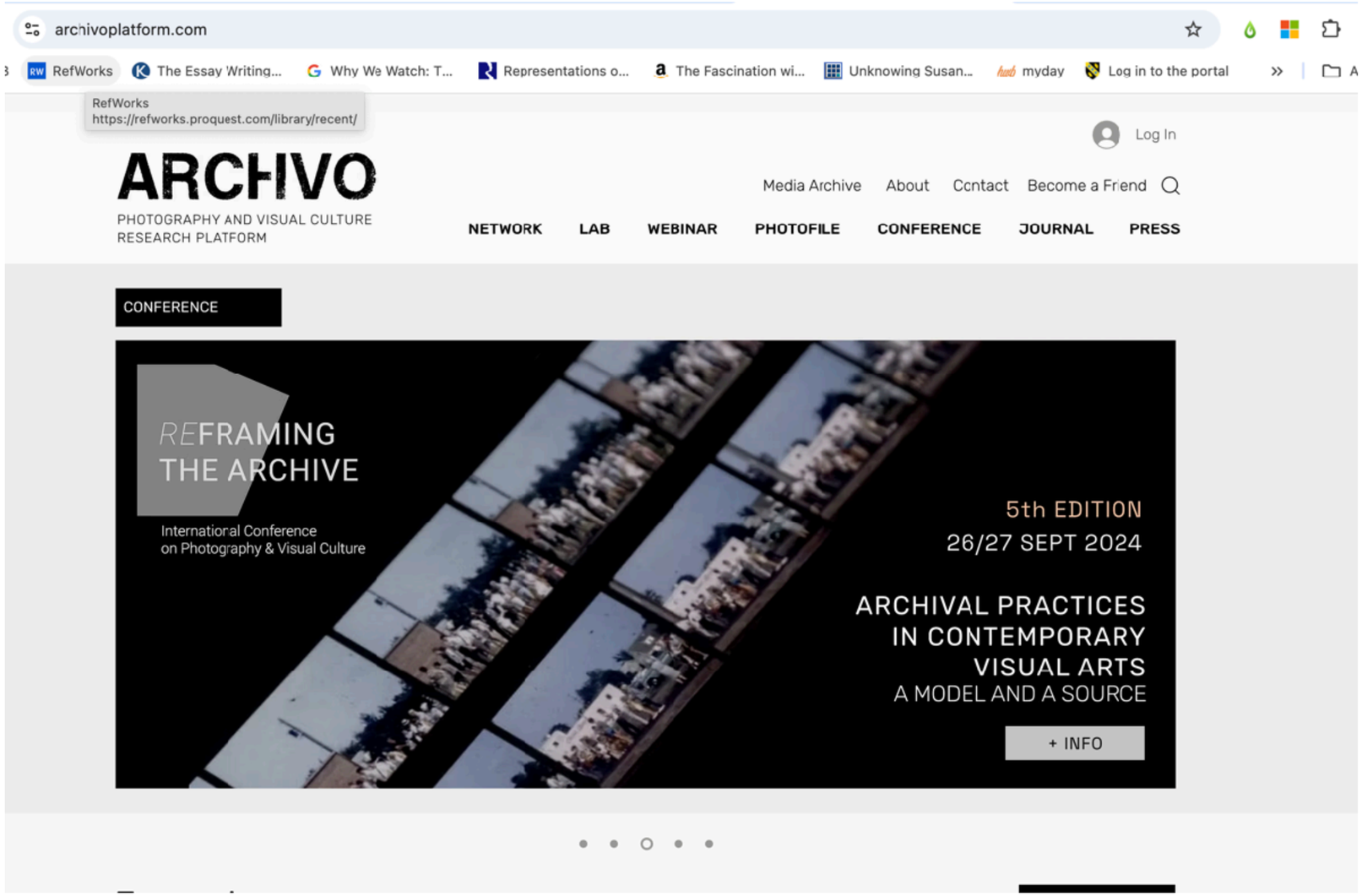
ARCHIVE AND MEMORY AS A PRODUCTIVE SPACE. AN INTRODUCTION

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

QUESTIONS

Do you work with archives in your practice?

VISITING RESEARCHER - 2025



VISITING RESEARCHER - 2025



OPEN SESSION - 27 NOV / 6:30 pm (west)

CONTESTING NARRATIVES
by Nieves Mingueza & Estéfani Bouza.

CONTESTING NARRATIVES
Using Archival Images to Expand the Imaginary

A conversation with artist Nieves Mingueza
moderated by Estéfani Bouza

This Open Session deals with the archive and its material as a productive space. We will discuss the work of contemporary artist, Nieves Mingueza, who utilises archival images to create a visuality around aspects of women's lives that usually go unnoticed. This session will feature a conversation with Mingueza about her work: *Case 3181* (2020), *One in Three Women* (2021) and *winter while waiting* (2024) where the artist addresses gender-based violence using found vernacular photographs, archival material and her own writing. In that sense, Mingueza 'reactivates' these forgotten photographs to visualise the predominance of gender-based violence: a topic often silenced, that Mingueza's practice brings to the surface to prevent these stories falling into oblivion. Throughout the conversation, we will address the roles of archival and 'found' materials in configuring alternative futures, considering how images shape new imaginations.

POSSIBLE WAYS OF THINKING THE ARCHIVE

- Archive - memory - activating it towards the future.

- Archival documents have the function of re-thinking the meaning of history, memory and loss.

- Our responsibility and care towards constructing a possible history of the future.

- Potentiality and importance of artistic practices. How can we weave an alternative narrative through that gesture. In tha way resist the violence of system of accumulation.

POSSIBLE WAYS OF THINKING THE ARCHIVE

»Silences enter the process of historical production at four crucial moments:
the moment of fact creation (the making of sources);
the moment of fact assembly (the making of archives);
the moment of fact retrieval (the making of narratives);
and the moment of retrospective significance (the making of history in the final instance).«

Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History*, 1995

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.

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.

carnegieart.org/series/mirror-with-a-memory-podcast/

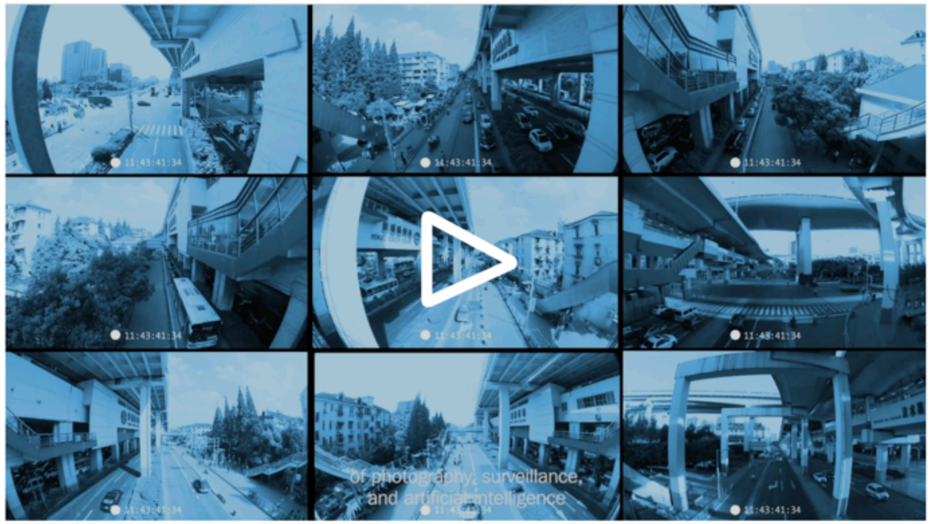
How to Visit Art to Encounter What's Happening Ways to Learn

← Mirror with a Memory

Mirror with a Memory Podcast

The Mirror with a Memory podcast focuses on different facets of the conversation around artificial intelligence and photography—from biometrics and racial bias to the ways that we perceive the environment and international borders. Hosted by renowned American artist Martine Syms, the six-episode series features leading artists and thinkers in dialogue accompanied by excerpts from important artworks, unpacking the ways in which the collision of photography, surveillance, and artificial intelligence impacts everyone.

Episodes are available below and on Amazon, Anchor, Apple, Google, and Spotify.



CONTEMPORARY RESOURCES AND INTERPRETATIONS OF ARCHIVAL KNOWLEDGE

Mirror with a Memory Episode Four: Storytelling

● Podcasts

In Episode Four, we talk about the algorithmic potential of storytelling. Artists Stephanie Dinkins and Stan Douglas discuss how they use the language of photography, surveillance, and AI to narrate different pasts and imagine different futures. Dinkins draws upon her own life experience, while Douglas incorporates moments from British history.



Mirror with a Memory Episode Three: Evidence

● Podcasts

If we know that it is impossible for a photograph to be objective, then why do we rely so heavily on photography as evidence? In Episode Three, we speak with artists Lynn Hershman Leeson and American Artist to consider how AI can complicate our relationship to pictures we would otherwise think of as visual "proof."



Mirror with a Memory Episode Two: (In)Visibility

● Podcasts

Episode Two explores the benefits and disadvantages of going unseen by surveillance technologies. We examine notions of visibility and invisibility in the context of AI imaging systems with author and professor Simone Browne, artist Sondra Perry, and artist and academic Mimi Onuoha.



Mirror with a Memory Episode One: Biometrics

● Podcasts

Episode One: Biometrics – Photography has been used as a tool to record our bodies from the creation of the first mugshots in the late 19th century to recent developments in facial recognition technology. In the first episode of *Mirror with a Memory*, Zach Blas and Manthia Diawara will discuss what it means to leave it to machines to verify our identities.



Mirror with a Memory Episode Six: Power

● Podcasts

Do we have the power to refuse mass surveillance? In our final episode, we speak with Forensic Architecture founder Eyal Weizman, who explains how artists, activists, and researchers can use the tools of photography, surveillance, and AI to hold corporations, governments, and other institutions accountable.



Mirror with a Memory Episode Five: Land

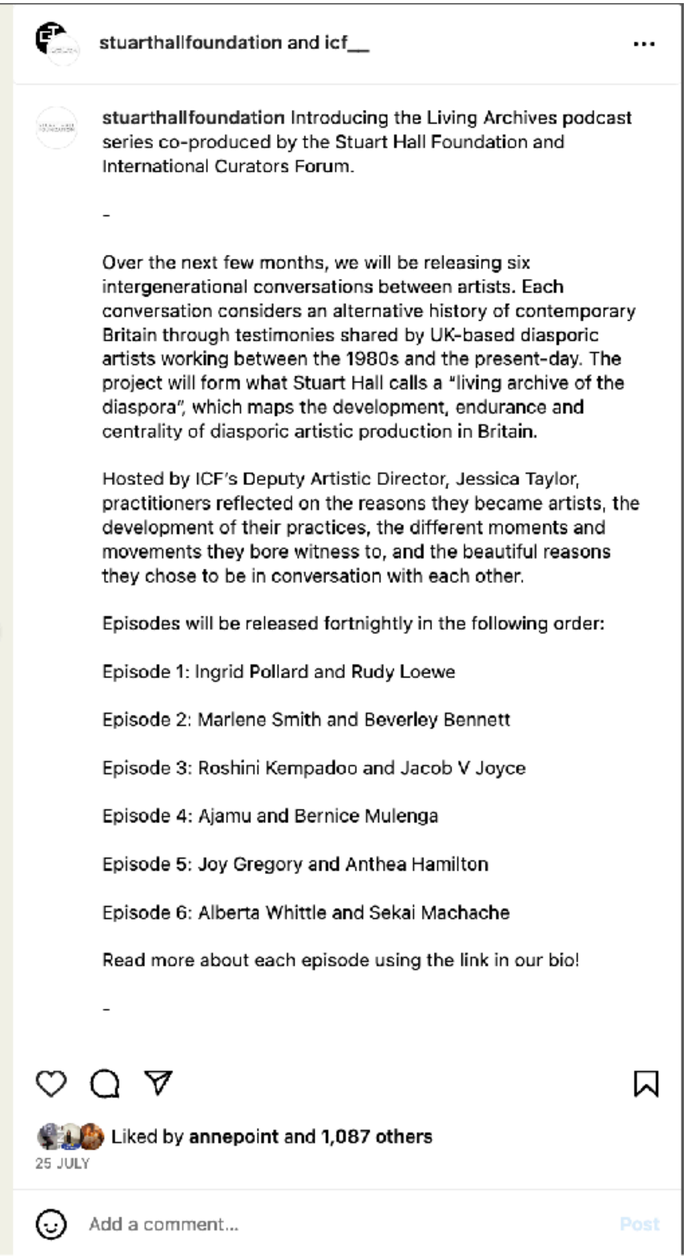
● Podcasts

What is the environmental impact of AI on our planet, and what colonial impulses does this technology enable? Episode Five zooms out and up with leading AI researcher Kate Crawford, technology writer Arthur Holland Michel, and photographer Richard Misrach to look at how cameras are used to divide, extract, survey, and surveil landscapes.



CONTEMPORARY RESOURCES AND INTERPRETATIONS OF ARCHIVAL KNOWLEDGE





ARCHIVE - 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.

‘Imagine the origins of photography go back to 1492. What would this mean? […]

It is not about questioning the exact moment of the inception of photography and proposing that it was this optical device or that chemical substance that made it possible. It is about questioning the political formations that made it possible to proclaim - and institutionalise the idea -that certain sets of practices, used as part of large-scale campaigns of imperial violence, are separate from this violence and unrelated to it, to an extent that they can even account for it from the outside.[…]

The invention of the New World and the invention of photography are not unrelated’, (2022, p. 69).

Ariella A. Azoulay, “Unlearning the Origins of Photography” in Tim Johnson and Zoe Leonard (eds.) (2022) *Zoe Leonard. Al Río / To the River*. Berlin: Hatje Cantz.

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.

EUGÈNE ATGET - CHIFFONIER (RAGPICKER)

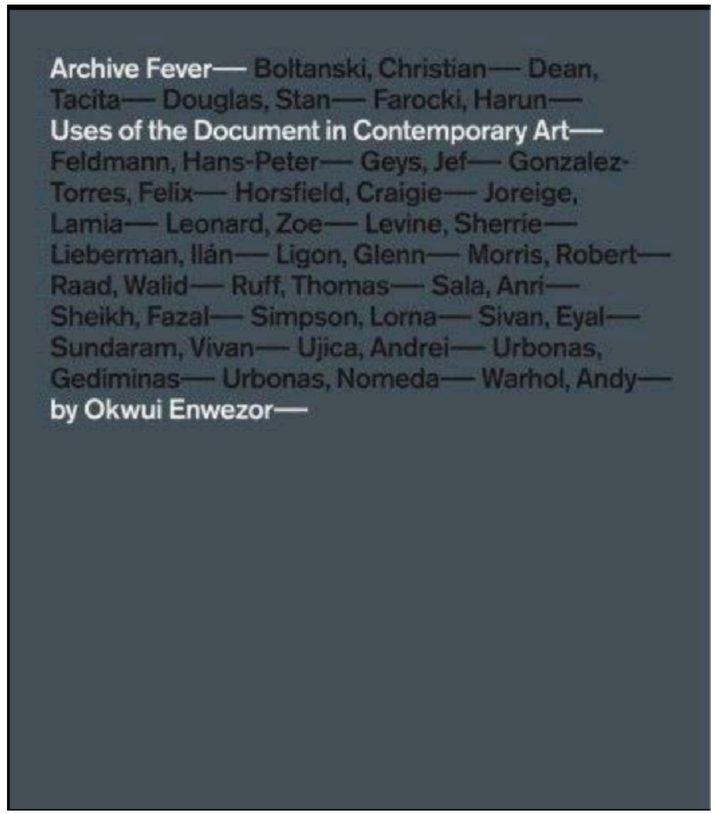


Eugène Atget, *Chiffonier (Ragpicker),* (1899-1901).

ARCHIVES - USES - POTENTIAL READINGS

- Contradictions of master-narratives.
- The inventions of counter-narratives.
- The archive as a site of production.
- The projection of social imagination into sites of testimony.
- Instead of the ‘archive’ as a noun - the archive as as archiving.
- An archive as a system of knowledge.
- What structures elude classification?
- Heterogeneity of material - how to create a system where the material becomes legible.
- The relation between classification and classified.
- 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.

OKWUI ENWEZOR ORGANISED AN EXHIBITION AT ICP IN NEW YORK IN 2008 CALLED ARCHIVE FEVER: USES OF THE DOCUMENT IN CONTEMPORARY ART



Hannah Höch/

EXAMPLES



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



Album (Scrapbook), (1933).

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

EXAMPLES





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

EXAMPLES



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

EXAMPLES



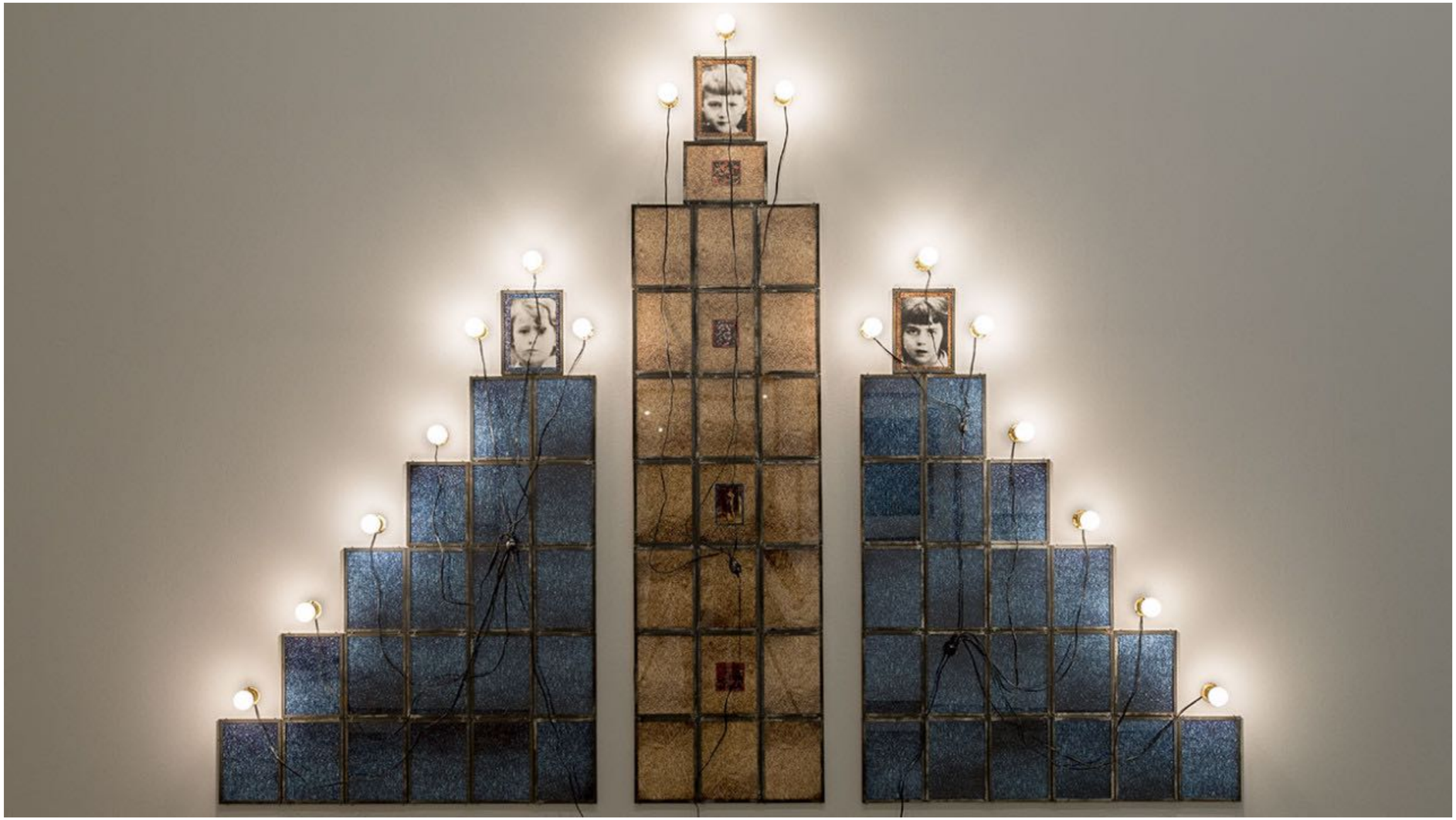
Christian Boltanski/ *Vitrine de référence,* (1971).

EXAMPLES - FICTION - MEMORY - MONUMENT



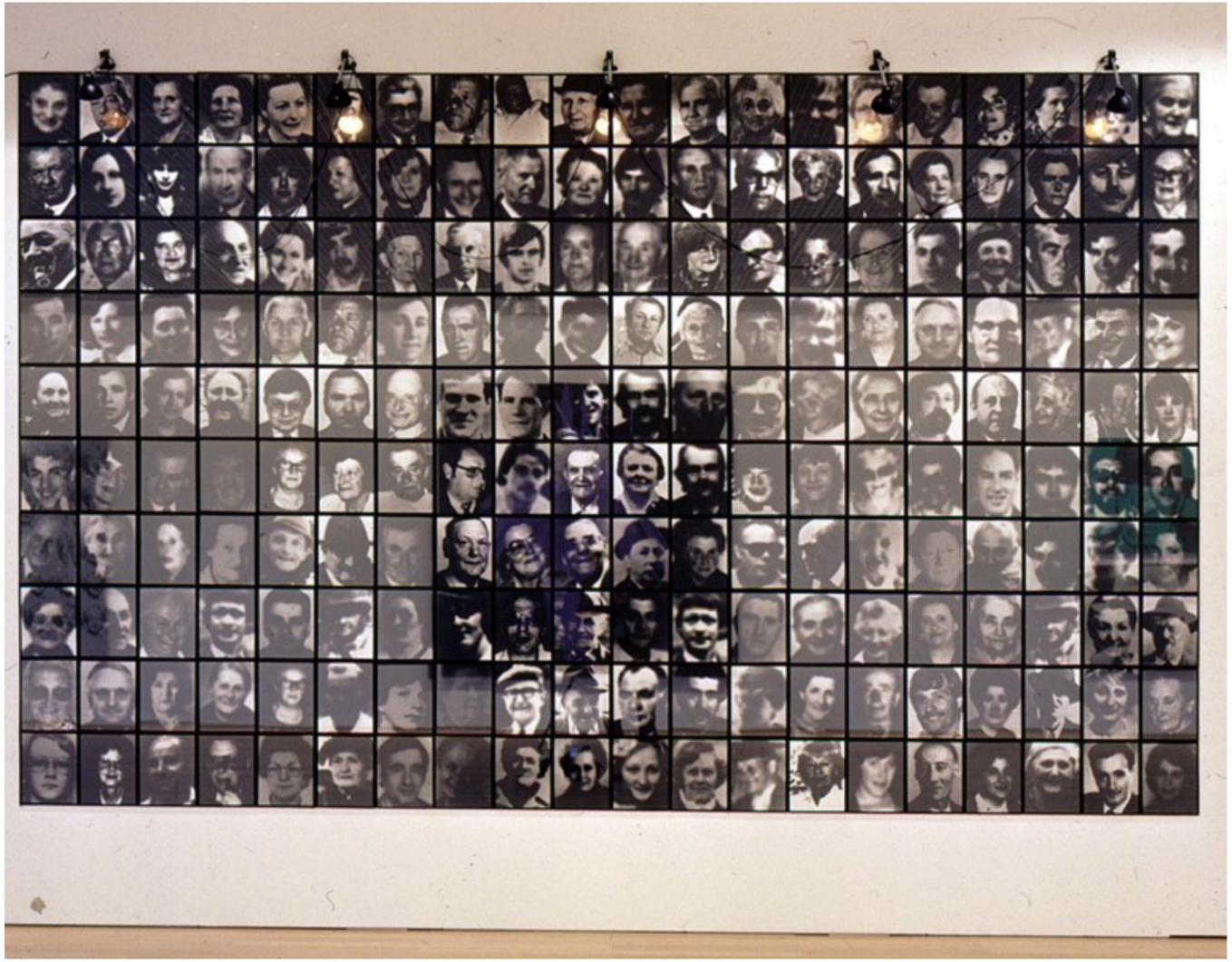
Christian Boltanski/ *Monument,* (1985).

EXAMPLES - FICTION - MEMORY - MONUMENT



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

EXAMPLES - FICTION - MEMORY - MONUMENT



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

EXAMPLES - FICTION - MEMORY - MONUMENT





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

EXAMPLES - FICTION - MEMORY - MONUMENT



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

EXAMPLES - FICTION - MEMORY - MONUMENT



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

EXAMPLES - FICTION - MEMORY - MONUMENT



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

EXAMPLES - FICTION - MEMORY - MONUMENT



EXAMPLES - FICTION - MEMORY - MONUMENT



Christian Boltanski – Studio Visit | TateShots

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

EXAMPLES



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

EXAMPLES



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

EXAMPLES



Joan Fontcuberta/ *Herbarium*/ 1983.

EXAMPLES





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).

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

EXAMPLES



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

EXAMPLES



Zoe Leonard/ *Crossing the Equator*/ 2016.

EXAMPLES



Zoe Leonard/ *Crossing the Equator*/ 2016.

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Peter Piller/ *Archiv Peter Piller*/ 2007.

EXAMPLES

Archiv Peter Piller
Zeitung

Christoph Keller Editions



Peter Piller/ *Archiv Peter Piller*/ 2007.

EXAMPLES





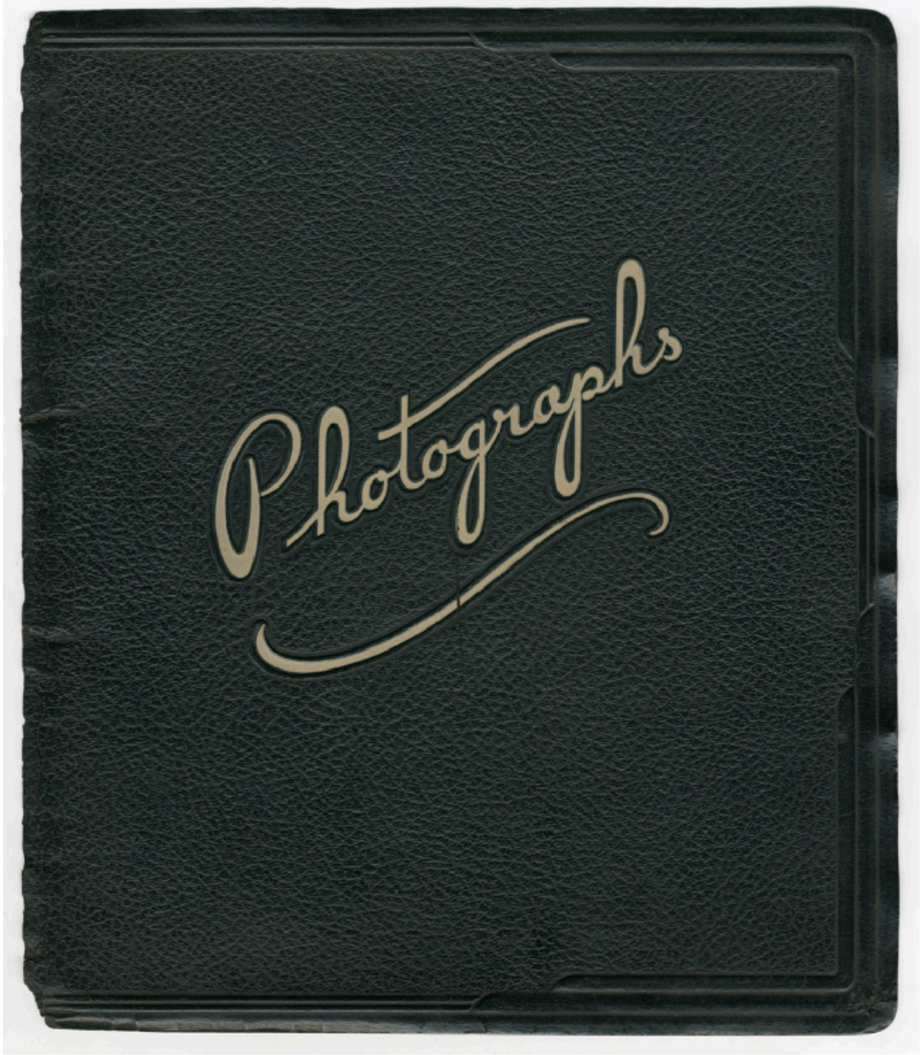
Peter Piller/ *Archiv Peter Piller*/ 2007.

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

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Batia Suter/ *Parallel Encyclopedia #1*/ 2007.

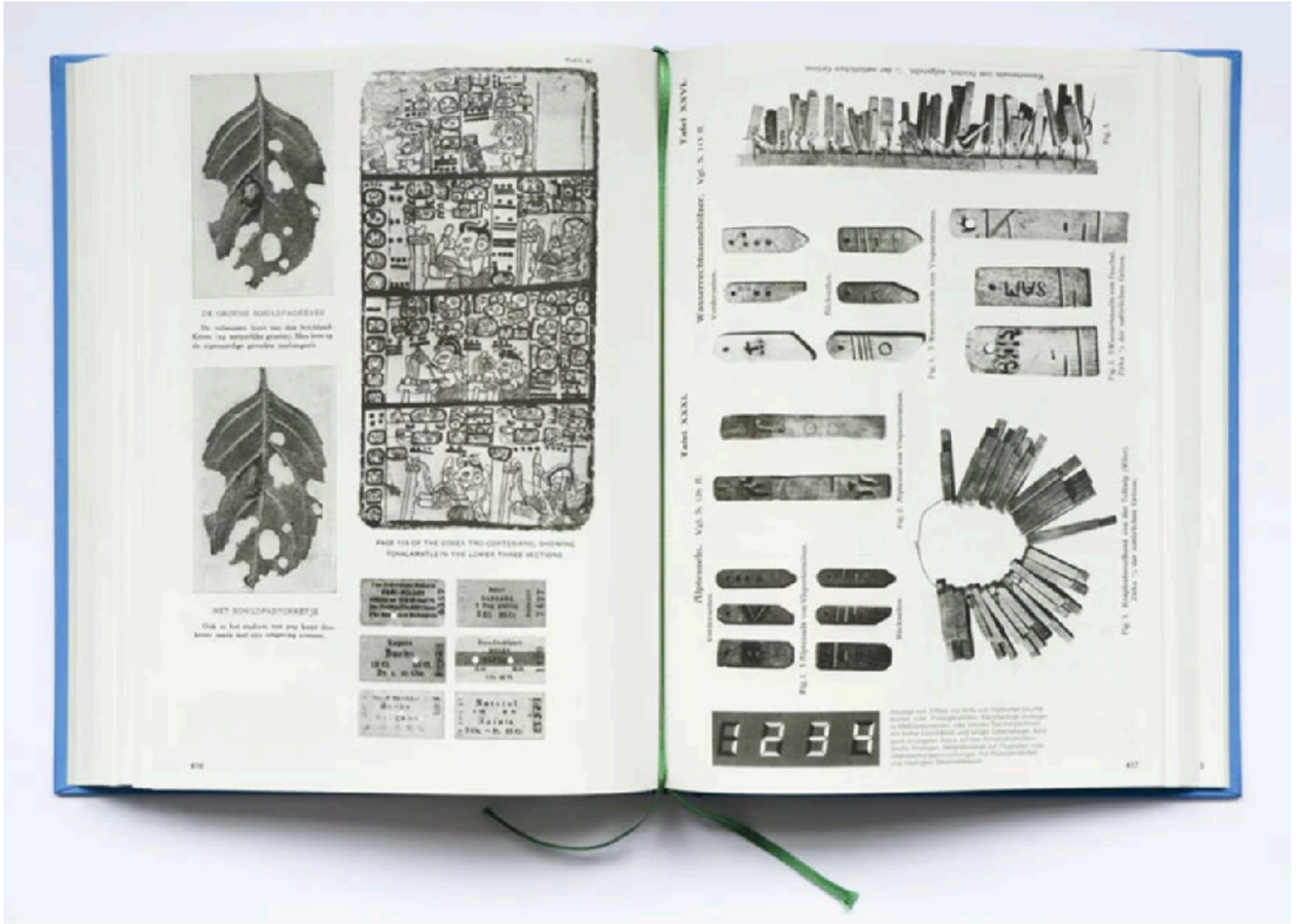
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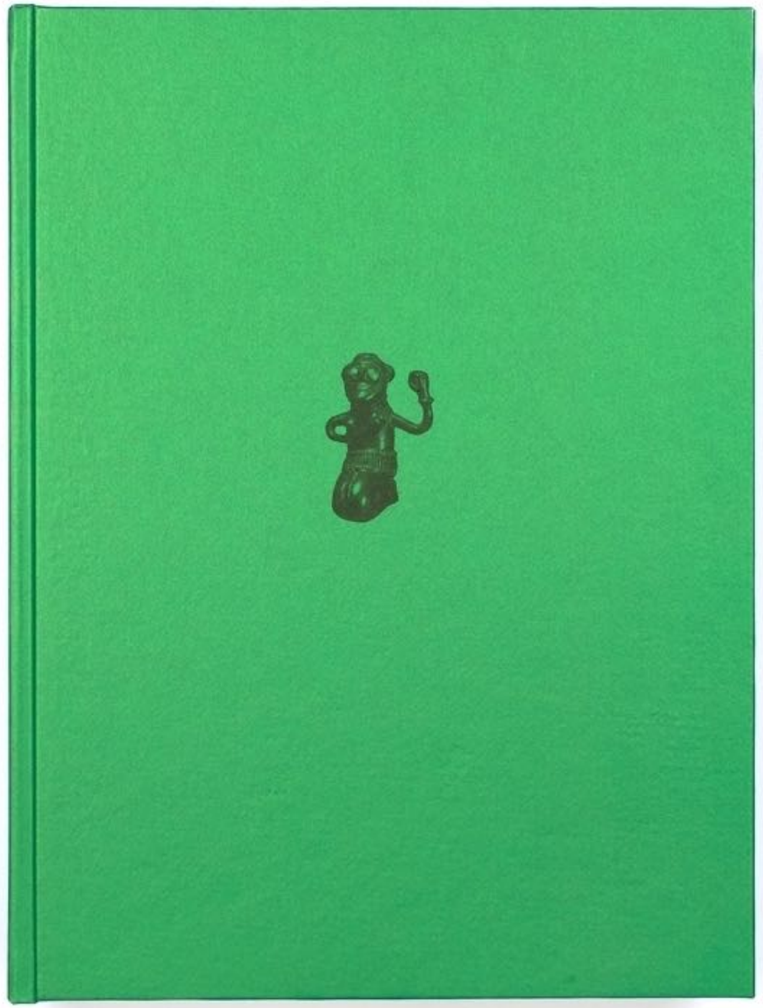
Batia Suter/ *Parallel Encyclopedia #1*/ 2007.

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Batia Suter/ *Parallel Encyclopedia #2/* 2018.

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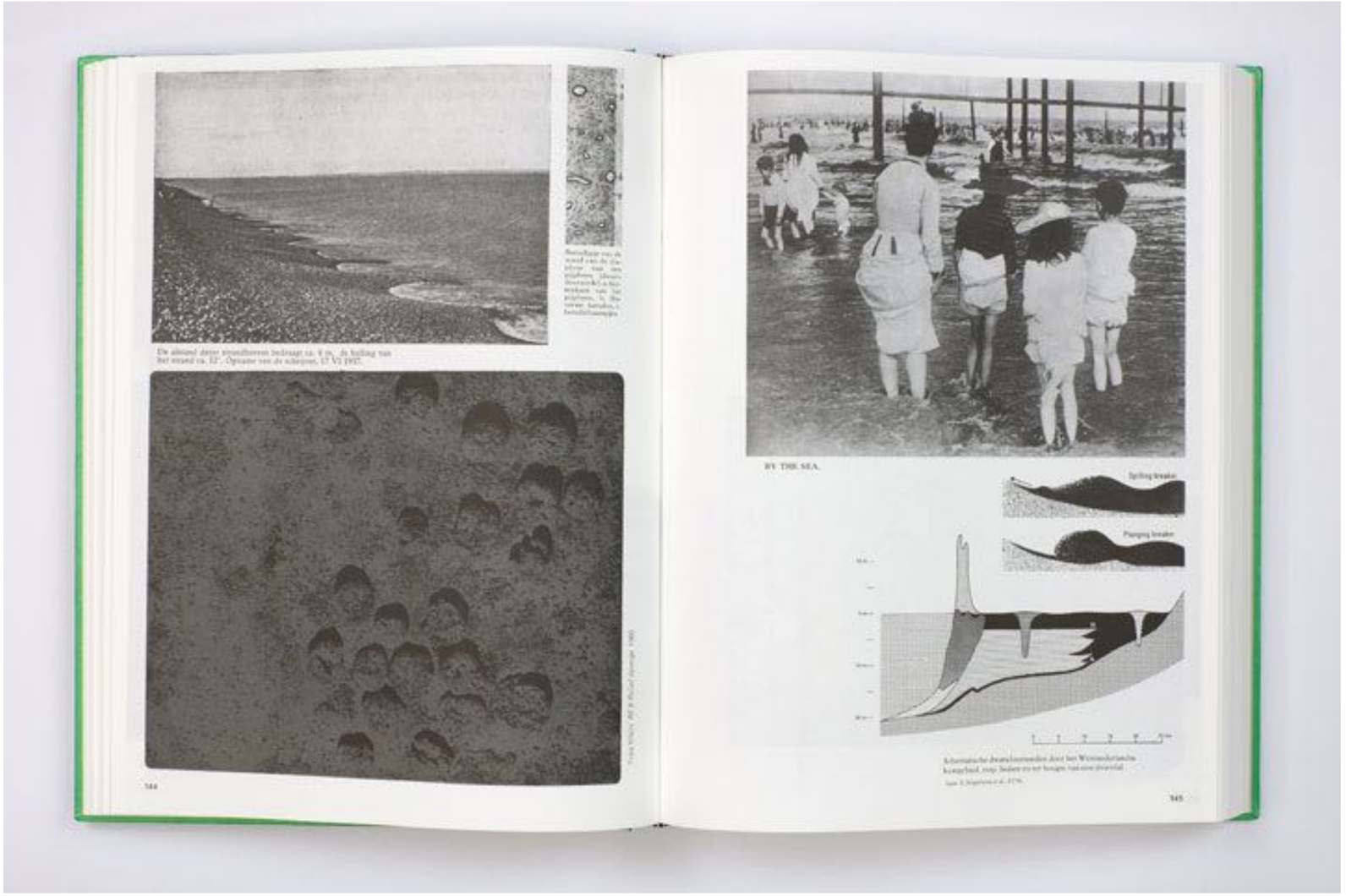
Batia Suter/ *Parallel Encyclopedia #1*/ 2018.

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Batia Suter/ *Parallel Encyclopedia #1*/ 2018.

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Carmen Winant/ *My Birth*/ 2018.

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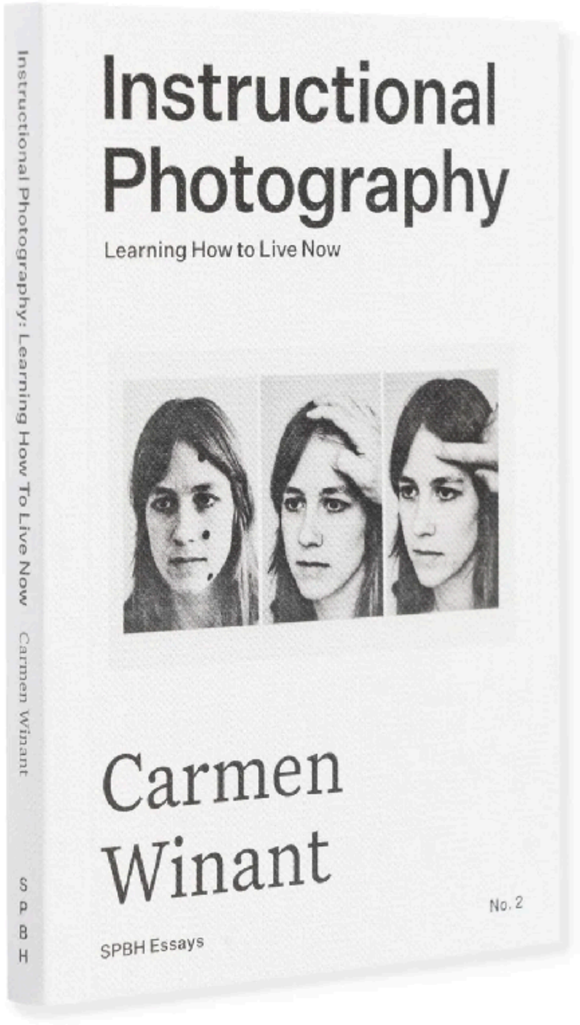
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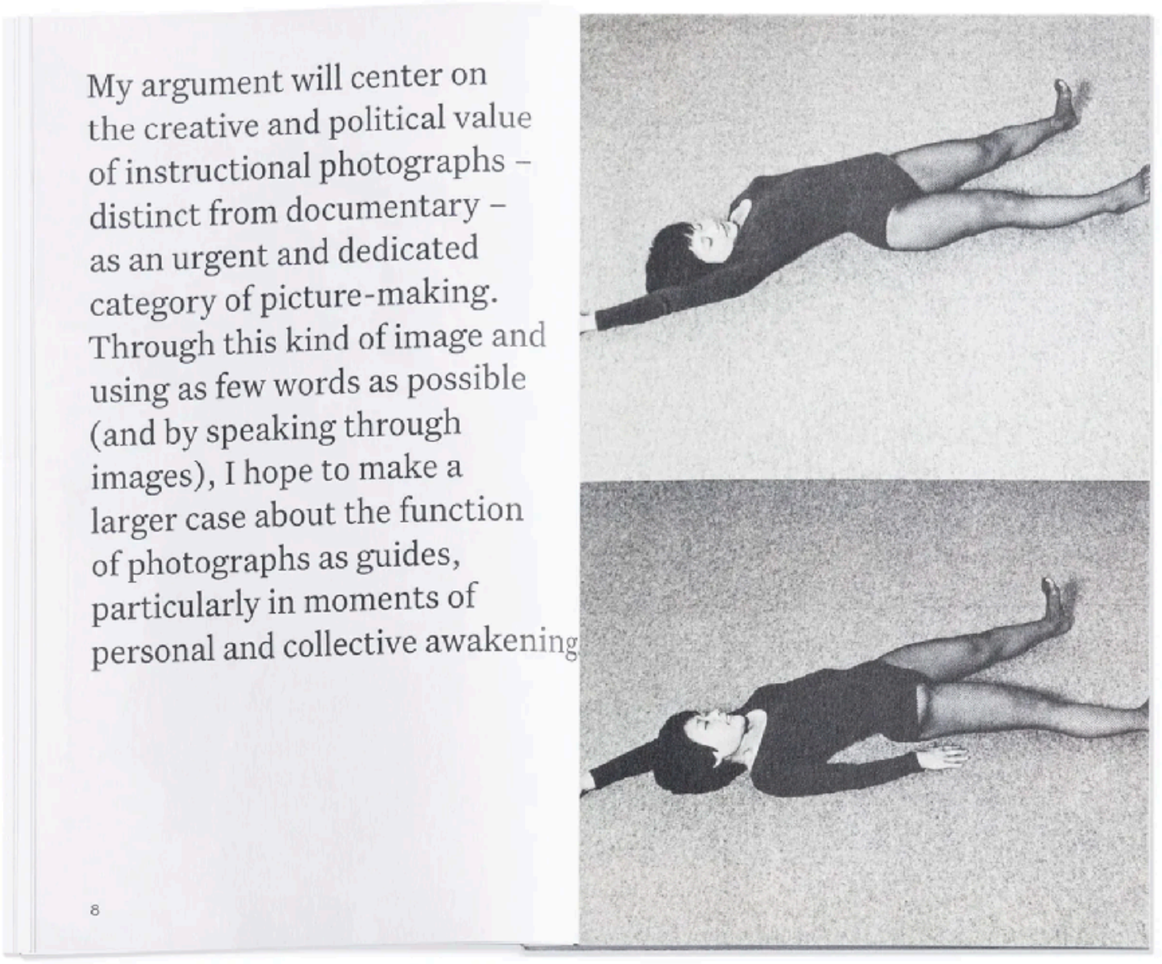
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Carmen Winant/ *Instructional Photography: Learning How to Live Now*/ 2021.

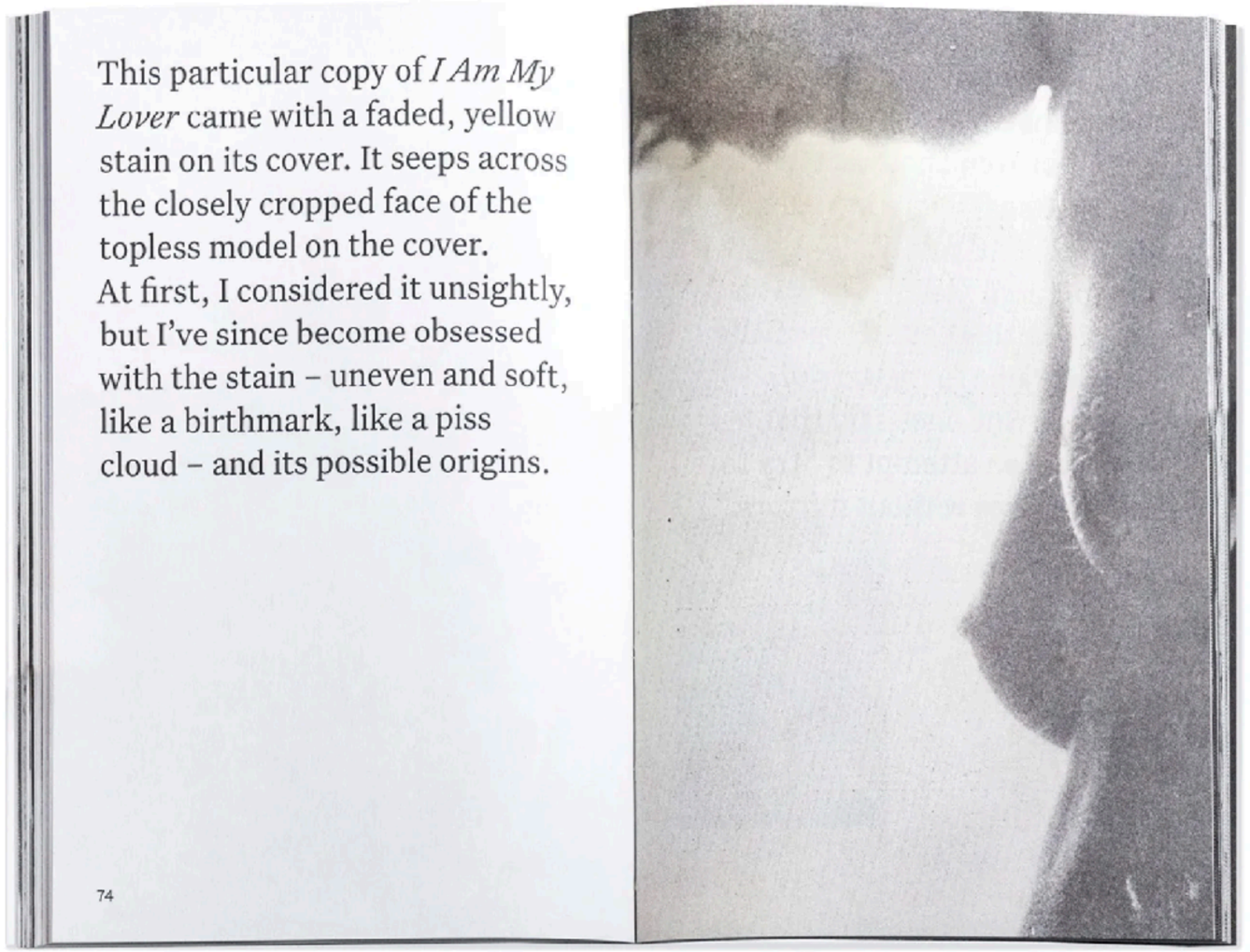
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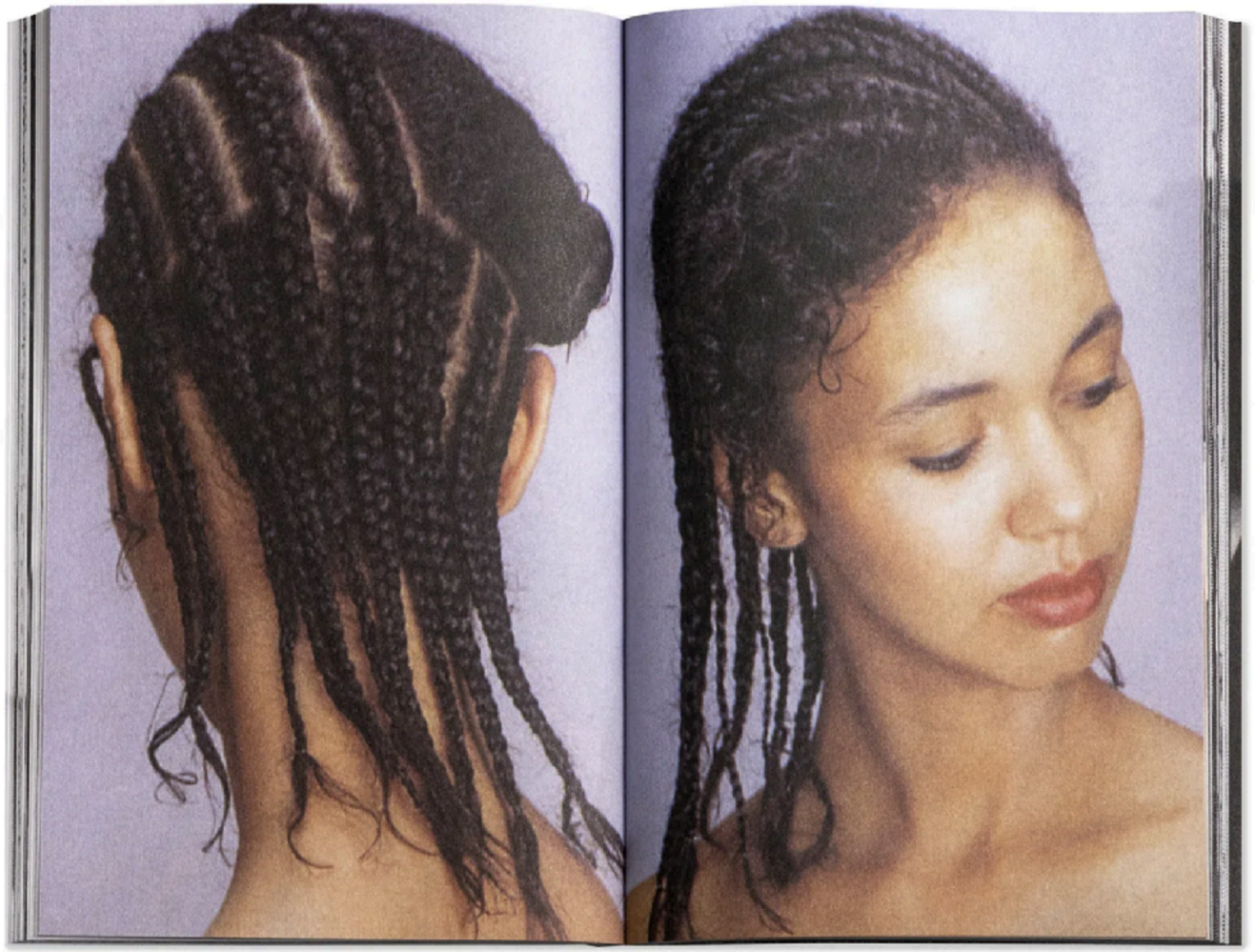
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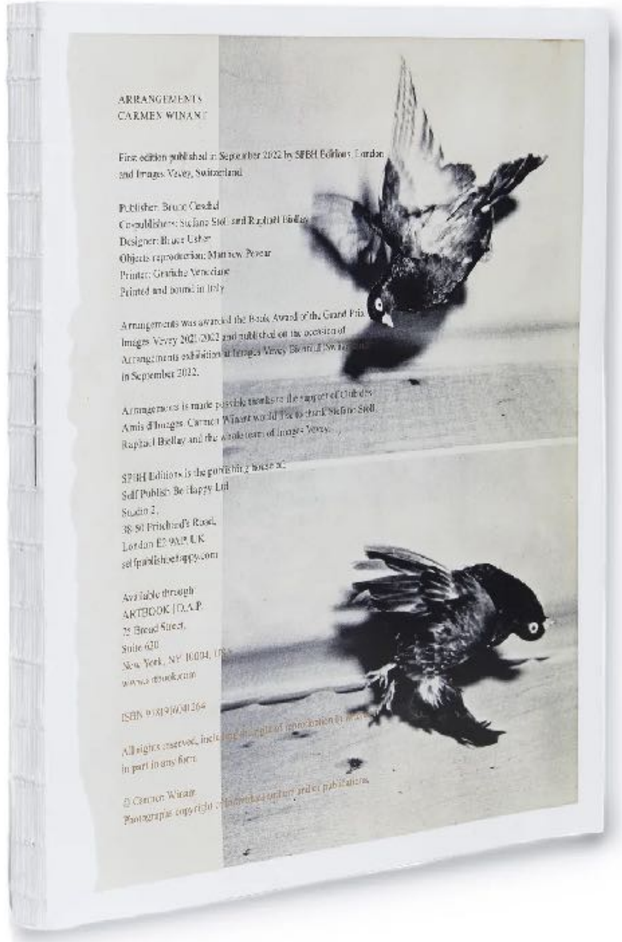
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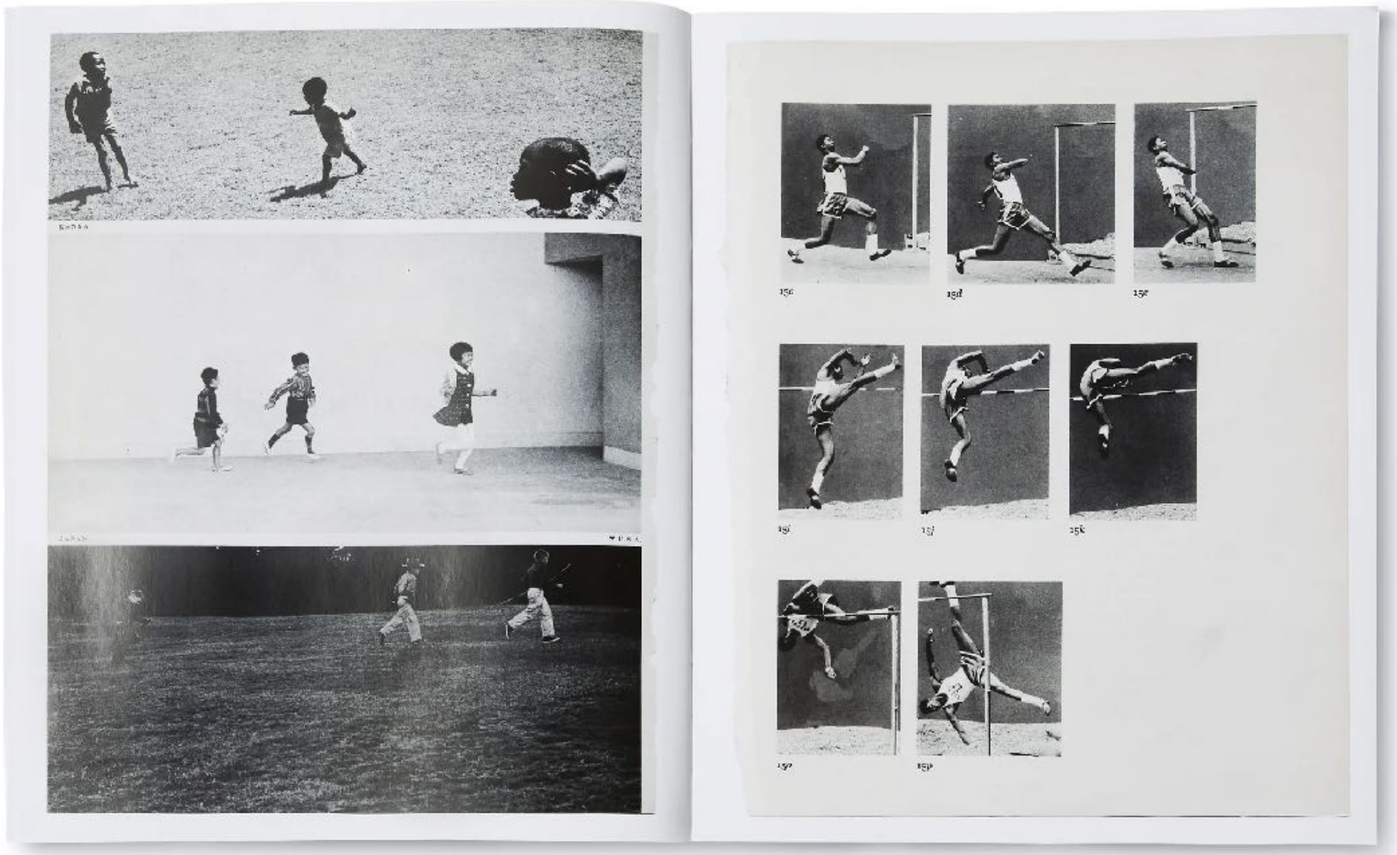
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Carmen Winant/ *Arrangements*/ 2022.

EXAMPLES





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

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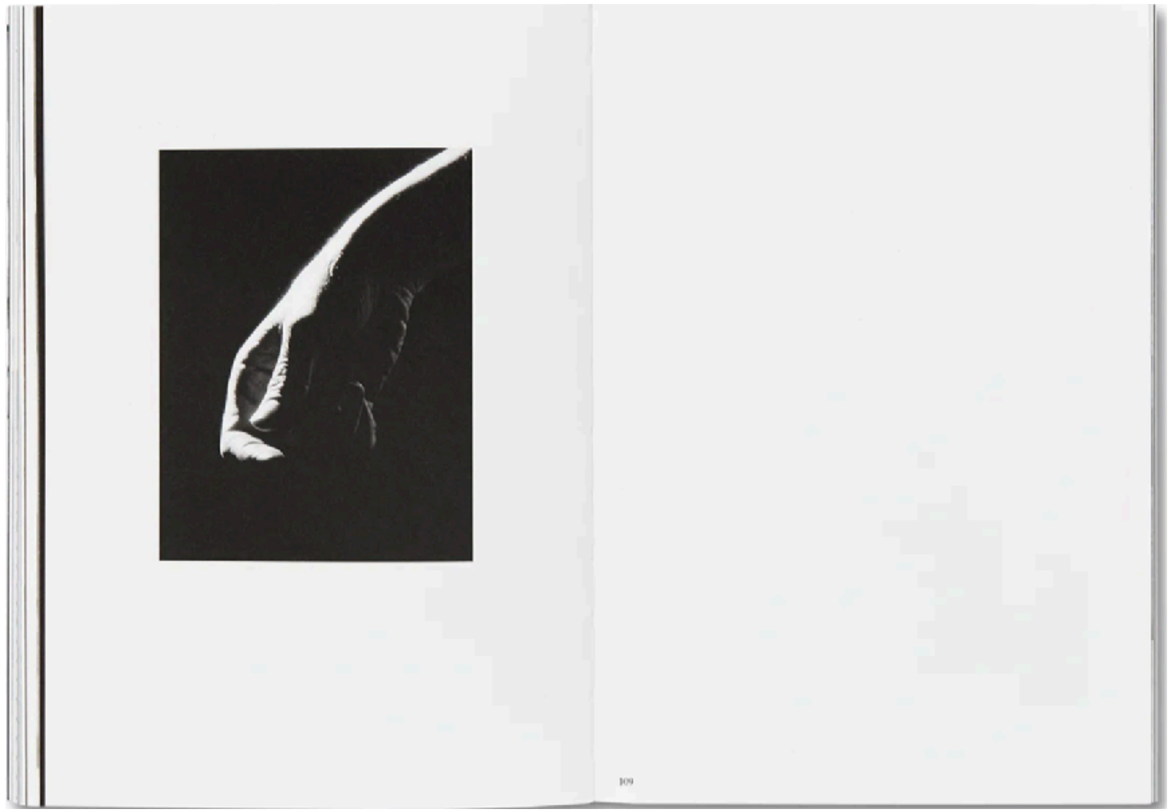




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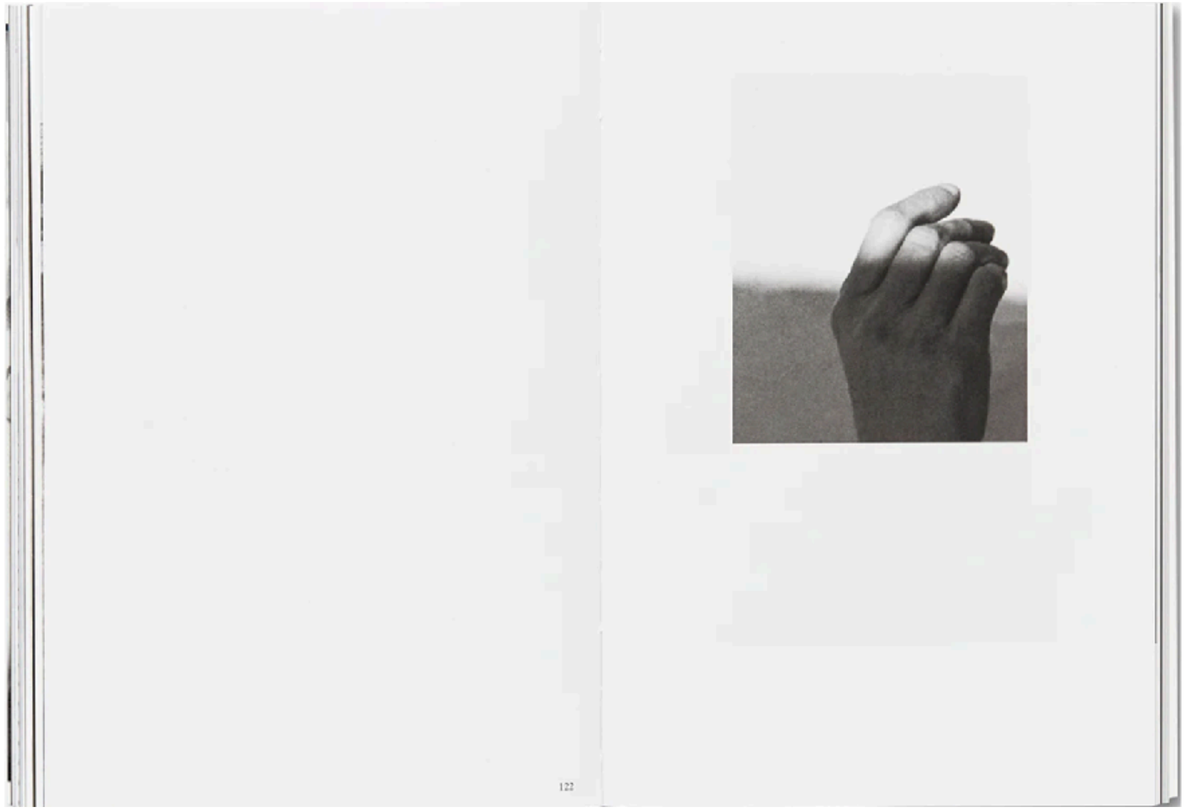




Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020.

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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.

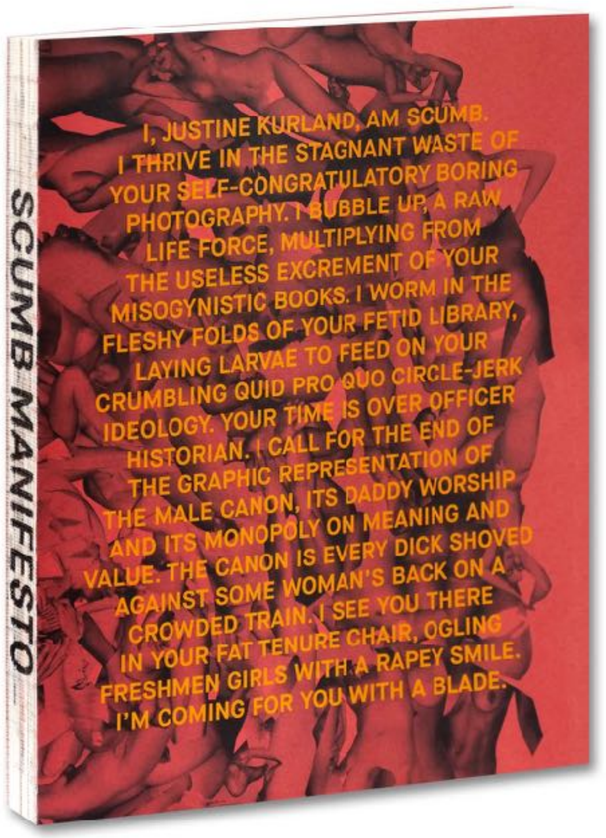
Deana Lawson/ MoMA PS1, New York/ April 14 - September 05, 2022/

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Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022.

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Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022.

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Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022.

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Frida Orupabo/ *I Have Seen a Million Pictures of My Face and Still I Have No Idea* / Fotomuseum Winterthur 2022.

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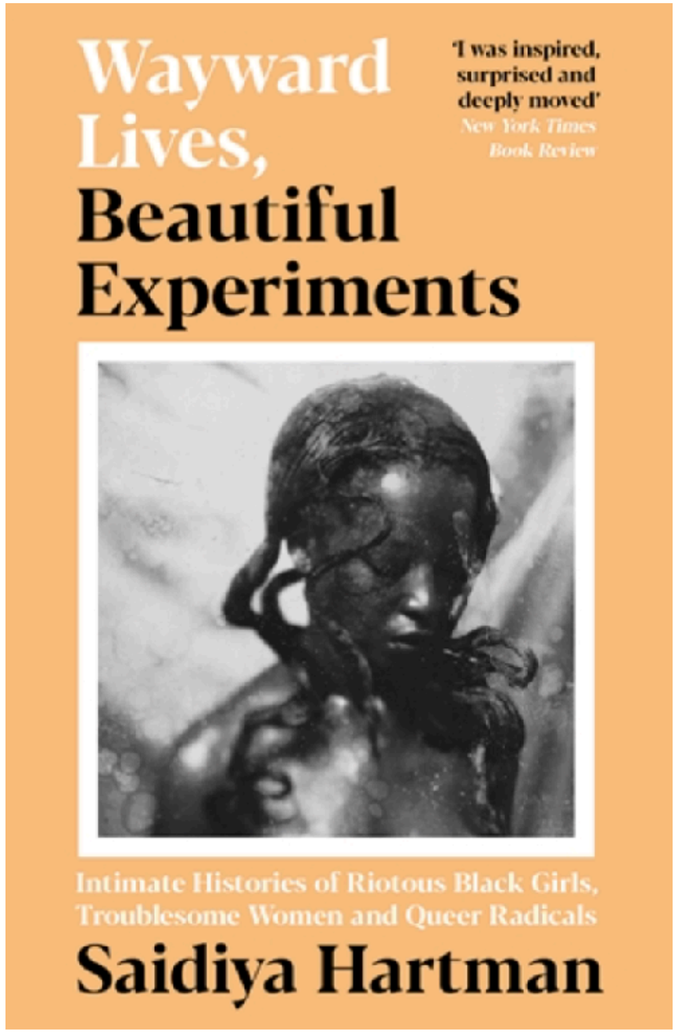
Frida Orupabo/ *I Have Seen a Million Pictures of My Face and Still I Have No Idea* / Fotomuseum Winterthur 2022.

EXAMPLES



Frida Orupabo/ *I Have Seen a Million Pictures of My Face and Still I Have No Idea* / Fotomuseum Winterthur 2022.

EXAMPLES



At the dawn of the twentieth century, black women in the US were carving out new ways of living. The first generations born after emancipation, their struggle was to live as if they really were free.

These women refused to labour like slaves. Wrestling with the question of freedom, they invented forms of love and solidarity outside convention and law. These were the pioneers of free love, common-law and transient marriages, queer identities, and single motherhood - all deemed scandalous, even pathological, at the dawn of the twentieth century, though they set the pattern for the world to come.

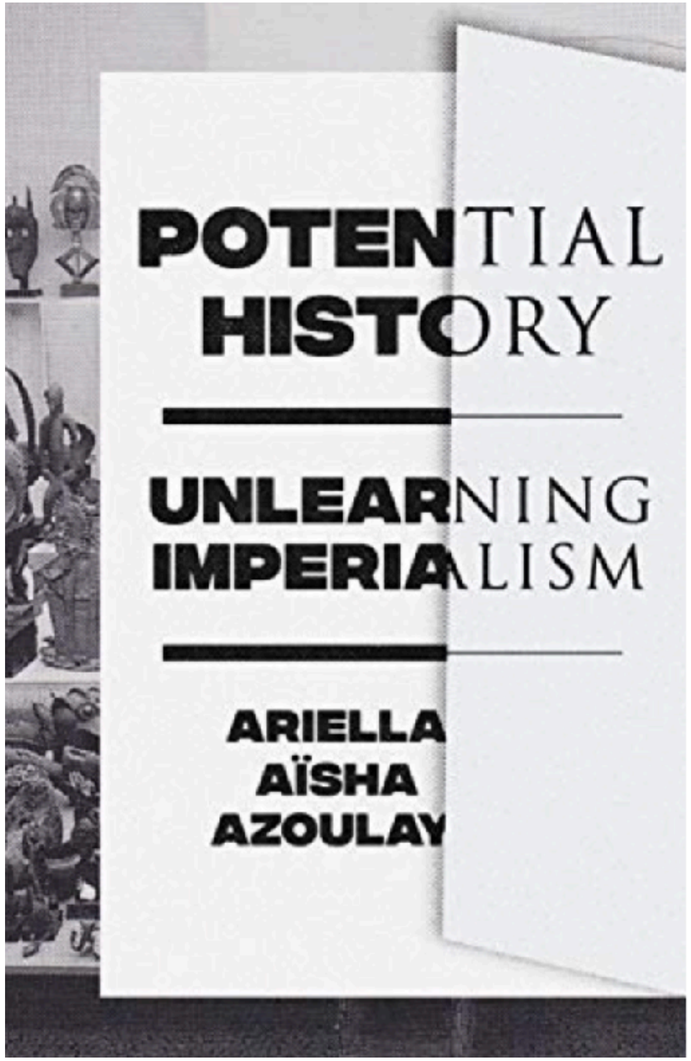
In *Wayward Lives, Beautiful Experiments*, Saidiya Hartman deploys both radical scholarship and profound literary intelligence to examine the transformation of intimate life that they instigated. With visionary intensity, she conjures their worlds, their dilemmas, their defiant brilliance.

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POSTCOLONIAL - ARCHIVES - PHOTOGRAPHY - MEMORY



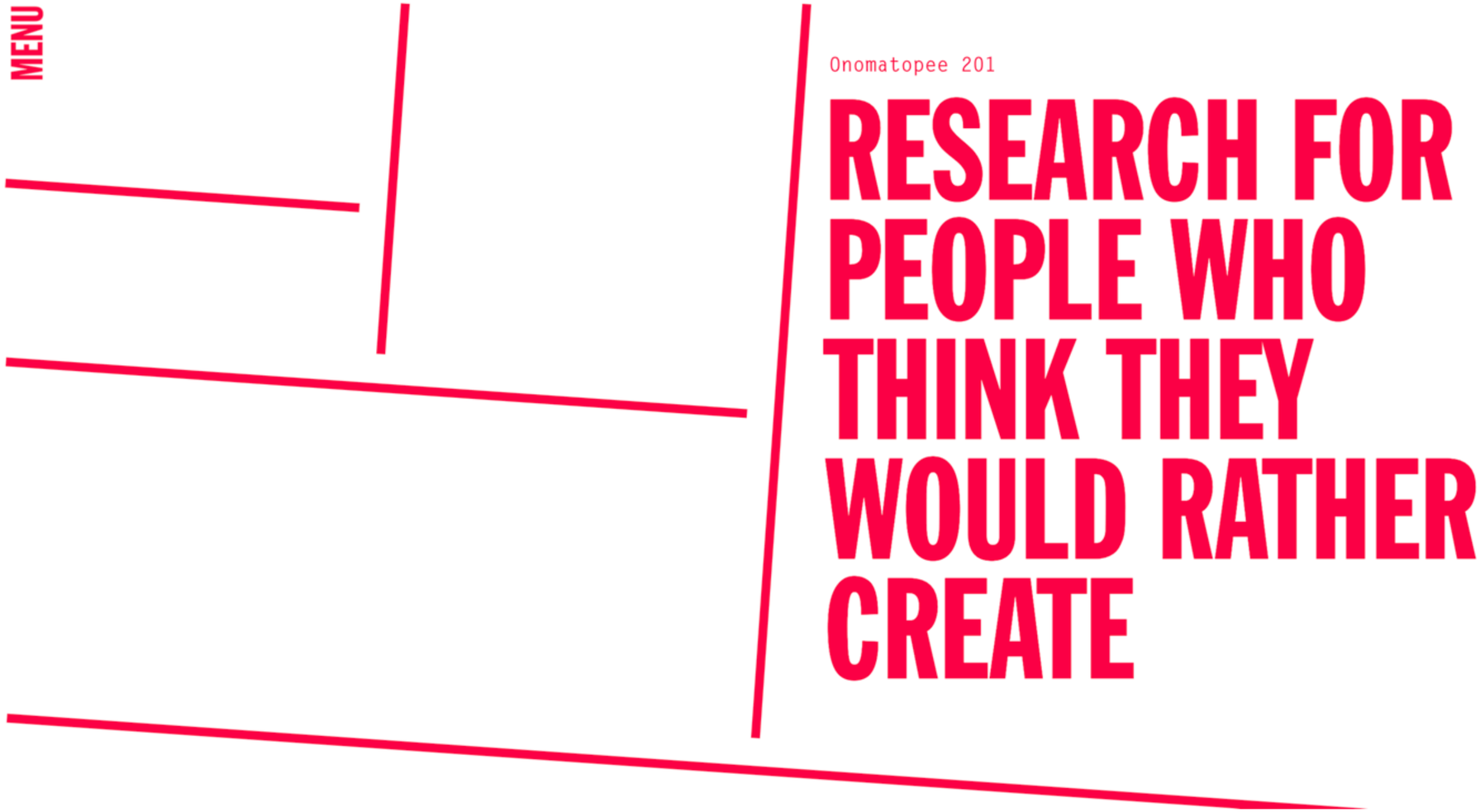


First published in 2019.

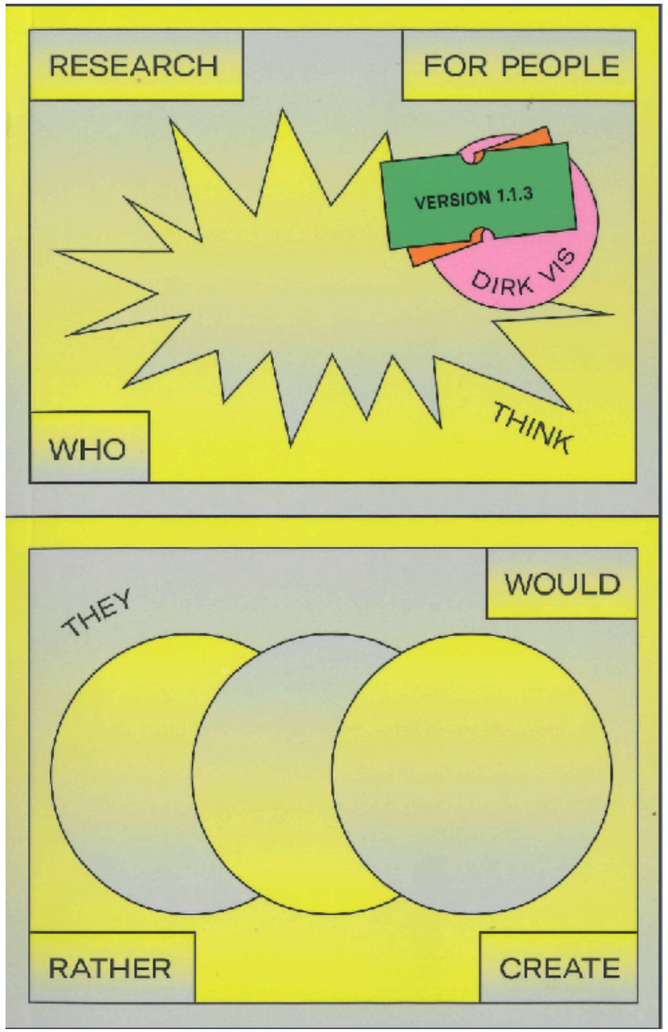
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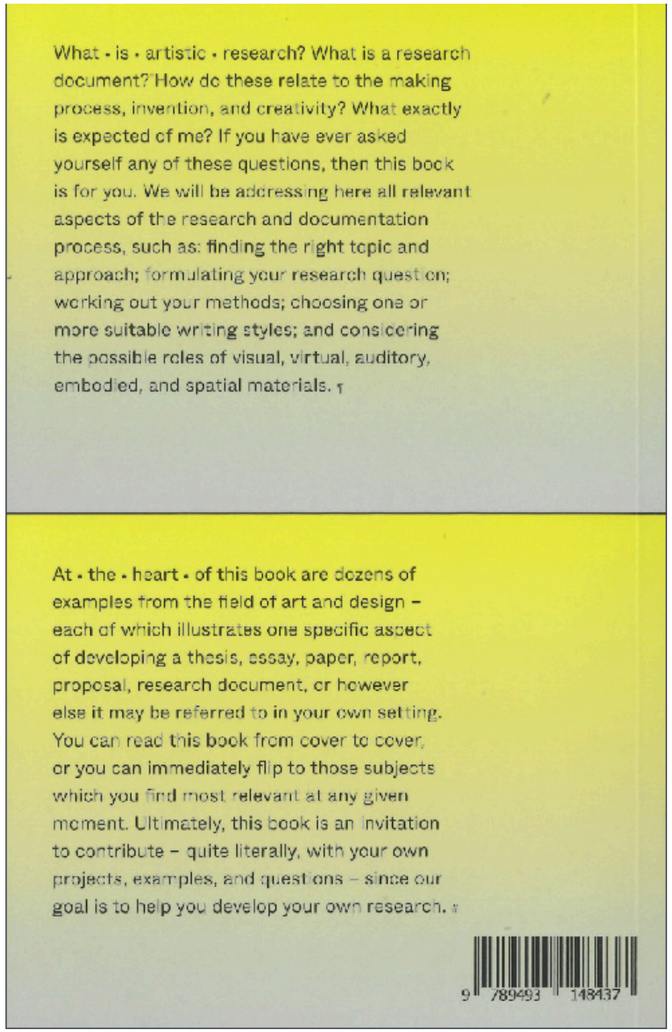
Do you have a better understanding of the ways of thinking and working around the archives?

FURTHER REFERENCES



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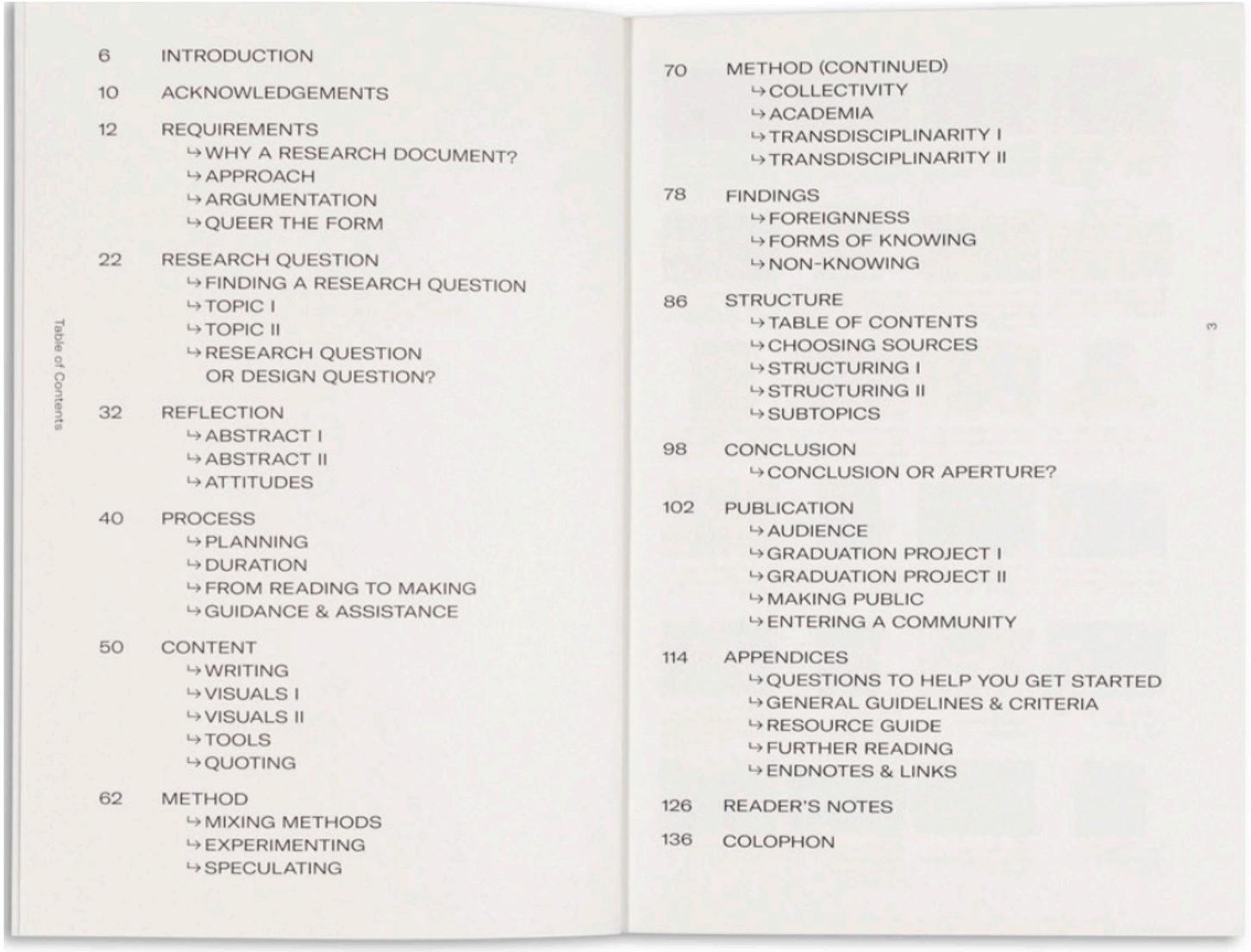


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THANK YOU

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