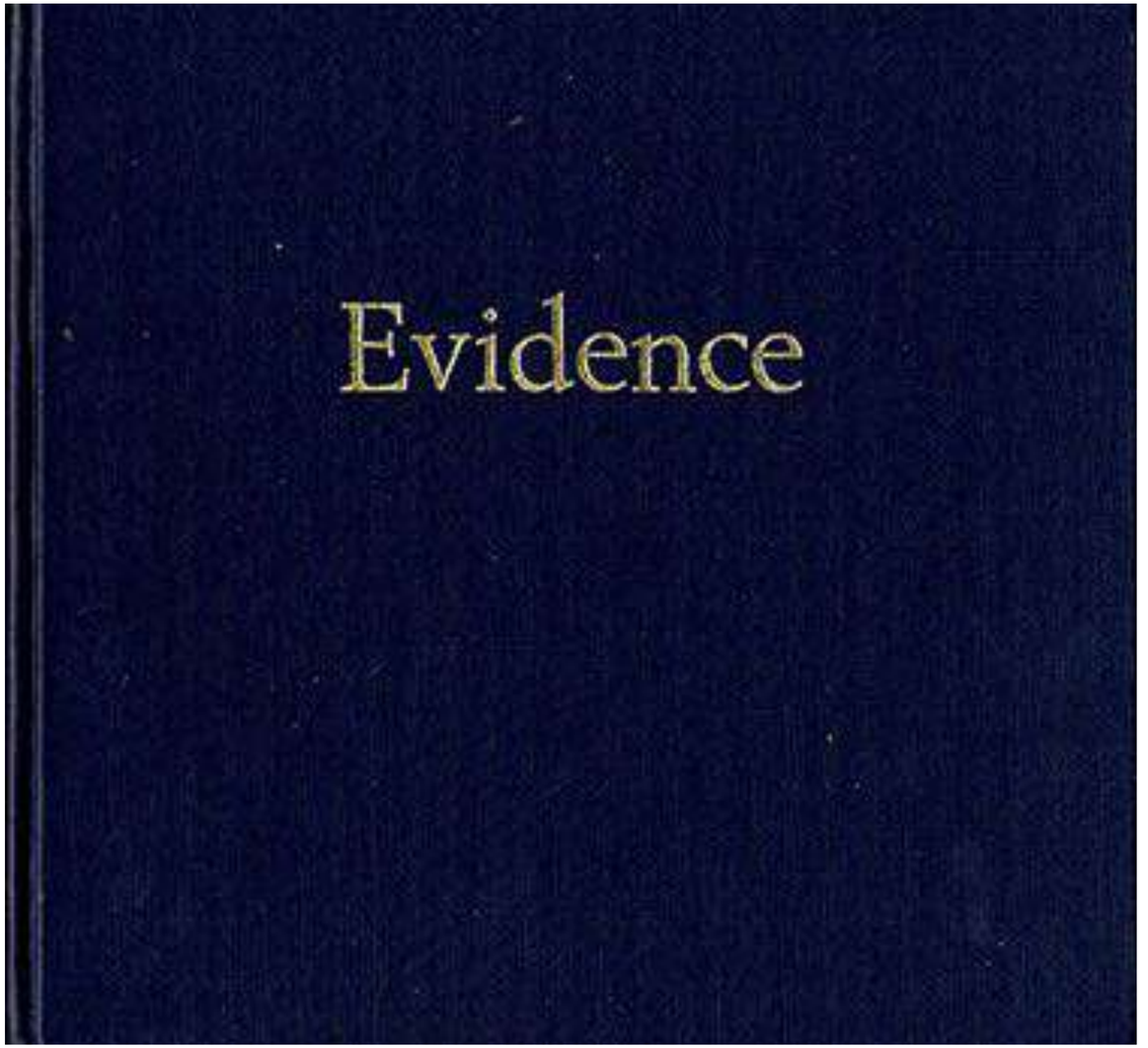






LIÑA DE TENSIÓN

Mike Mandel and Larry Sultan/ *Evidence,* (1977).



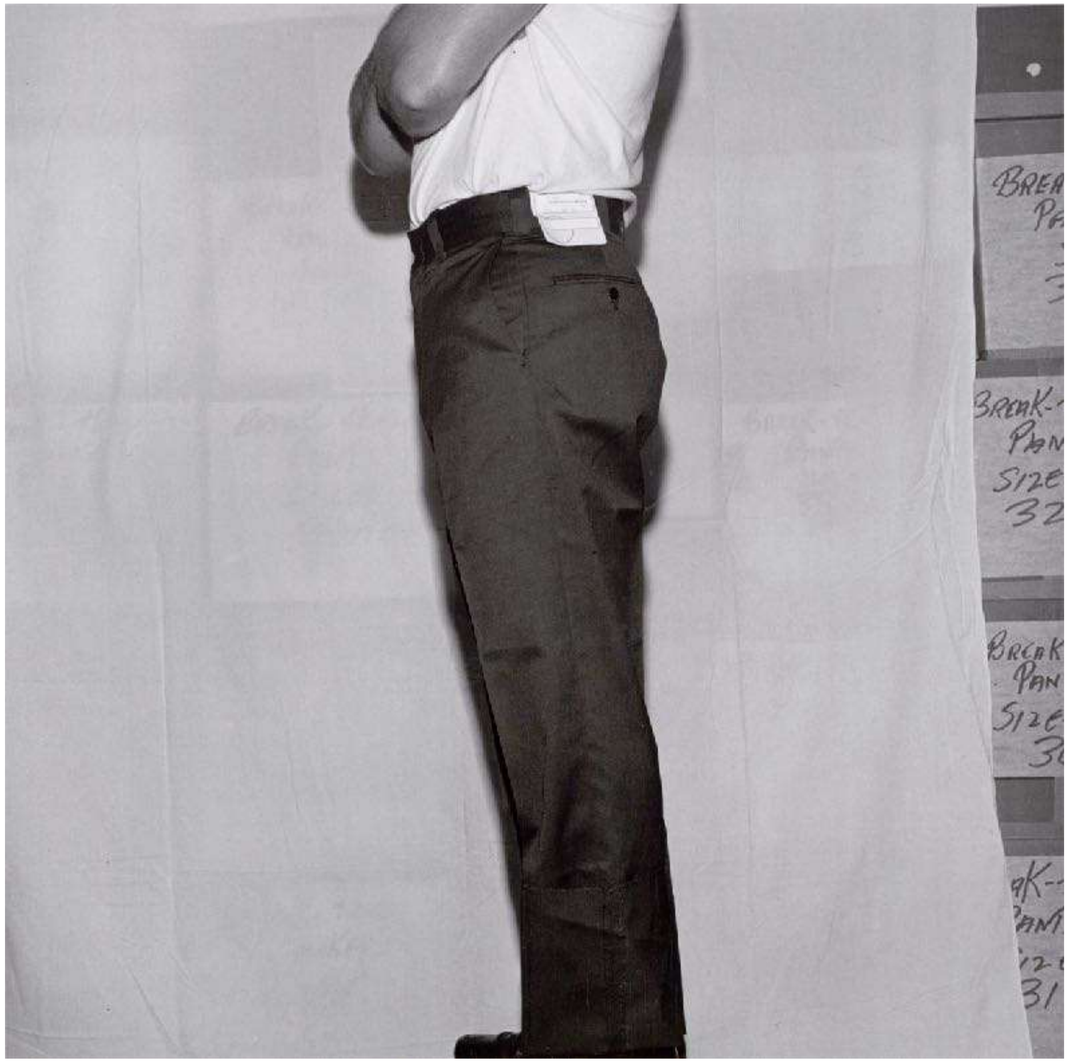
Evidence, (1977).

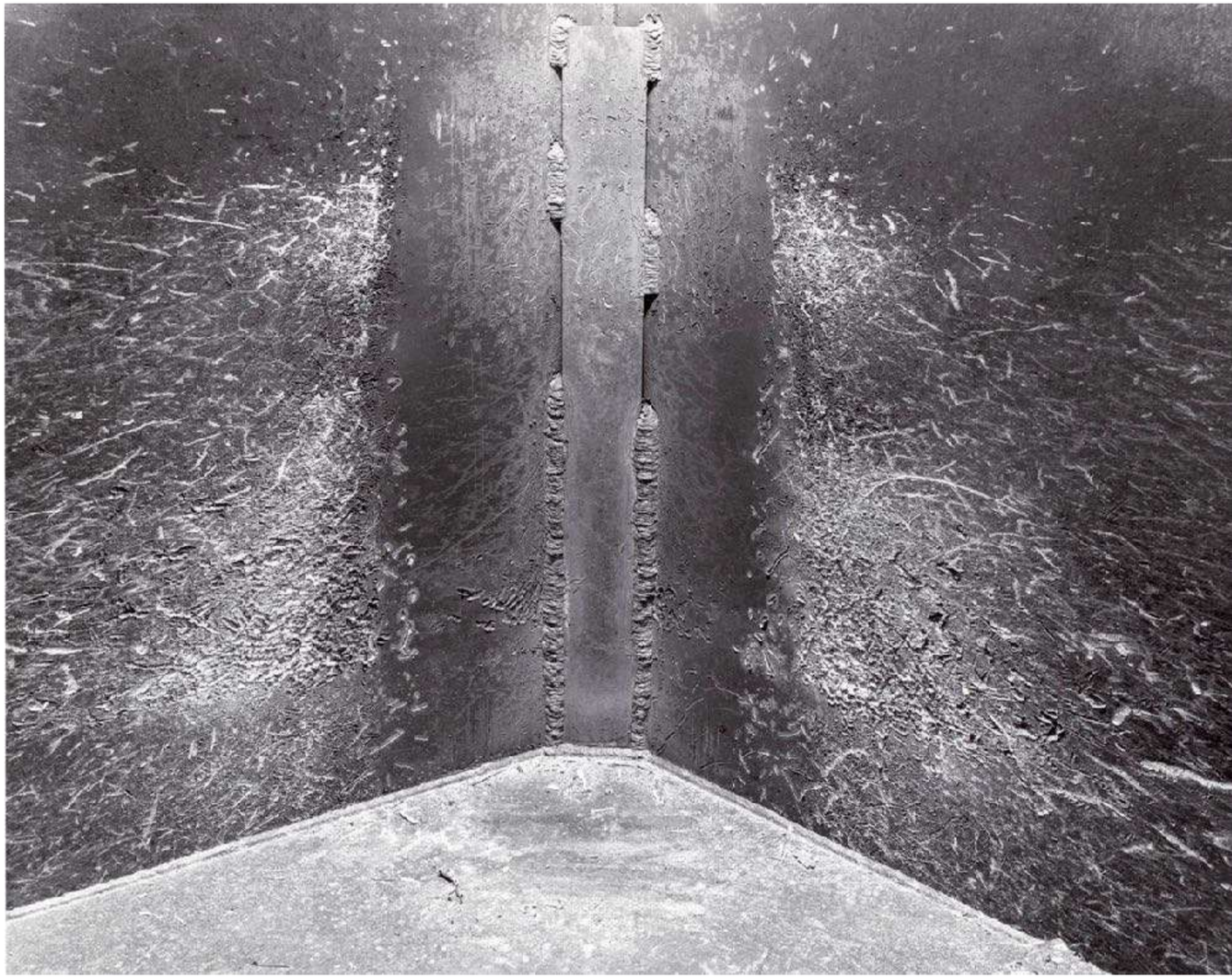
Mike Mandel and Larry Sultan/ *Evidence,* (1977).



Mike Mandel and Larry Sultan/ *Evidence,* (1977).

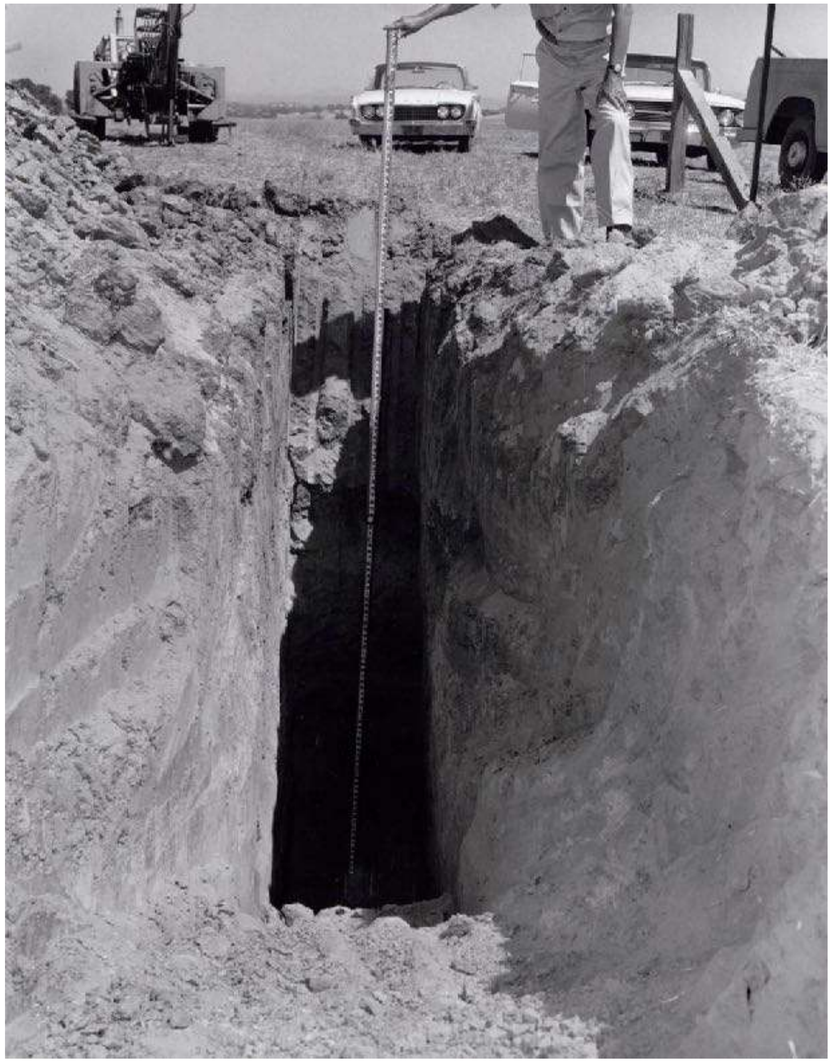
EXAMPLES





Evidence, (1977).

Mike Mandel and Larry Sultan/ *Evidence,* (1977).





Evidence, (1977).

Allan Sekula in his essay *On the Invention of Photographic Meaning* explains that a photograph is a space of multiple truths. Sekula argues:

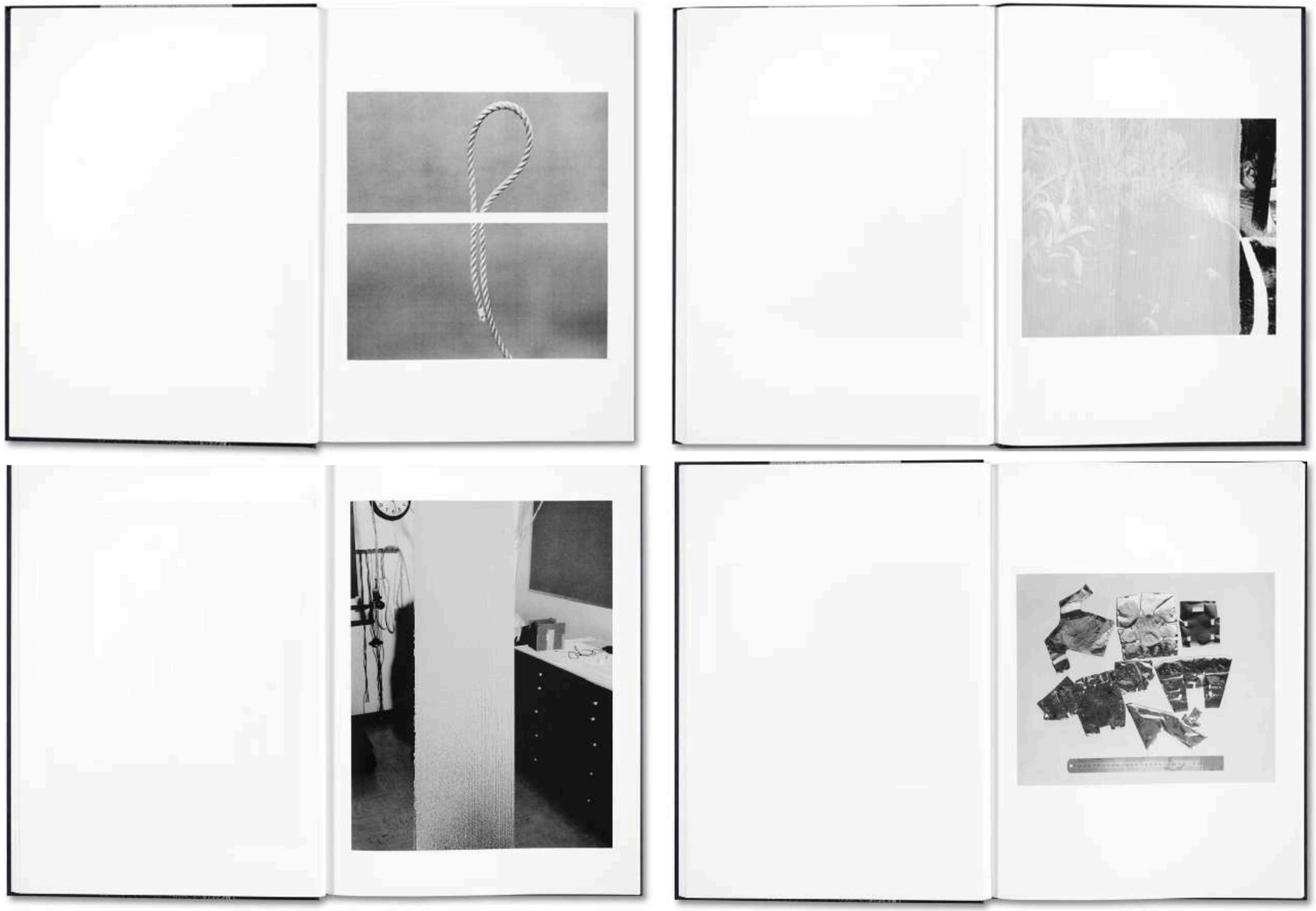
> […] the photograph is an ‘incomplete’ utterance, a message that depends on some external matrix of conditions and presuppositions for its readability. That is, the meaning of any photographic message is necessarily context-determined.
>
> (Sekula, 1975, p. 4)

The main point with this is that images are ‘ambiguous’ objects and their reading is clearly dependant on context. In this sense, photographs are constantly open to interpretation and ‘their meaning are up for grabs’.

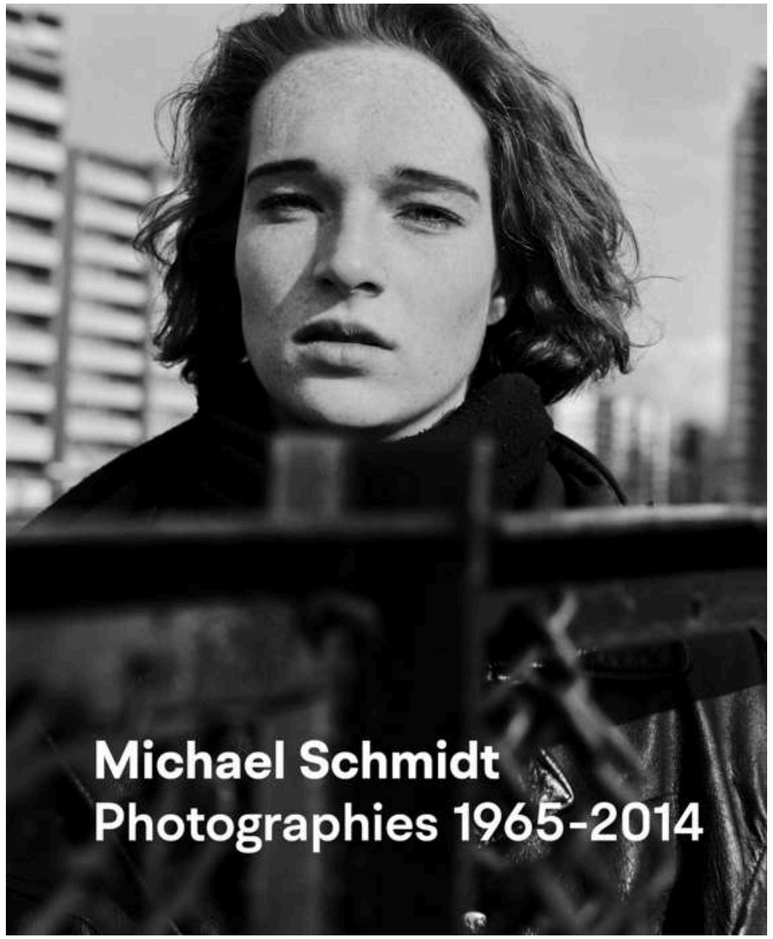
1 Sekula, A. (1975), 'On the Invention of Photographic Meaning', in Sekula, A. ([1984] 2006) *Photography Against the Grain. Essays and Photo Works 1973-1983*. London: Mack.

Based on this we can say that photographs accrue different meanings depending on the context in which they are seen. In that sense images can be used for different means, for instance within a documentary or artistic discourse/practice. As a result, the reading of the image and its understanding are completely different in each of these contexts. Rather than thinking about the singularity of a photographic representation or the singular fine art photograph. What I am interested in exploring is the multiplicity of the photographic image, its journeys and malleability to change meaning according to context.

James White/ *Evidence,* (2022).



Michael Schmidt/ *Photographies,* (2020).





Michael Schmidt/ *Photographies*, (2020).

















Based on this we can say that photographs accrue different meanings depending on the context in which they are seen. In that sense images can be used for different means, for instance within a documentary or artistic discourse/practice. As a result, the reading of the image and its understanding are completely different in each of these contexts. Rather than thinking about the singularity of a photographic representation or the singular fine art photograph. What I am interested in exploring is the multiplicity of the photographic image, its journeys and malleability to change meaning according to context.

LIÑA DE TENSIÓN



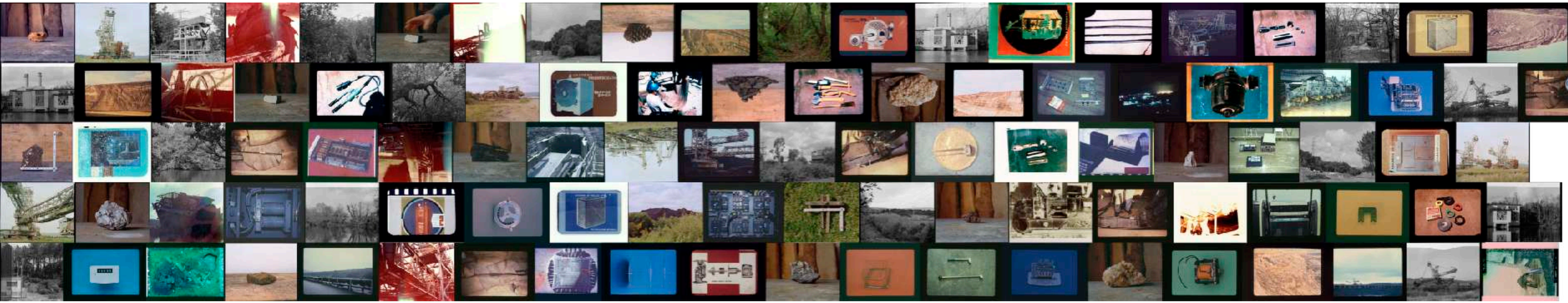

CALDERA
PRESURIZADA
terroil
prex


ALDERA
PRESURIZADA
ferroli
prex
DE FUEL OIL Nº4
POLVERIZACION MECANICA





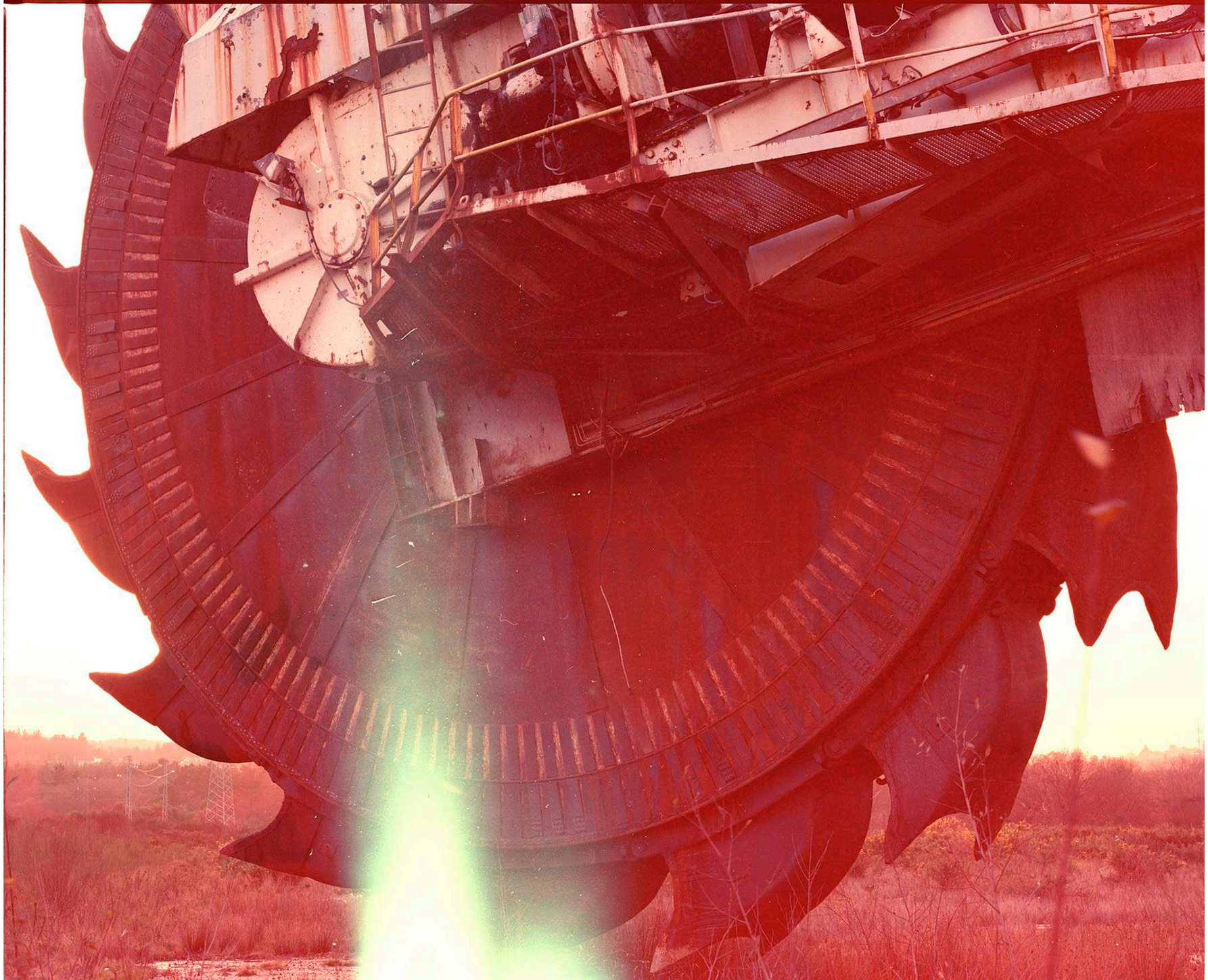
LIÑA DE TENSIÓN









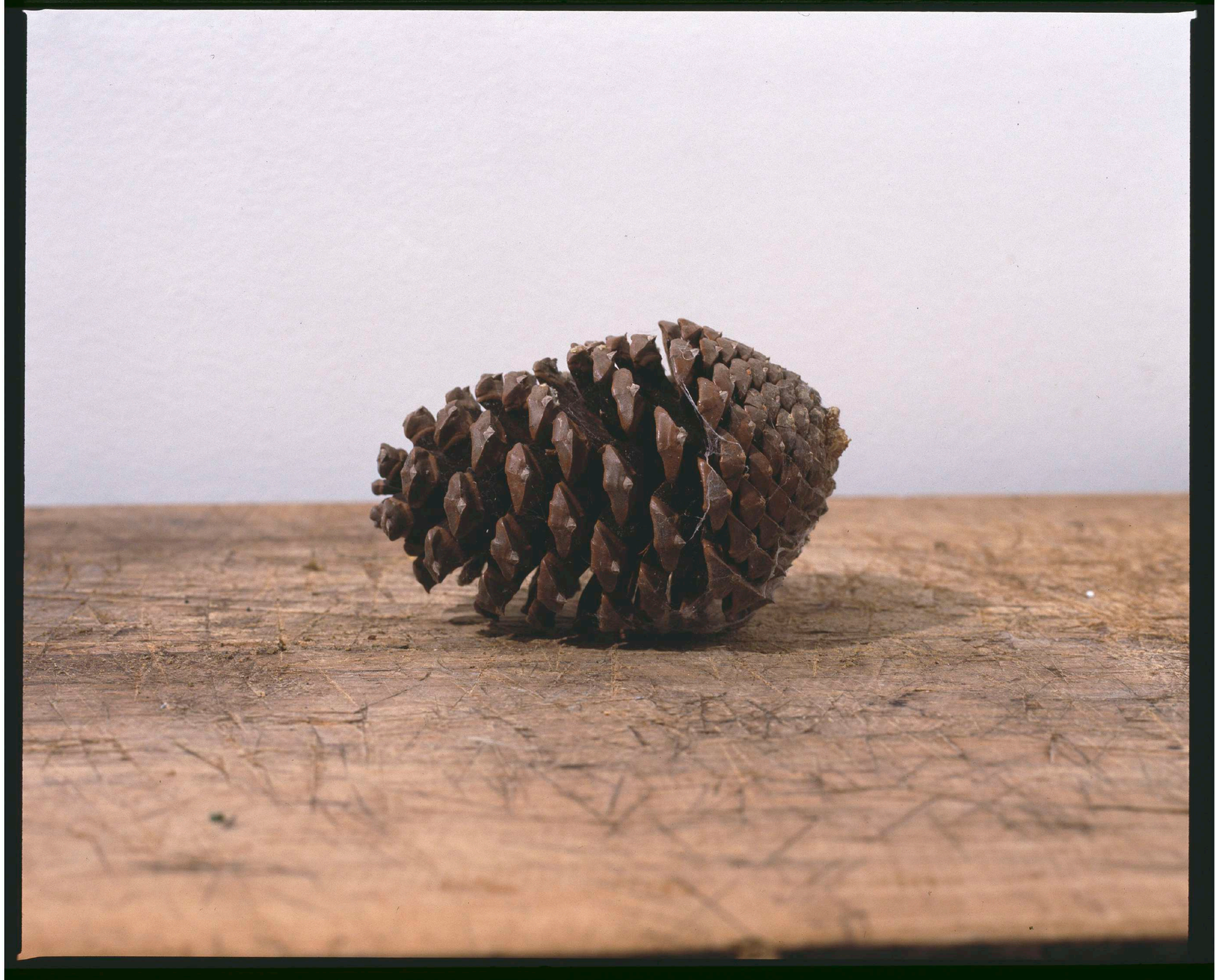






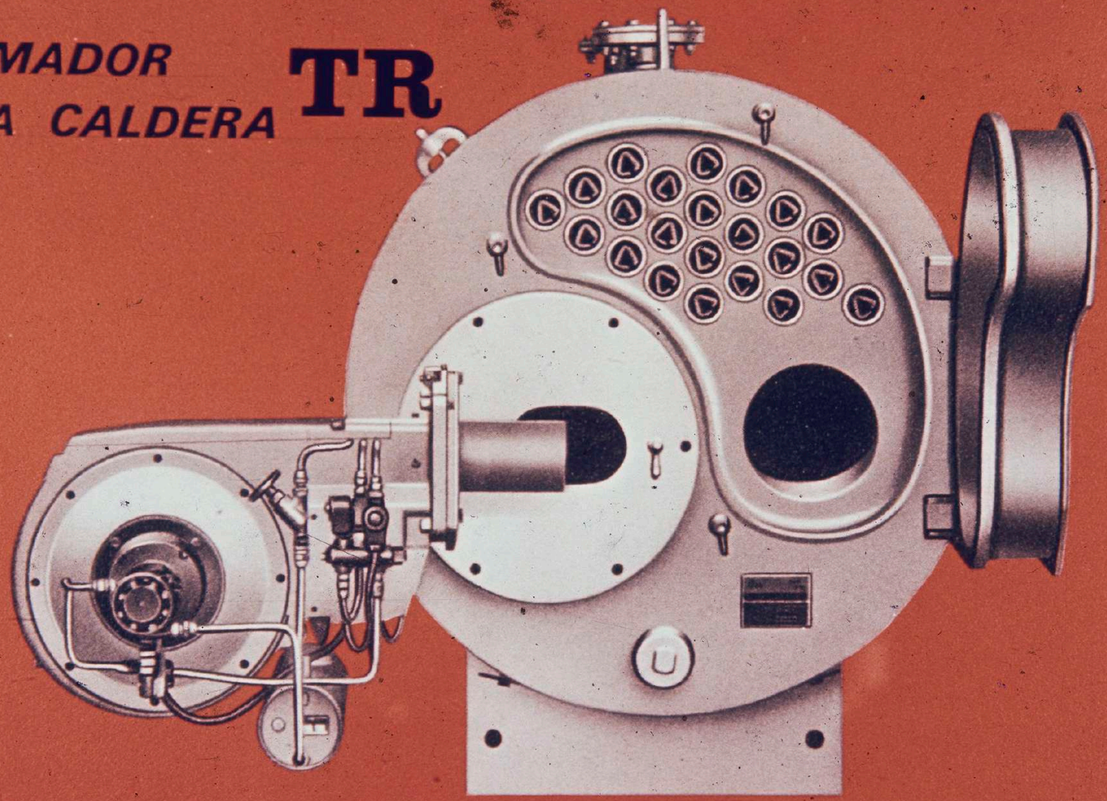




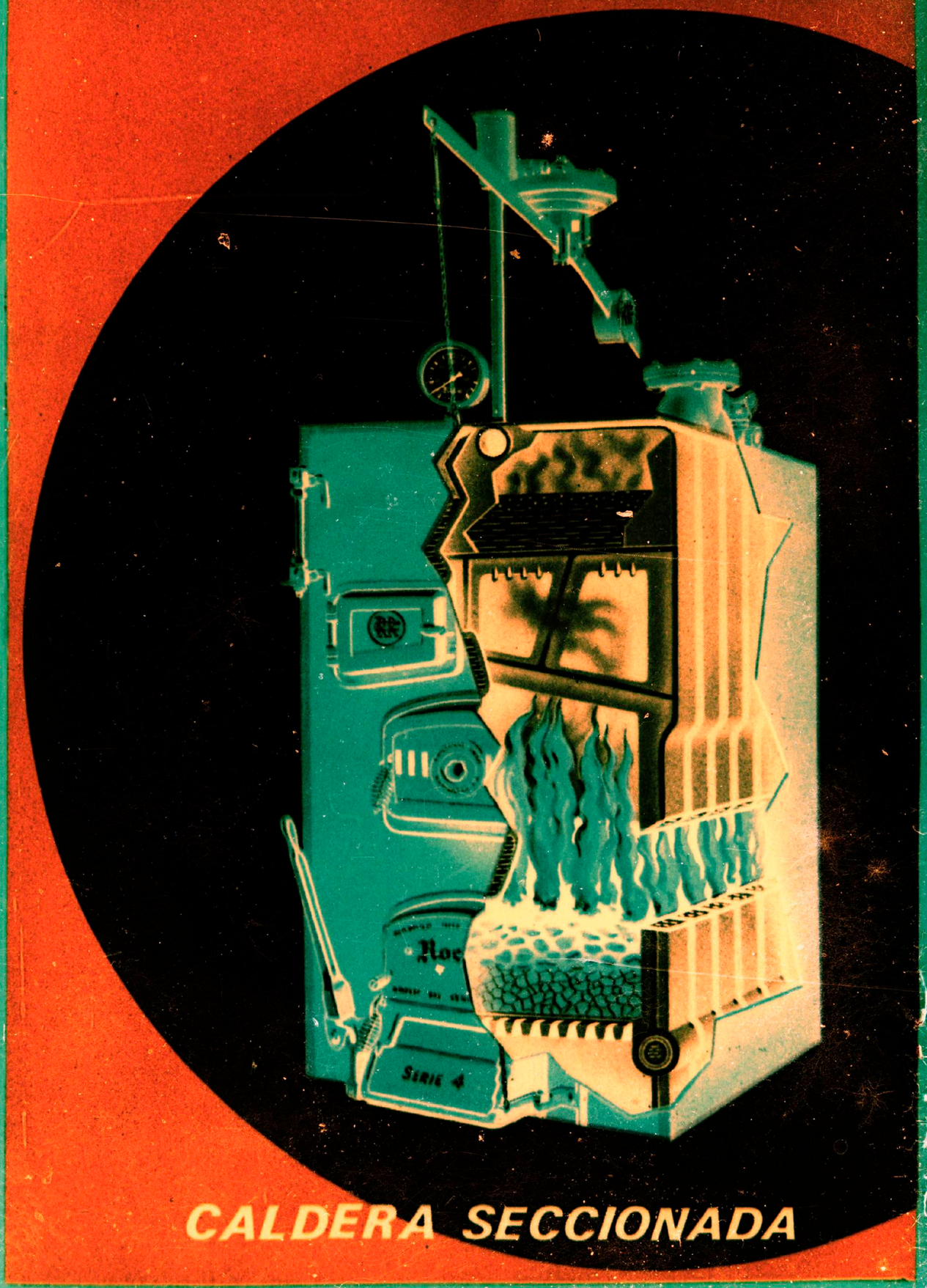




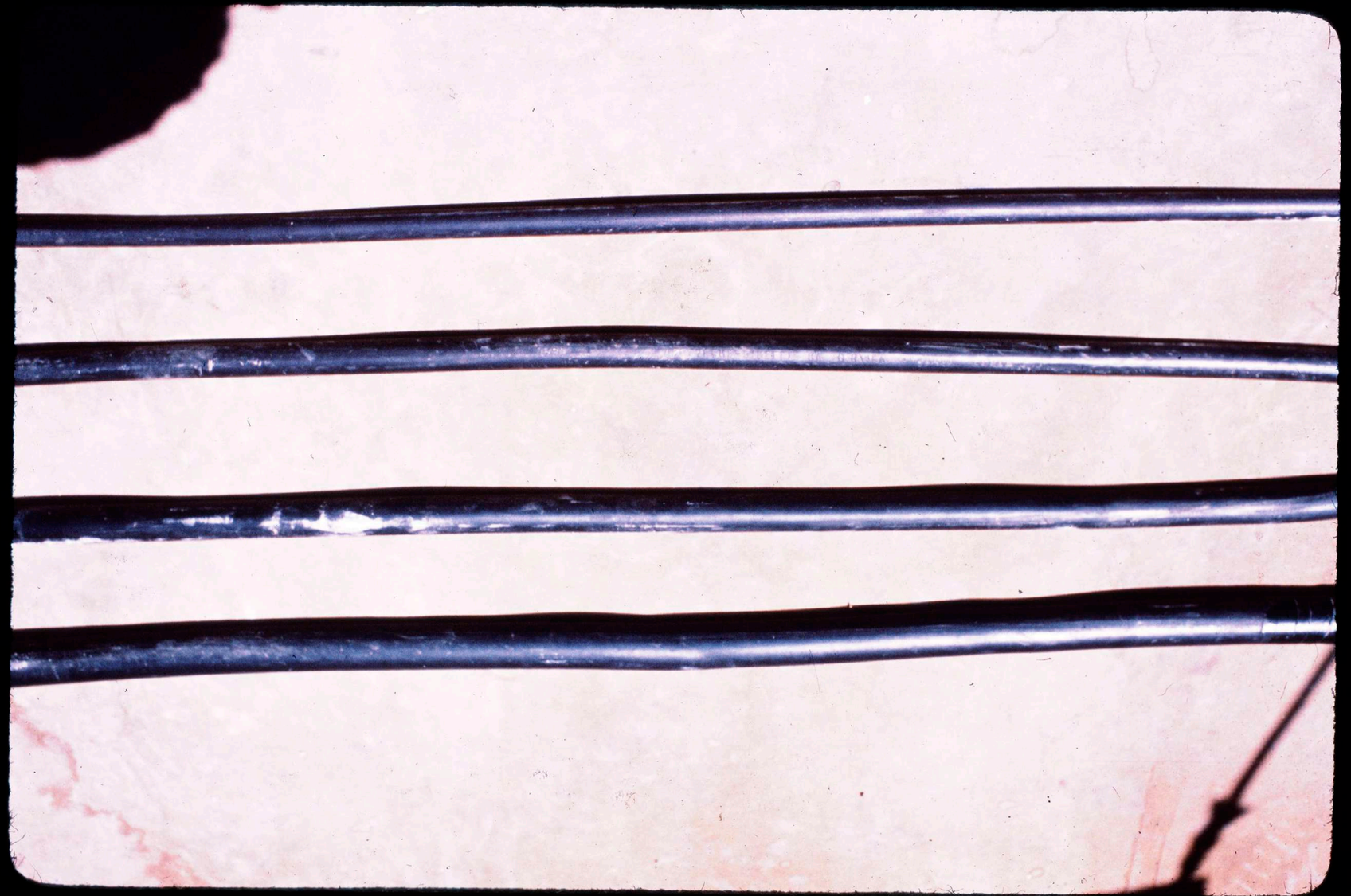
QUEMADOR
PARA CALDERA **TR**







CALDERA SECCIONADA




WESERHÜTTE
SIEMENS





QUEMADOR DE FUEL-OIL Nº 4



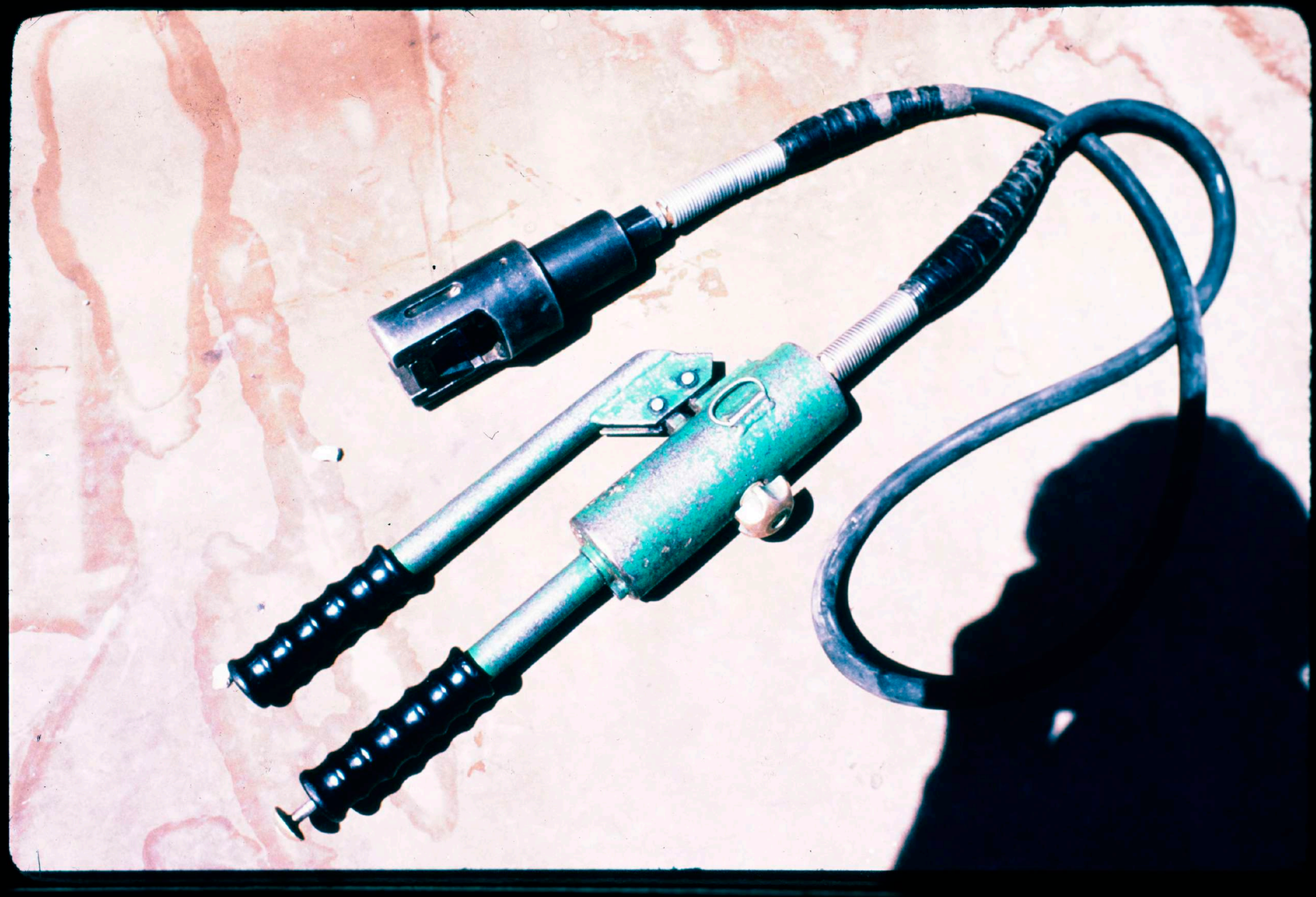
PULVERIZACION MECANICA







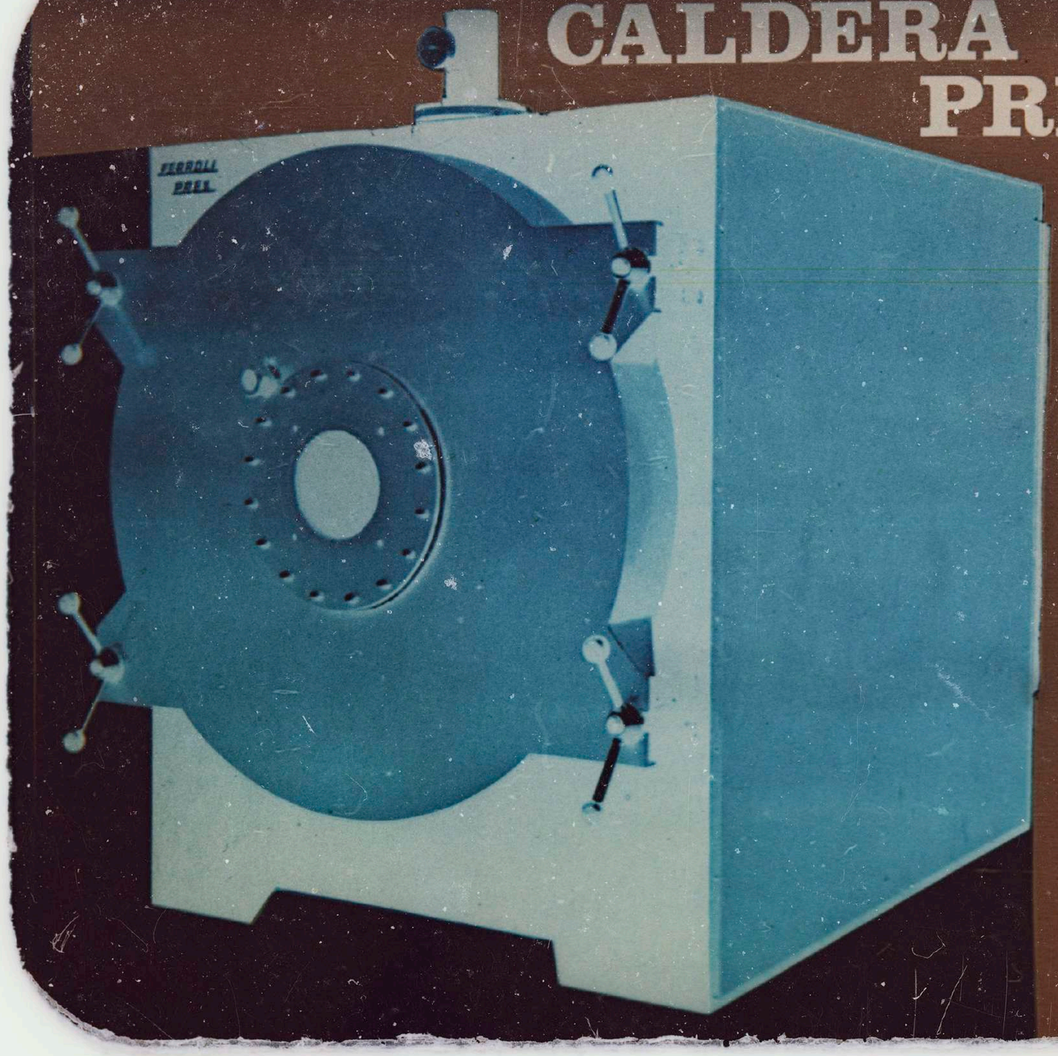







HYUNDAI

CALDERA PRESURIZADA



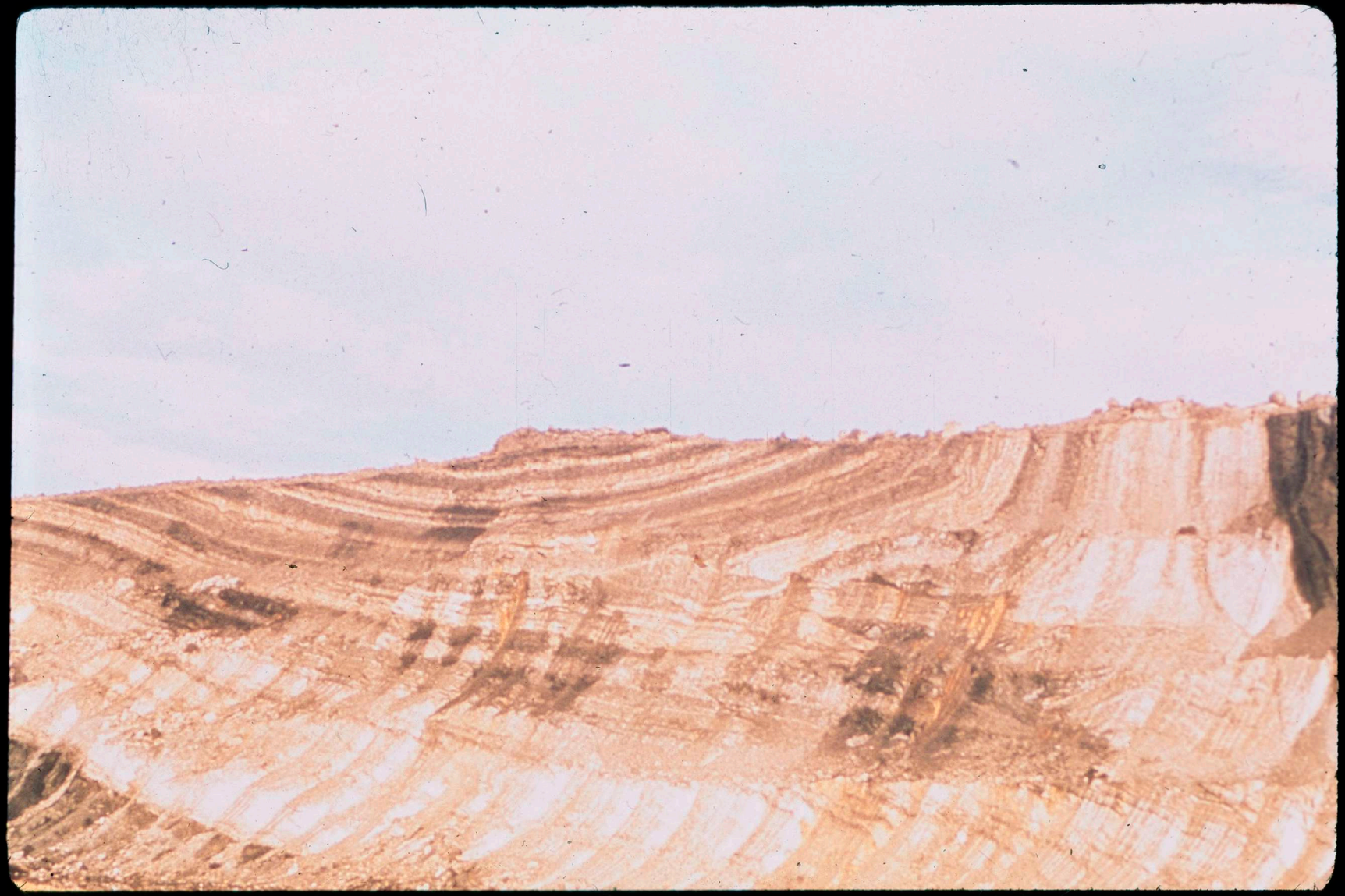
ferroli
prex



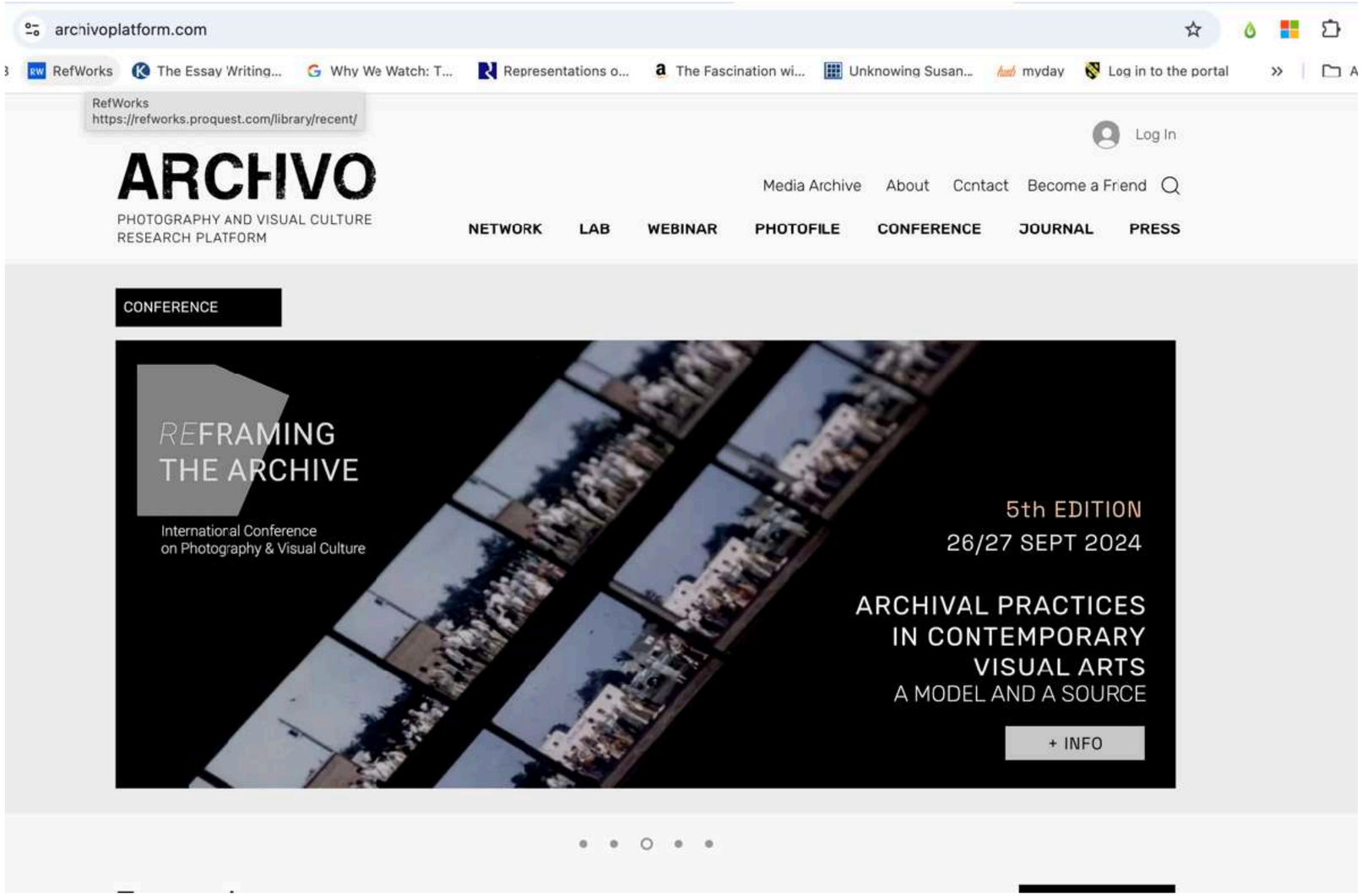








VISITING RESEARCHER - 2025




THANK YOU