FFOTOEVI

EVIE-ROSE HOLDEN



PROJECT PROPOSAL

THE SUBMISSION CONSISTS OF A BODY OF INITIAL PRACTICE-BASED WORK AND EXPERIMENTATION INFORMED BY YOUR ENGAGEMENT WITH A DEFINED SUBJECT AREA. YOU WILL CONSOLIDATE THIS WORK INTO THE COMPLETION OF A DIGITAL PROPOSAL, WHICH IS A DOWNLOADABLE PROFORMA AVAILABLE ON MOODLE. THIS PROFORMA MAPS CRITERIA FROM ARTS COUNCIL FUNDING APPLICATIONS AND IS DESIGNED TO PREPARE YOU FOR THE PROFESSIONAL CONTEXTS YOU WILL ENCOUNTER AS A GRADUATE.

ABOUT THE PROJECT

YOUR NAME: EVIE-ROSE HOLDEN

PROPOSED NAME OF PROJECT: RESIDUUM

DESCRIBE YOUR PROJECT USING FIVE KEY WORDS:

DISPLACEMENT, PRESERVATION, BETRAYAL, ARCHIVE, LIMINALITY

PROVIDE A SHORT SUMMARY OF THE PROPOSED PROJECT: (100 WORDS MAXIMUM)

A PRACTICE-LED RESEARCH PROJECT EXPLORING PRESERVATION, BETRAYAL, AND DISPLACEMENT IN MUSEUM STORAGE, REALISED THROUGH FILM PHOTOGRAPHY.

'RESIDUUM' QUESTIONS THE PRESERVATION OF HISTORY AND THE DISPLACEMENT OF ARTIFACTS, EXPLORING HOW OBJECTS, REMOVED FROM THEIR ORIGINS, EXIST IN TENSION BETWEEN PRESENCE AND ABSENCE.

'MEMORY UNRAVELS AS ENTROPY TAKES HOLD, LEAVING BEHIND TRACES THAT ARE BOTH RECORD AND RELIC. IN THIS SPACE, THE ARCHIVE IS NOT STATIC BUT SHIFTING—A FRAGILE CONTAINER OF WHAT CANNOT BE FULLY PRESERVED, WHERE MEANING FADES, AND FRAGMENTS REMAIN.' (INDEXICAL ARCHIVES, 2025)

PROVIDE A DETAILED DESCRIPTION OF THE PROPOSED PROJECT: (250 WORDS)

HOW DOES MUSEUM PRESERVATION BECOME AN ACT OF DISPLACEMENT AND QUIET BETRAYAL FOR THE OBJECTS IT PROTECTS?

RESIDUUM IS A CONSTELLATION OF PRACTICE-LED WORKS EXPLORING PRESERVATION, BETRAYAL, AND DISPLACEMENT WITHIN ARCHIVAL INSTITUTIONS, FOCUSING ON FUNCTIONAL NON-SPACES (SUCH AS STORAGE ROOMS AND ARCHIVAL INSTITUTIONS). THE PROJECT CONSIDERS THE ARCHIVE'S IMPULSE TO COLLECT, A DESIRE TO CLASSIFY AND PRESERVE OBJECTS EVEN AS THEIR MEANINGS SHIFT, FRAGMENT OR DISSOLVE. THE IMAGES LINGER ON DUST, RESIDUE, AND THE UNSETTLED AFTERLIVES OF DISPLACED ARTIFACTS. THESE OBJECTS ARE PHOTOGRAPHED WITHIN SYSTEMS OF CARE WHERE LABELS, STRAPS, AND TIES BECOME PART OF THEIR VISUAL LANGUAGE. RATHER THAN REMAINING NEUTRAL, THESE TOOLS REVEAL HOW OBJECTS ARE PROTECTED WHILE ALSO BEING DISTANCED FROM THEIR ORIGINAL CONTEXTS. THROUGH FILM PHOTOGRAPHY ALLOWED ME TO OBSERVE HOW OBJECTS REMOVED FROM CULTURAL AND/OR SPIRITUAL ORIGINS EXIST IN PROLONGED STATES OF LIMINALITY.

THE PROJECT IS INFORMED BY IDEAS AROUND THE MATERIALITY OF THE ARCHIVE (EDWARDS), WHICH FRAMES ARCHIVES AS ENVIRONMENTS SHAPED NOT ONLY BY INTENTION BUT BY PHYSICAL CONDITIONS, HANDLING, AND ENTROPY. KOPYTOFF'S CONCEPT OF OBJECT BIOGRAPHIES HELPED ME TRACE HOW INDIVIDUAL ARTIFACTS MOVE FROM CULTURALLY SITUATED OBJECTS INTO INSTITUTIONAL HOLDINGS, ALTHOUGH THIS FRAMEWORK ALSO RAISED QUESTIONS ABOUT WHAT IS LOST WHEN OBJECTS ENTER SYSTEMS DESIGNED TO FIX MEANING. CRITICAL AND DECOLONIAL APPROACHES TO MUSEOLOGY FURTHER POSITION THE MUSEUM AS A SITE WHERE PRESERVATION AND COLONIAL DISPLACEMENT INTERSECT, EXPOSING HOW COLLECTIONS CAN BE USED TO STABILISE AND CONTROL NARRATIVES SURROUNDING OBJECTS.

VISUALLY, RESIDUUM USES BLACK AND WHITE FILM, HIGH CONTRAST, AND GRAIN TO RESPOND TO THE ATMOSPHERE OF MUSEUM STORAGE SPACES. MONOCHROME STRIPS THE COLLECTION BACK TO ITS STRUCTURAL ELEMENTS, MAKING SHELVING, CRATES, AND RESTRAINTS MORE VISIBLE. I WAS REPEATEDLY DRAWN TO THESE FEATURES DURING MY PROCESS, AS THEY REVEALED THE AFTERLIVES OF ARTIFACTS. THESE VISUAL TOOLS ARE USED IN ACCORDANCE WITH IDEAS CENTRAL TO RESIDUUM. DEEP SHADOWS SUGGEST ABSENCE AND HIDDEN HISTORIES, WHILE THE PRESENCE OF GRAIN MIRRORS DUST AND THE SLOW ACCUMILATION OF RESIDUE OVER TIME.

THE PROJECT CULMINATES IN A BODY OF WORK SHAPED BY BOTH RESEARCH AND SUSTAINED EXPERIMENTATION. THE FINAL DIRECTION REFLECTS A BALANCE BETWEEN WHAT EMERGED THROUGH STUDYING ARCHIVAL THEORY AND WHAT WAS DISCOVERED THROUGH TESTING MATERIALS, PHOTOGRAPHIC PROCESSES, AND VISUAL APPROACHES IN PRACTICE.

TIMELINE AND MILESTONES

WEEK STARTING	ACTIVITY OR TASK DETAIL
30/09/2025	Ideation and refinement of the core enquiry. Begin defining the themes of displacement, preservation/betrayal, and archival materiality.
7/10/2025	Establish specific outcomes for the installation and tracing-paper publication. Finalise the conceptual framework (materiality of the archive, object biographies, museology).
14/10/25	Begin digital archive intervention work—organising collected images, digital scans, and reference materials. Start sequencing ideas.
20/10/25	Continue digital experimentation and explore visual decay techniques that mirror entropy within the archive • Begin coding and constructing a decay algorithm/software that digitally deteriorates images, testing how digital breakdown can mirror physical archival entropy.
28/10/2025	Deepen contextual research into archival theory, decolonial museology, and ancient archetypes linked to object afterlives.
4/11/2025	Plan visits to museum storage spaces and coordinate access to collections. Gather visual and written research on site.
11/11/2025	Produce the main body of photographic work in museum storage environments, focusing on liminal spaces and systems of care.
18/11/2025	Develop, scan, and begin editing film images. Identify key sequences and refine tonal consistency (contrast, grain, monochrome).
25/11/2025	Carry out alternative process experimentation (cyanotypes, solarisation) as supporting explorations of residue, trace, and materiality.
1/12/2025	Finalise the ACE, assemble plan and project direction, and design Zine from initial experimentation.
9/12/2025	SUBMISSION.

TIMELINE AND MILESTONES

14/12/2025	Begin refining the project direction after submission. Review existing work, identify gaps, and outline aims for the next phase.
21/12/2025	Research additional museum collections in Swansea and surrounding areas. Begin planning for a new small collection (digital) to complement the existing body of work.
4/1/2026	Prepare for the V&A visit: research available objects, request access, and confirm the Chamunda artifact for "Order an Object."
11/1/2026	Travel to the V&A to study the selected object. – Film the Chamunda artifact during the viewing session to capture atmosphere, handling, and its archival environment. – Take supporting stills (35mm + digital + Med format).
18/01/2026	Reflect on the V&A trip and integrate findings into the conceptual direction of Residuum. Begin outlining how this new material shapes the expanded collection.
25/01/2026	Start building the second collection of work: arrange access to local museums, storage rooms, and archives for new photographic material.
4/2/2026	Begin producing new images (film). Focus on alternative viewpoints, new objects, new formats and additional storage environments to strengthen the narrative.
11/2/2026	Develop, scan, and begin editing the new collection. Start selecting images for print and for the publication.
18/02/2026	Experiment with new mediums and approaches: tracing paper handling, layering tests, alternative photographic processes, and material trials for installation.
25/02/2026	Explore multiple exhibition layouts. Create mock-ups on paper/digital tools. Test scale, spacing, and visual flow.

TIMELINE AND MILESTONES

4/3/2026	Finalise layout direction. Start printing test strips and small proofs of final images.
11/3/2026	Begin preparing the publication. Test translucency, sequence options, and tactile interaction inside leather folder.
18/03/2026	Continue refining both the main installation and the publication. Finalise sequencing for pages.
25/03/2026	Order frames, mounts, and design elements needed for the final exhibition setup.
1/4/2026	Print final images for the installation. Begin framing and preparing mounted negatives and prints.
8/4/2026	Write and refine wall text, captions, and the exhibition statement. Coordinate how the vintage design element and publication will be incorporated into the pages.
15/04/2026	Conduct a full installation mock-up. Adjust spacing, print sizes, and the physical relationship between elements.
22/04/2026	Prepare logistics: packaging, transport, and final file backups. Ensure all prints, publications, and materials are ready.
29/04/2026	Pre-installation checks: label-making, cleaning frames, test placement of publication and design element.
6/5/2026	Install prints, position design element, refine lighting, arrange publication display, and finalise wall text.
15/05/2026	Exhibition Opening.

BUDGET

Description	Cost
Accommodation • Budget hotel/hostel: £70 per night	£560
Commute/Travel • Swansea –> London return train: £90 (advance) • Tube travel: £35	200£
Film (35mm + medium format) • 35mm rolls: £12 each • 120 rolls: £14 each • Dev & Scan: £16 per roll	260£
Materials (For experiments + production) • Cyanotype materials • Printing paper • Light sensitive paper • Pigment ink tests • Photobook Mock-ups	120£
Printing (Installation) • A4 Test prints: £2 each • Exhibition prints (A3–A1): £20–£60 each • Publication printing: £150	300£
Display Elements • museum storage armatures (specimen chest): 1.5k	1.5k

DESCRIBE THE DEVELOPMENTAL OPPORTUNITIES, EXPERIMENTS AND PROCESSES YOU HAVE UNDERTAKEN, WHAT DID YOU GET OUT OF THEM, AND HOW WILL YOU USE THEM TO SUPPORT YOUR PROPOSED PROJECT? (200 WORDS MAX)

THROUGHOUT THIS PROJECT, I HAVE CARRIED OUT A RANGE OF DEVELOPMENTAL OPPORTUNITIES AND EXPERIMENTS THAT HAVE SHAPED THE CONCEPTUALISATION OF RESIDUUM. WORKING WITHIN MUSEUM STORAGE HAS BEEN THE MOST VALUABLE PART OF THIS PROCESS. BEING PHYSICALLY IN THOSE SPACES SEEING OBJECTS STRAPPED DOWN, TAGGED, BOXED OR HALF-COVERED MADE DISPLACEMENT AND PRESERVATION VISIBLE, ALLOWING ME TO COMMUNICATE THIS THROUGH FRAMING, TONE AND FOCUS.

USING BLACK AND WHITE FILM HELPED DEFINE THE VISUAL IDENTITY OF THE PROJECT. DEVELOPING AND SCANNING MY NEGATIVES LET ME EXPERIMENT WITH CONTRAST, GRAIN AND SHADOW TO CREATE IMAGES THAT REFLECT THE UNSTABLE, FRAGILE AFTERLIVES OF OBJECTS TIED TO ARCHIVAL ATMOSPHERES.

I ALSO EXPERIMENTED WITH DIGITAL DECAY, CYANOTYPES AND SOLARISATION. WHILE THESE WON'T APPEAR IN THE OUTCOME, THEY HELPED ME EXPLORE RESIDUE, DECAY AND IMAGE BREAKDOWN, STRENGTHENING MY UNDERSTANDING OF DIGITAL AND PHYSICAL ARCHIVAL MATERIALITY.

EARLY PUBLICATION TESTS, INCLUDING PRINTING ONTO DIFFERENT MATERIALS, REVEALED HOW TRANSLUCENCY AND LAYERING COULD SUPPORT SHIFTING NARRATIVES.

MY INSTALLATION EXPERIMENT, DISCHRONIA: INDEXICAL ARCHIVES, USING A1 PRINTS, INDEX CARDS AND A VINTAGE DISPLAY DRAWER, TAUGHT ME HOW FRAGMENTATION AND VIEWER INTERACTION CAN FUNCTION BEYOND INSTITUTIONAL SETTINGS.

I COMPLETED A RESEARCH PROJECT AT THE V&A, STUDYING THE CHAMUNDA ARTIFACT. THIS LED DIRECTLY INTO PHOTOGRAPHING THE OBJECT IN STORAGE AND EXPERIMENTING WITH MEDIUM FORMAT, AS WELL AS RECORDING VIDEO TO CAPTURE THE ATMOSPHERE AND AURA OF THE ARTIFACT IN ITS AFTERLIFE.

WHAT ARE THE MAIN RISKS AND CHALLENGES TO YOUR PROJECT MEETING ITS AIMS? WHAT WILL YOU DO TO MANAGE THESE RISKS? MITIGATION (100 WORDS MAX)

SOME RISKS SURROUNDING THIS PROJECT INCLUDE ACCESS TO MUSEUM STORAGE SPACES AND SPECIFIC OBJECTS. STAFF RESTRICTIONS OR DELAYS MAY LIMIT THE MATERIAL I AM ABLE TO PHOTOGRAPH. TO MANAGE THIS, I WILL ARRANGE ACCESS WELL IN ADVANCE, MAINTAIN REGULAR COMMUNICATION WITH MUSEUM TEAMS, AND IDENTIFY MULTIPLE STORAGE SPACES SO I'M NOT RELIANT ON ONE INSTITUTION. THERE ARE ALSO TECHNICAL LIMITATIONS WITHIN MY CHOSEN PROCESSES: FILM FAULTS, UNDEREXPOSURE, OR EQUIPMENT ISSUES COULD AFFECT THE NUMBER OF USABLE IMAGES. I WILL MITIGATE THIS BY TESTING EXPOSURES BEFOREHAND, PLANNING A DEVELOPING DAY WITH A TRUSTED TECHNICIAN, AND BRINGING ALTERNATIVE FORMATS SUCH AS 35MM AND DIGITAL AS BACKUPS.

BECAUSE THE PROJECT MOVES QUICKLY AND INVOLVES SEVERAL STAGES: PHOTOGRAPHY, FILMING, PUBLICATION AND INSTALLATION, THERE IS A RISK OF FALLING BEHIND SCHEDULE. TO MANAGE THIS, I WILL FOLLOW MY PROJECT TIMELINE CLOSELY, PRIORITISE THE MOST ESSENTIAL OUTCOMES, AND KEEP CERTAIN WEEKS LIGHT TO HANDLE UNEXPECTED DELAYS OR ADDITIONAL WORK.

PRACTICE-BASED EXPERIMENTS

INCLUDE EXAMPLES OF YOUR PRACTICE-BASED EXPERIMENTS THAT YOU HAVE DEVELOPED DURING THIS PROJECT.

INCLUDE PHOTOGRAPHS, SCREENSHOTS, PROCESS IMAGES, TEXTS, NOTES, REFERENCES, LINKS TO VIDEOS MADE, AUDIO FILES OR OTHER FILES.

INSPIRATION

ZOE LEONARD



Wax Anatomical Model, full view from above, 1990
Gelatin silver print
78.4 x 111.8 cm / 30 7/8 x 44 in

Leonard's photographic practice inspires my work through her attention to overlooked spaces, her engagement with institutional structures, and her interest in the politics of preservation and display.

Leonard often photographs storage rooms, museum backrooms, vitrines and archival display systems, specifically spaces that hold objects in states of suspension.

Leonard's photography of Wax anatomical models was especially influential in shaping how I approach photographing objects in my own work.

These figures are already once removed from themselves, as replicas and teaching tools preserved to sit between life and stillness.

This uncanny presence reveals the fragile construction of these 'objects'.

This collection inspired me to think about the afterlives of museum artefacts in a similar way, as things that continue to shift, decay, and accumulate meaning after they've been removed from their original contexts.

Leonard captures these models with a certain sensitivity rather than speculatively. The close, quiet framing allows viewers to engage with the images intimately. This parallels my own interest in stored artefacts where labels, ties and coverings become part of the object's visual identity.

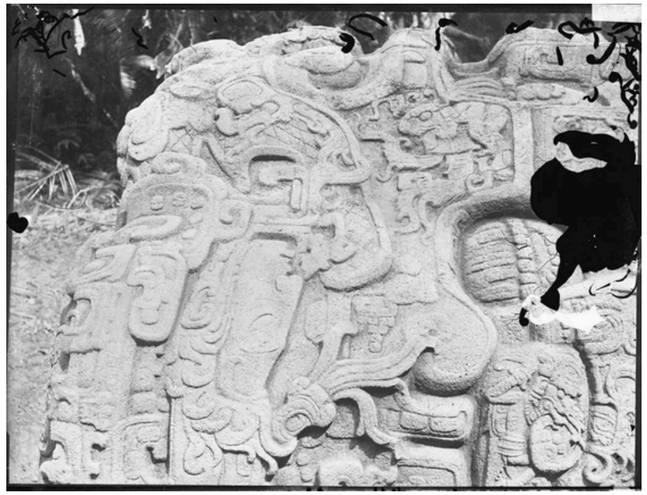
Her approach influenced my approach to the objects I photograph.



Seated Anatomical Model, 1991
Gelatin silver print
50.2 x 35.6 cm / 19 3/4 x 14 in

Leonard's Wax series inspired me to use the camera to expose vulnerability and to acknowledge the quiet violence of being preserved, catalogued and stored.

MARIANA CASTILLO DEBALL





Castillo Deball, M. (2013). What we caught we threw away, what we didn't catch we kept.

Deball's work influences my project through the way she questions how museums create meaning and how objects become displaced or misread once they enter institutional systems. Her project 'What We Caught We Threw Away, What We Didn't Catch We Kept' resonates with the core of residuum because it highlights the nature of collecting and how much is lost through the very act of preservation. The title itself is a paradox: what is kept is not always understood, and what is discarded often holds its own hidden narratives. This mirrors my interest in the quiet betrayals that happen to objects placed in storage, where their histories slip away even as they are being 'protected'.

Mariana's practice often reconstructs or reimagines archaeological and ethnographic objects, exposing how museums control the narratives these objects tell. This inspired the way I treat the archive not as a neutral space, but as an active force shaping an object's afterlife. Her focus on fragments and the gaps between an object's origin and its catalogued identity pushes me to look more closely at the visual language of storage: the labels, the straps, crates and coverings that obscure as much as they reveal.

Like Deball, I'm interested in challenging the authority of the archive by visualising the instability of preserved objects, especially those displaced from cultural and spiritual contexts, such as the Chamunda artefact I am photographing.

Her work helps me to embrace ambiguity and treat the archive itself as a subject with its own contradictions.

Her practice also influences how I think about layering and sequencing. The way she reconfigures objects and mixes archaeological traces with contemporary interventions .

Like Deball, I'm interested in creating a space where the viewer becomes aware of what is missing, not just what is shown.



MARIANA CASTILLO DEBALL





Castillo Deball, M. (2013). What we caught we threw away, what we didn't catch we kept. Chisenhale Gallery, London

Deball's 2013 exhibition at Chisenhale Gallery inspires residuum through its reinterpretation and reshaping of objects that are sometimes misread through institutional framing. In this exhibition, Deball used fragmented archaeological forms, reconstructed pieces, and layered visual systems to explore how institutions create narratives around objects.

The exhibition's core concern was the biography of objects, and how they are collected, catalogued, transformed and reinterpreted.

I'm inspired by the way she made the process of interpretation visible, by revealing the objects themselves as unstable and contradictory to their histories.

Deball drew on methods from early paper-moulding techniques used by 19th-century explorer and archeologist Alfred Mudslay, who documented and deciphered the Mayan Monuments by making paper casts. She then re-imagined these practices by reworking them to challenge the ideas of a stable archive. The exhibition posed the question, 'Once an object is removed from its culture of origin, archived, reproduced, re-cast and re-interpreted, who controls its story?'

This feeds into my experimentation for Residuum. Deball's arrangements of fragments and built structures influenced me to think more intentionally about how I display my own images. Her use of the space shows how an exhibition can behave like an archive in motion. I am exploring how I can treat an exhibition/installation as an active research space, not just an outcome of the project.

This exhibition informs my research into how to use installation and sequencing to expose the tension between preservation and displacement, which is the core concept of my project.

GIULIA PARLATO (B. 1993, PALERMO)



PARLATO, G. (2021). DIACHRONICLES. LONDON: WITTY BOOKS.

Parlato is interested in how narratives are constructed from fragments, gaps and assumptions. The collection explores how history is constantly re-written.

Alike Deball, Parlato draws on archaeology and museum display, visualising how institutions often fail to produce complete truths. Diachronicles narrates the uncertainty of archaeology; there's a conceptual tension between evidence and guessing that runs through the work. Parlato intentionally confuses what is 'real' and what is staged; this is achieved by mixing genuine sites of excavation with staged scenes, fabricated artefacts and symbolic gestures.

This blurring invites the viewer to question their trust in the imagery within an archival context.

Gulia Parlato's exhibition Evidence n.7 directly influenced how I thought about building my own exhibition Dischronia. The installation itself transformed the gallery into a space that between a museum archive and archeological pit, this invited slow viewing and speculation.

This shaped how I wanted my own exhibition to operate, as a space where the viewer is an active participant in deciphering meaning and truth.

Parlato's sensitivity to arrangement encouraged me to think intentionally about the positioning of my images, display elements and Index drawers. Evidence n.7 showed me that layout can be pivotal to interpretation.

Like Guiulia, I want my exhibition to feel like an unfolding process rather than a fixed narrative — a place where objects and images are held in uncertainty, echoing the environments in which I photographed them.



PARLATO, G. (2022). EVIDENCE N.7, FROM THE SERIES DIACHRONICLES (2019–2021)

ZOE LEONARD, MARIANA CASTILLO DEBALL, AND GIULIA PARLATO COLLECTIVELY INFORM THE CONCEPTUAL AND VISUAL FOUNDATIONS OF RESIDUUM, EACH SHAPING HOW I APPROACH **THE ARCHIVE NOT AS A NEUTRAL REPOSITORY BUT AS A UNSTABLE, CHARGED ENVIRONMENT.**

VISUAL STUDIES

V&A EAST STOREHOUSE





My visit to the V&A East Storehouse was a starting point in the development of Residuum. It informed the initial ideas and concept for the project. Being inside an active storage environment allowed me to see firsthand how objects live after they leave their cultural or spiritual origins. The Storehouse revealed the physical systems that hold these objects in place—the straps, labels, shelving, crates, coverings, and the controlled atmosphere surrounding them. Aesthetically, it provided exactly what I had been looking for: a confined archive made visible to the public yet presented without narrative or context. The space was a vast mass of collected artefacts that felt dormant. Nothing was interpreted; everything was stored. This created a quiet sadness, seeing objects preserved with care yet stripped of their stories, suspended between relevance and neglect. That strangeness stayed with me and became the emotional and conceptual starting point for Residuum, informing how I approached every museum visit that followed. The V&A East Storehouse revealed the tension between preservation and distance, and it continues to shape how I photograph and think about objects in their institutional afterlives.

NATIONAL HISTORY MUSEUM







My visit to the Natural History Museum informed my project by giving me a deeper understanding of how institutions construct narratives around specimens and artefacts, and how these narratives often rely on careful staging. While the museum presents itself as a place of scientific certainty, I became aware of how controlled and restricted that certainty actually is. The specimen storage area wasn't accessible to the public, so I could only photograph it through a glass barrier. This experience made the act of looking feel mediated and distant, reinforcing how museums filter what the viewer is allowed to see and how much of the archive remains hidden. That physical separation heightened my awareness of the tensions between care and confinement.

SIR JOHN SOANE MUSEUM







My visit to Sir John Soane's Museum informed my project by showing me how a collection can feel fluid and visually beautiful even when stripped of context. The objects flowed together artistically, arranged with aesthetic sensitivity that often veiled their original histories. While the display was captivating, I frequently wanted to know more, and that lack of information created a tension between beauty and understanding. This experience made me reflect on how museums can prioritise aesthetic value over context, shaping or obscuring an object's identity, an idea that feeds directly into my interest in how archives conceal, contain, or reframe the narratives of the objects they hold.

GRANT MUSEUM OF ZOOLOGY



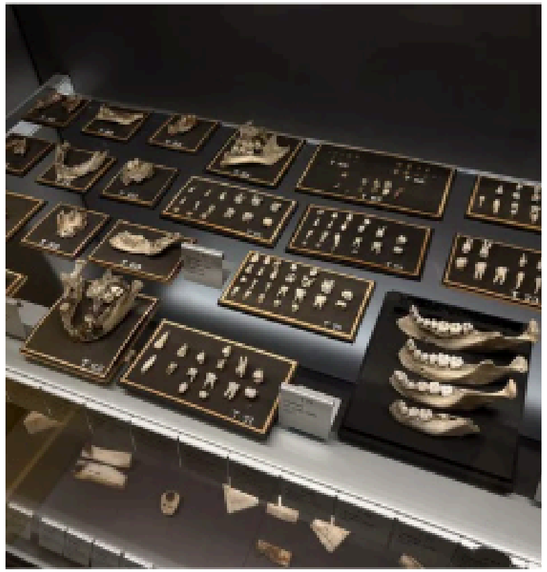


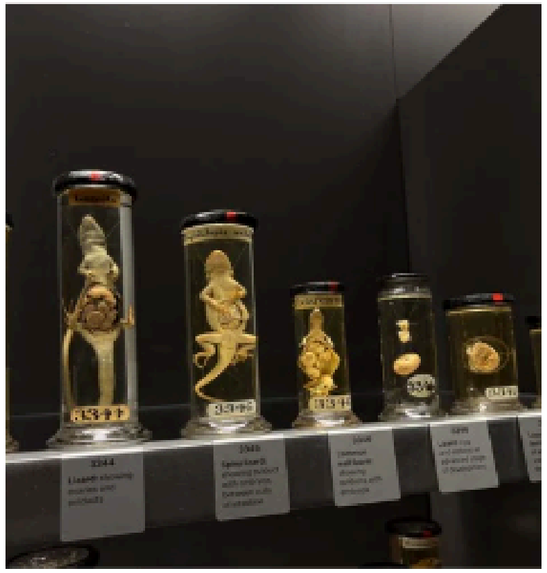
My visit to the Grant Museum of Zoology informed my project by highlighting how display itself can shape, distort, or obscure the meaning of a collection. The museum holds an enormous number of specimens within a very small space, arranged in dense layers inside glass-fronted mahogany cabinets. Many bodies overlap or sit behind others, making some creatures barely visible. The beauty of the vitrines and woodwork contrasted sharply with the overwhelming compression of the displays, creating a space that felt more like a cabinet of curiosities than a traditional academic environment, even though it functions as one. This made me think about how display aesthetics crowding, layering, framing, and the choice of materials, directly affect how we read and understand objects.

The taxonomic arrangement, combined with the physical limitations of the cabinets, revealed how bodies are organised and contained to serve institutional structures. This parallels my exploration of cultural objects in storage, where systems of classification and display can both reveal and conceal meaning.

The visit reinforced my interest in photographing the mechanisms through which institutions shape visibility, access, and narrative through their display choices.

HUNTERIAN MUSEUM





My visit to the Hunterian Museum informed my project by exposing a complex moral tension around visibility and institutional authority. The museum displays its specimens, many of them human remains, in brightly lit glass cabinets and mirrored shelving, inviting the public to view bodies that once belonged to real people. I felt a personal responsibility not to photograph them, out of respect, and I understand the difference between private documentation and the ethical considerations around showing human remains.

Even so, in a wider context, it felt strange that the museum tightly controlled how these remains could be recorded, despite presenting them so openly. This contradiction made the space feel ethically conflicted. It also echoed wider issues within museum culture, where institutions often navigate morally grey areas, especially when collections are tied to colonial histories, extraction, and the ownership of bodies or cultural material that were never freely given.

The Hunterian's controlled approach to visibility made me question who has the right to tell an object's story and who holds power over the afterlives of the bodies /objects displayed.

This experience deepened my interest in the moral ambiguities at the core of Residuum, reinforcing my focus on displacement and the uneasy states objects inhabit within institutional care.



THE BRITISH MUSEUM



My visit to the British Museum informed my project not only through what I saw, but through how I felt inside the space. Unlike other museum visits, which helped me understand storage, taxonomy, or archival atmospheres, the British Museum made me feel deeply uncomfortable. The scale of the collection, the density of removed cultural objects, and the way they were displayed created a sense of unease that stayed with me.
This discomfort has become an important part of the conceptual direction of Residuum.

Walking through the galleries, I became overwhelmed by the scale of the collection and by the histories of extraction, colonial acquisition, and displacement that underpin so many of the objects. Instead of feeling neutral or educational, the displays felt disconnected and strange—full of "bad vibes," as if the objects were out of place, held in a forced afterlife.

This emotional response helped me articulate what I want my own project to question: how museums shape the identities of the objects they hold. The British Museum highlighted for me the power imbalance embedded in collecting practices, and the tension between institutional care and cultural loss. This has strengthened my interest in photographing restraint, tags, storage systems, and the visual language of displacement, particularly when working with objects like the Chamunda artefact.

Seeing the Chamunda artefact at the British Museum was one of the most defining moments in shaping my project. She was displayed upright on a plinth—removed from context, and, in many ways, unhoused. Standing in front of her, I felt a deep discomfort. Her presence felt powerful, yet the environment around her felt wrong: a spiritual figure displaced into an institutional narrative that didn't belong to her.

Chamunda became a symbol of the larger issues I was wrestling with when considering the afterlives of cultural artefacts.

The Chamunda Artefact provided the foothold I was searching for within the archive for my project residuum.

This encounter became the foundation for my decision to study her further through the V&A Order an Object programme and to photograph/Film her in storage.

THE V&A VISIT WILL TAKE THE PROJECT INTO SEMESTER 2 AND BECOME THE MAIN FOCUS OF THE NEXT STAGE. **HANDLING, FILMING, AND PHOTOGRAPHING THE REQUESTED OBJECTS WILL GUIDE THE DIRECTION OF THE WORK AS IT DEVELOPS FURTHER.**

V&A EAST 'ORDER AN OBJECT'

Requesting a set of objects through the V&A's Order an Object service marks an important stage in Residuum, allowing me to encounter artefacts directly in their stored, non-public environments.

The specific objects I requested—Relief (IS.180-1949), Camunda (IS.68-1986), Bust (IS.154-1961), Plate (C.36B-1988), and Lump (SCP.LOST.47) each embody different forms of displacement. Seeing them brought out of the stores for handling allows me to witness the systems of care that hold them: the gloves, trays, supports, protocols, and gestures that shape how they must be approached.

By filming the objects as they are retrieved and handled, I aim to record the choreography of museum care that defines an object's controlled afterlife within the institution.

Photographing the objects on medium format allows me to focus on detail, texture, and the marks of time, scratches, breaks, repairs, and reveals how each object carries the residue of its biography.

Together I intend for the still and moving images to deepen my exploration of preservation as both protective and distancing, offering a direct engagement with objects that usually remain unseen, stored, and suspended in the museum's archive.



Camunda (Chamunda)

Accession No: IS.68-1986 | System No: O66638**

Chamunda is central to the emotional and conceptual grounding of Residuum. As a spiritual figure removed from her original sacred context, she embodies the tension between reverence and displacement.

Seeing her in storage will allow me to witness the contrast between her vitality as a deity and the clinical, restrained environment in which she is now kept.

Her presence amplifies my questions about cultural loss, institutional ownership, and the fragile states in which powerful objects must exist once archived.

Photographing her with medium format will enable me to record the intricacies of her and the details that carry both history and rupture. Chamunda becomes a lens through which I understand preservation as both protection and betrayal.

V&A EAST 'ORDER AN OBJECT'



Relief

Accession No: IS.180-1949 | System No: O97893**

The Relief is a partial carving of the upper right section of a woman's head and hair, a fragment that hints at a once-complete figure now separated from its original narrative.

The delicacy of the hair and facial outline suggests a meaningful cultural or artistic context that is no longer accessible. The second fragment stored alongside it in the wooden frame is unintelligible—its form unclear, its purpose difficult to determine. This pairing of the recognisable and the unreadable makes the relief especially compelling for Residuum. It embodies both presence and absence.

Photographing the relief is less about recording its form and more about exploring what has been lost: the gaps, the missing sections, the silence surrounding its original context. The fragment holds presence, the surviving lines of hair, the curve of the head, yet its incompleteness creates a palpable absence that the archive cannot resolve.



Lump

Accession No: SCP.LOST.47 | System No: O350128**

The Lump is one of the most conceptually intriguing objects I requested. On first encounter, it appears formless and ambiguous, but the spiral design carved into its surface immediately signals that it is not a natural fragment.

This single, intentional mark hints at a deliberate human intervention, an imprint of meaning that has since become detached from its context. Like many archival fragments, the lump sits between object and mystery: recognisably shaped by someone, yet now unmoored from any identifiable narrative.

The spiral becomes a residue of intention—evidence that the object once belonged to a larger story, or function, or belief system that is now inaccessible. In the archive, it is preserved but unintelligible, a reminder that institutions often hold onto objects without the framework to fully understand them.

Photographing the lump allows me to focus on this tension between form and meaning, particularly how a single motif can survive while its surrounding history disappears. It reinforces the conceptual core of Residuum: that artifacts in storage occupy a space where presence and absence overlap, where objects are maintained materially but abandoned narratively.

V&A EAST 'ORDER AN OBJECT'

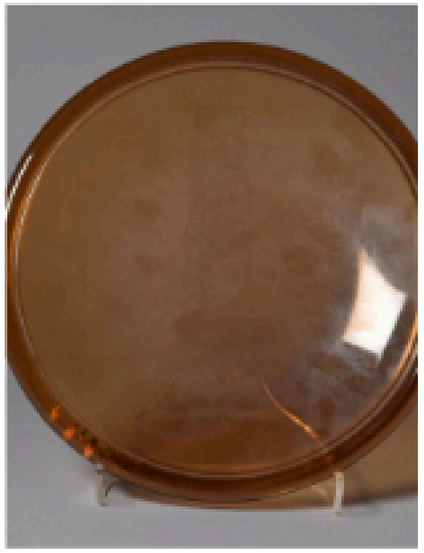


Bust

Accession No: IS.154-1961 | System No: O479662**

The Bust immediately stood out to me because of its ambiguous form, an imitation of a human figure that barely resembles a person. Its features feel eroded and abstracted, as though time has worn away its identity. In storage, this ambiguity is intensified by the label tied around its neck, a small but powerful gesture that reduces the object's humanity to an accession number.

This contrast between an attempt at depicting a person and the institutional labelling that now defines it aligns directly with the themes of Residuum. The bust becomes a striking example of how museums fragment and reclassify bodies, turning them into objects of study rather than beings with histories. Its simplified form and the literal tagging reinforce my interest in how institutions impose order and meaning onto objects that may have already lost their original context. Handling and photographing it in storage will allow me to focus on its surface, its worn features, and the tension between its human-like form and its object status.



Plate

Accession No: C.36B-1988 | System No: O10264**

The Plate stands apart from the other objects I requested because of its material delicacy. Made of orange glass, it feels fragile in a way the carved or sculptural objects do not. Photographing it becomes an exploration of structural integrity and how something so breakable has been preserved, handled, and stored over time.

Within the archive, the plate functions as an object preserved not for spiritual or monumental reasons, but for its material and historical value. This shift from functional domestic object to catalogued artefact speaks directly to my interest in how meaning is reassigned within museum systems. The care required to handle the plate, the supports used to stabilise it, and the protocols around storing glass all reveal the institutional labour that keeps fragile objects intact.

Photographing the plate allows me to focus on the traces of its preservation and the tension between fragility and endurance. For Residuum, it becomes a symbol of how archives protect delicate objects while simultaneously divorcing them from the lived contexts that once defined their use. The plate embodies both care and displacement vs material survival.

EXPERIMENTATION

CAPRTURING THE ARCHIVE

This early roll, taken across Swansea Museum and Cardiff Museum, became the spark that inspired Residuum. Photographing taxidermy displays, reconstructed fossils, abstract patterns, and overlooked objects like chairs revealed to me how museums construct, control, and contain the environments in which objects exist. These images were the first moments when I began to see a coherent set of ideas forming: preservation as a form of displacement, the tension between stillness and life, and the quiet residues left behind in archival spaces.

The taxidermy pieces inspired the project's interest in bodies held in artificial states, embodying the uneasy balance between care and containment.
The reconstructed fossils revealed how institutions build narratives from fragments, shaping incomplete histories through the act of preservation itself.
The abstract patterns embedded in floors, shelving, and wrappings made me aware of the textures, traces, and subtle material atmospheres that now sit at the heart of the project.
Even the scattered chairs, oddly placed within storage rooms, emphasised the human presence behind these institutional systems.

Collectively, these subjects inspired the conceptual vocabulary of Residuum: residue, stillness, displacement, and the afterlives of objects.

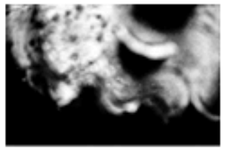
This roll did not simply begin the work; it defined its direction. It was the moment I realised the archive itself was as significant as the artefacts it holds, and that its visual language would become the foundation for Residuum.


EVE55


EVE56


EVE57


EVE58


EVE59


EVE60


EVE61


EVE62


EVE63


EVE64

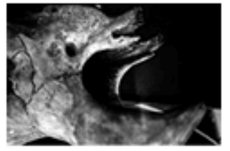

EVE65


EVE66


EVE67


EVE68


EVE69


EVE70


EVE71


EVE72


EVE73


EVE74


IMG_8972


IMG_8989


IMG_9057


ERH003


ERH004


ERH005


ERH006


ERH007


ERH008


ERH010


ERH011


ERH012


ERH012-2

EDITING PROCESS PHASE 1





As part of my initial experimentation, I edited my early film scans in Lightroom using a high-contrast, glossy style while also sharpening and increasing clarity to reveal imperfections within the images. These adjustments brought out the dust on the scans, the scratches on the negatives, and the subtle textures of the subjects themselves. These details would have been less visible in a more neutral edit.

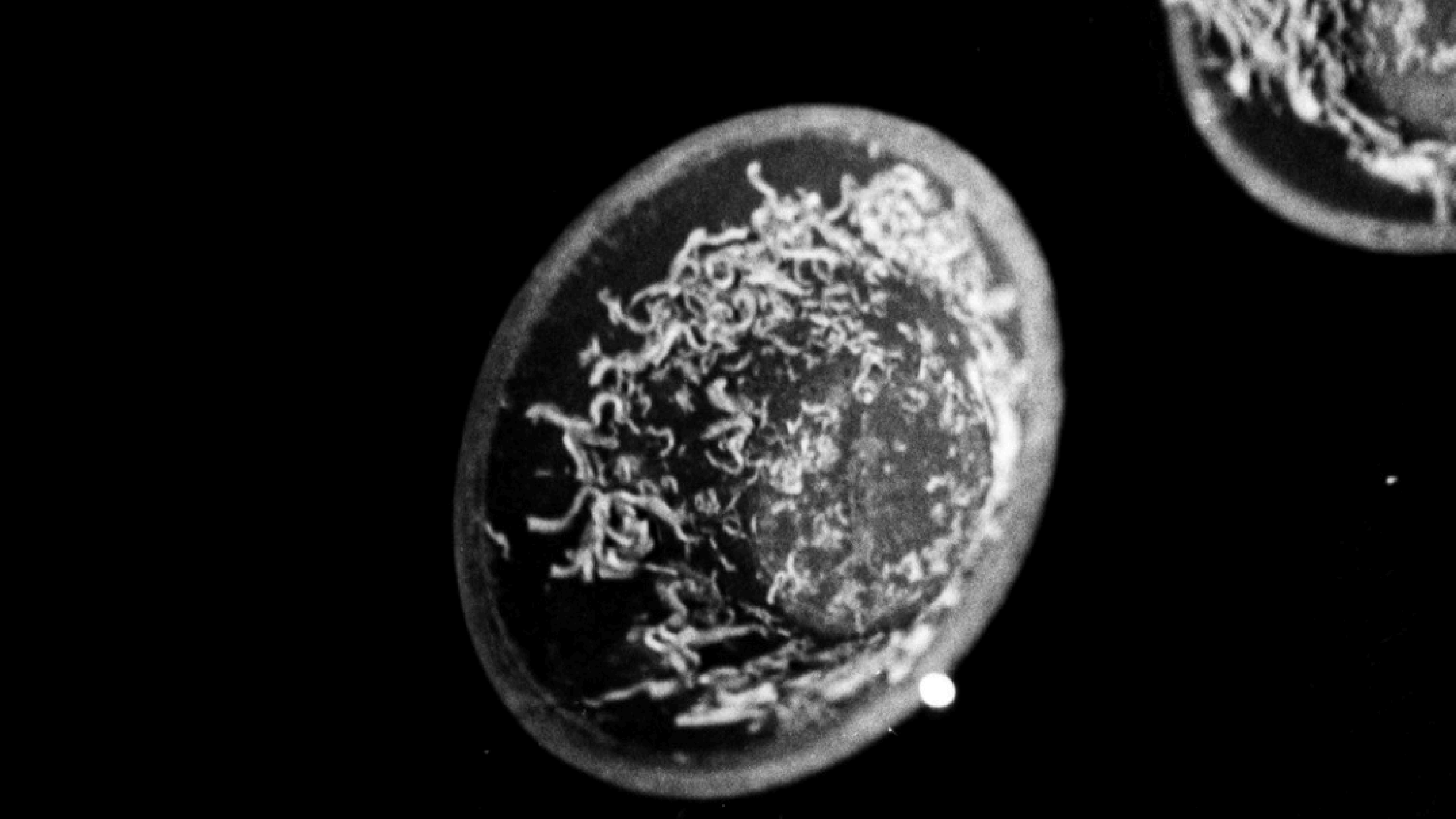
Although this aesthetic did not go on to define Residuum, it helped me understand how the material surface of the photograph could echo the archive.

By exaggerating texture, grain, and flaws, the edits mirrored the physical conditions of the smaller archives I photographed in Swansea and Cardiff, where dust, residue, and uneven lighting were part of the environment.

This process taught me how digital manipulation could heighten the sense of fragility and presence within the archival spaces.

Even as I progress, I aim to refine the visual language as the project develops. These early edits were important for clarifying which elements of the archive I am drawn to and how the editing can support the emerging concepts of residue and instability.








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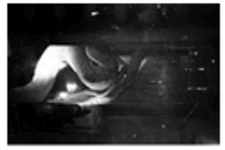

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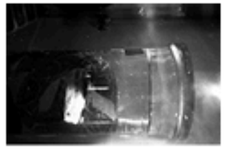

Melanargia occitanica
pherusa
Confined to Sicily.
Melanargia occitanica
pherusa
Confined to Sicily.
Western Marbled Whi
Melanargia occitani
Restricted to S.W.Europe
N.Africa.


ERH013


ERH013-2


ERH014


ERH015


ERH016


EVE20


EVE21


EVE22


EVE23


EVE24


ERH017


ERH018


ERH019


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ERH021


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EVE26


EVE27


EVE28


EVE29


ERH022

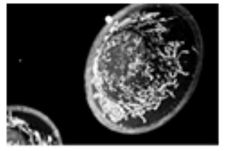

ERH023


ERH026


ERH027


ERH027-2


EVE30

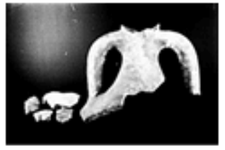

EVE31


EVE32


EVE33


EVE34


EVE1


EVE2


EVE3


EVE4


EVE5


EVE35


EVE36


EVE37


EVE38


EVE39

EVE6

EVE7

EVE8

EVE8-2

EVE9

EVE40

EVE41

EVE42

EVE43

EVE44

EVE10

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EVE53

EVE54





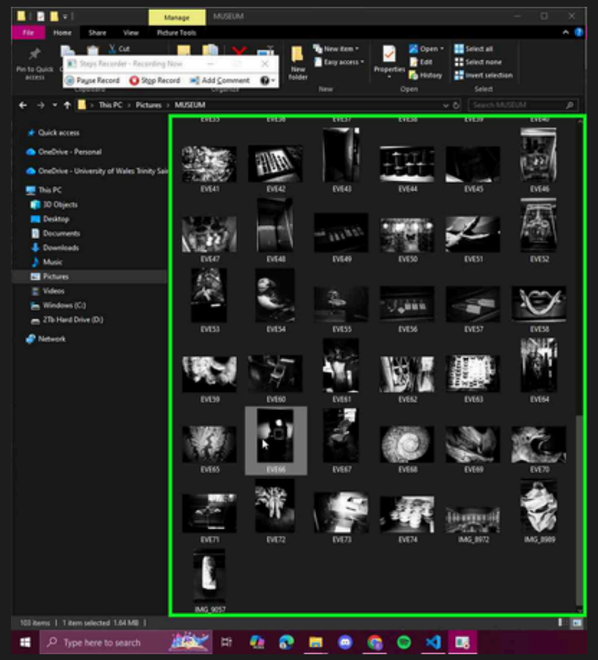

In the early stages of Residuum, I developed a Python-based algorithm to explore digital decay and archival instability, resulting in an experimental collection I titled Bitrot.

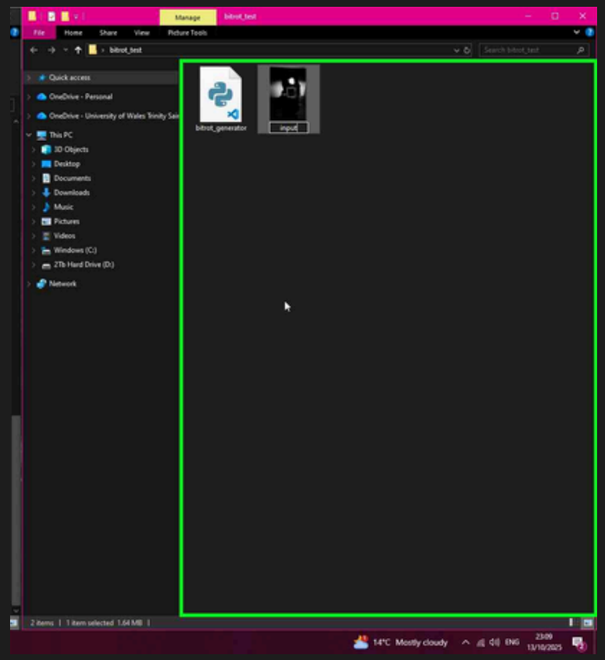
This compound software system allowed images to deteriorate gradually through layered computational processes, extending the project beyond analogue techniques and into a digital investigation of entropy. By breaking down pixel structures and corrupting the image over time, the algorithm echoed the deterioration that occurs within physical archives.

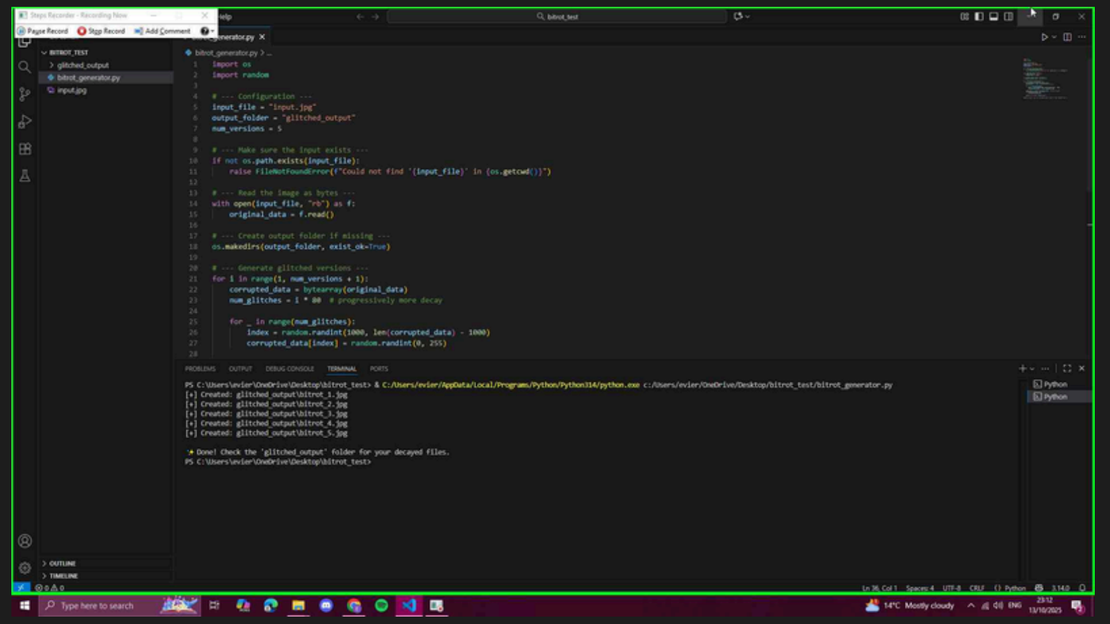
Creating Bitrot became a way of intentionally testing how images collapse under instability, revealing what is lost and what remains.

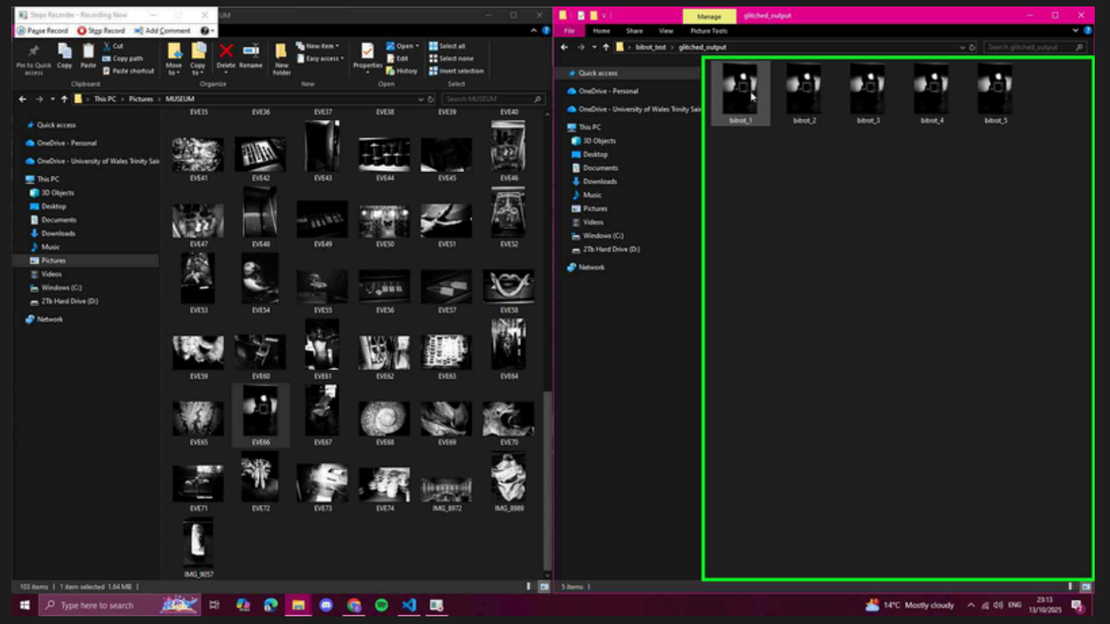
Although the outputs will not appear in the final work, the experiment contributed significantly to my understanding of preservation and material vulnerability across both digital and physical archives.











I created the algorithm as a deliberate commentary on the digital archive, positioning it as a conceptual duality to my interest in the physical archive.

While my film photographs examine the material conditions of museum storage, the algorithm explores how instability and decay operate within digital systems.

Just as physical objects deteriorate through time, digital images break down through compression and corruption.

Developing Bitrot allowed me to treat the digital file as another kind of archived object, vulnerable in its own ways.







In developing the Bitrot collection, I fed my own film photographs into the Python-based algorithm so that the digital decay occurred directly upon images rooted in my archival research.

Using my film scans rather than generic files was important these photographs already carried the atmosphere of museum storage, and subjecting them to digital deterioration allowed me to explore how the same themes of fragility and residue could play out across different mediums.

As the algorithm broke down pixel structures and pushed the files toward fragmentation, the images echoed the instability of the physical archives I was photographing.

Objects that once appeared solid or carefully preserved on film became digitally unstable, slipping into partial erasure. This process reinforced the idea that both analogue and digital archives are vulnerable to forms of degradation.

Using my own images therefore made Bitrot feel like an extension of the project's central concerns.



After generating the digitally deteriorated files through my algorithm, I continued the experiment by taking my film scans into Photoshop and converting them into bitmapped images. This process stripped the photographs back to their most basic visual information, reducing them to patterns of black and white pixels that resembled broken data.

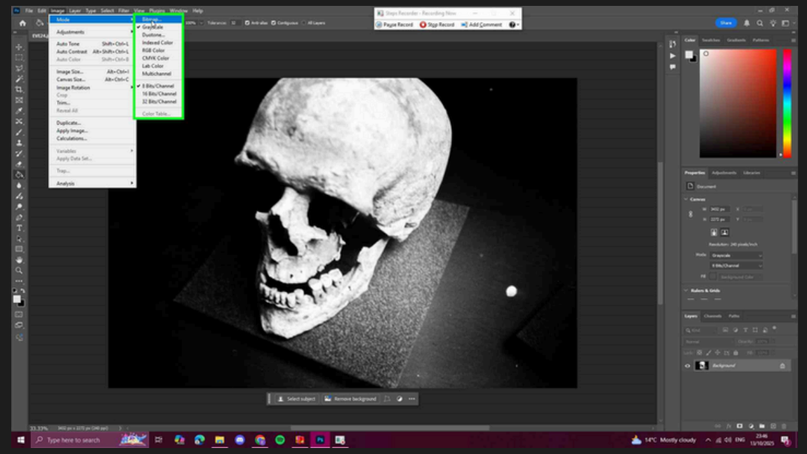
By forcing my film images through this secondary stage of reduction, I explored a different kind of instability where the photograph becomes a coarse structure barely holding onto recognisable form.

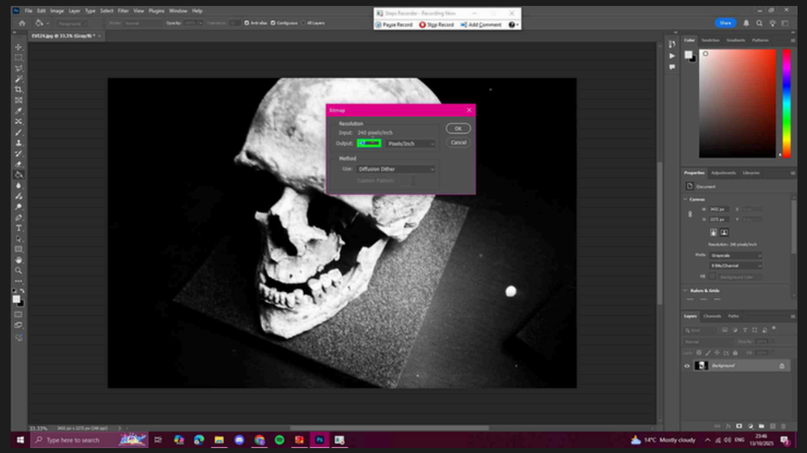
The bitmapping process flattened tone, removed depth, and emphasised the mechanical nature of digital transformation, echoing the ways archives often compress material in the process of preservation.

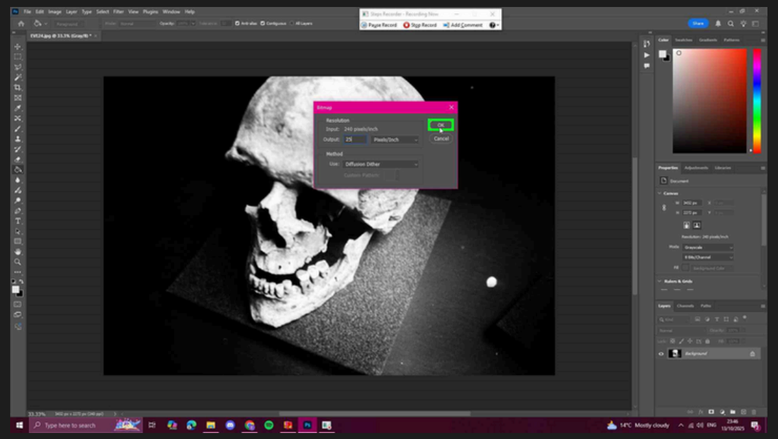
This stage of experimentation extended Bitrot beyond decay and into deconstruction, showing how images can lose identity through technological processes.

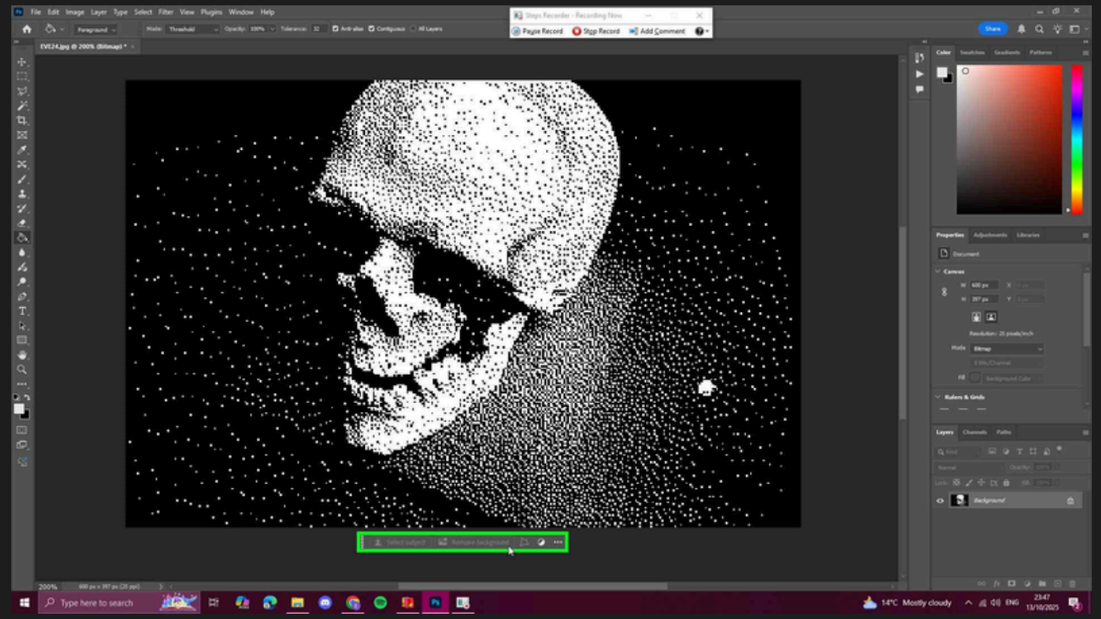












By subjecting my film images to algorithmic decay and bitmapping, I explored how both physical and digital archives share similar fragilities, despite their different materials.

This experiment broadened the conceptual scope of Residuum, showing that the archive is not a single space or system but a network of preservation and disappearance that spans analogue and digital forms.













CAPRTURING THE ARCHIVE

The second collection of film photographs I made at the V&A and across the London museums deepened the conceptual direction of Residuum by bringing me into closer contact with the physical systems that hold objects in place.

Photographing shelving units, crates, storage racks, tied-down artefacts, labels, and the architectural structures of back-of-house spaces allowed me to focus on the mechanisms of preservation rather than the objects themselves. These images made visible the institutional infrastructures; supports, straps, wrappings, shadows cast by shelving, the dust and residue of storage that govern an object's afterlife once removed from its original context.

Through this collection, I became more aware of how objects are controlled, restrained, and stabilised within the archive. The repetition of shelving patterns, the monotony of industrial materials, and the partial visibility of artifacts tucked behind barriers highlighted the themes of containment and restricted access that run throughout the project. Photographing these systems revealed an aesthetic vocabulary of order where objects sit simultaneously protected and displaced.

This body of work pushed Residuum beyond simply documenting museum objects; it showed me that the archive's structures, the things that normally go unseen, are central to the narrative. The images reinforced my interest in the tension between care and confinement, absence and presence, and how institutional storage environments shape the identities and afterlives of the objects they hold.


EVE073


EVE074


EVE075


EVE076


EVE077


EVE078

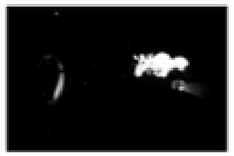

EVE079


EVE080


EVE081


EVE082

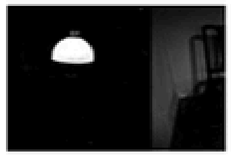

EVE083


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EVE087


EVE088


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EVE091


EVE092

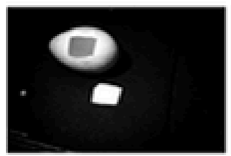

EVE093


EVE094

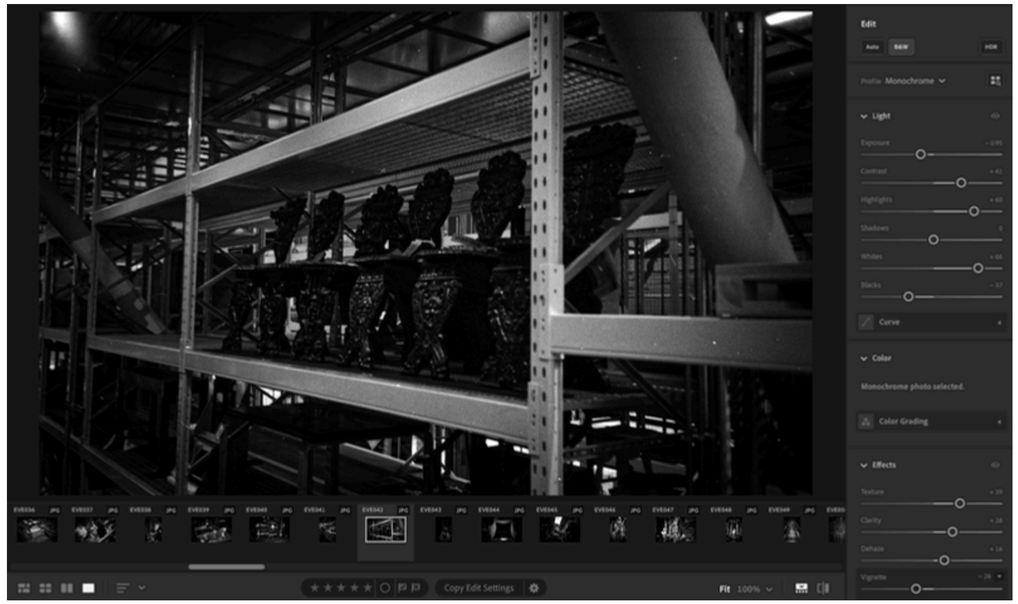

EVE095

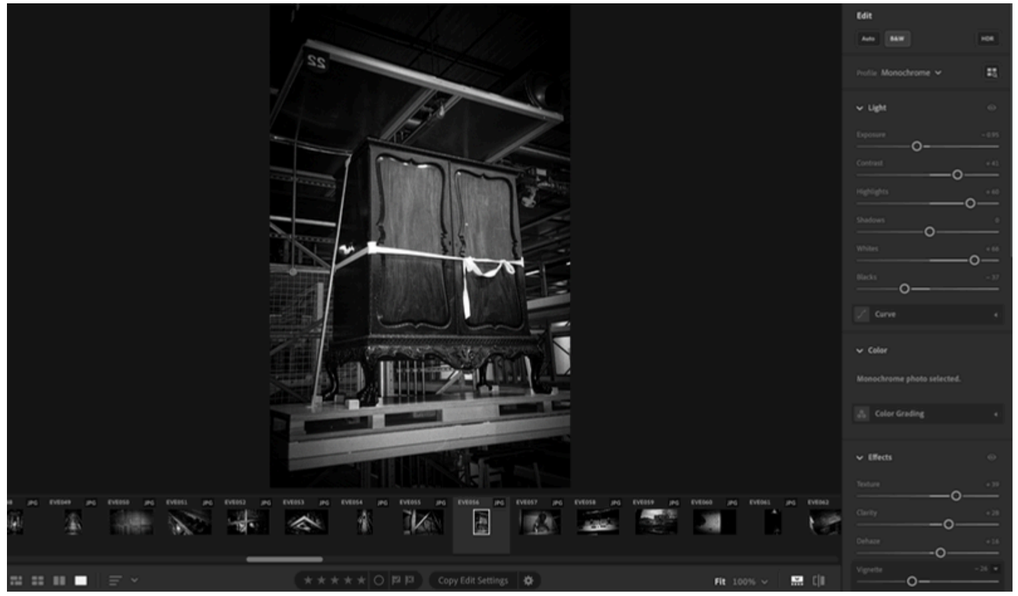

EVE096


EVE097


EVE098

EDITING PROCESS PHASE 2





When I edited the second collection of film scans, taken in the larger London archives, I returned to the high-contrast, highly textural aesthetic I explored earlier, but with more intention and control.

In Lightroom, I deepened the shadows to create dense blacks, lifted the highlights to achieve a glossy sheen, and increased clarity and texture to emphasise the surfaces of shelving, crates, straps, and stored artefacts.

I also selectively sharpened areas to draw out fine details such as dust, wear, and the marks of storage systems.

This process helped amplify the industrial and controlled atmosphere of the larger institutional archives, where objects sit under harsher lighting and more rigid preservation structures than the smaller museums I first photographed.

Although the edit echoed my earlier experimentation, revisiting it at this stage allowed me to refine the project's visual language. The heightened contrast and texture visually communicated the tension between protection and confinement that defines Residuum, making the physical systems of care feel even more present.

Through this second editing process, the aesthetic became not just experimental but conceptually aligned, reinforcing the project's focus on residue, institutional control, and the afterlives of archived objects.


EVE099


EVE001


EVE003


EVE004

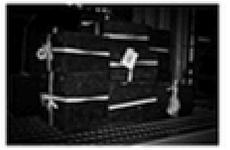

EVE005


EVE036

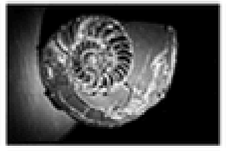

EVE037


EVE038


EVE039


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EVE006


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EVE008


EVE009


EVE010


EVE041


EVE042

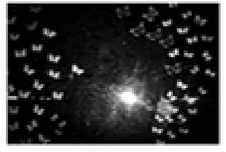

EVE043


EVE044


EVE045


EVE011


EVE012

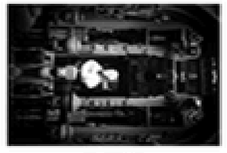

EVE013


EVE014


EVE015

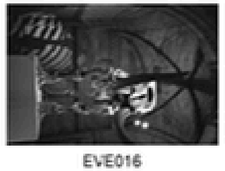

EVE046


EVE047


EVE048


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EVE050


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EVE020


EVE051


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EVE054


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EVE070



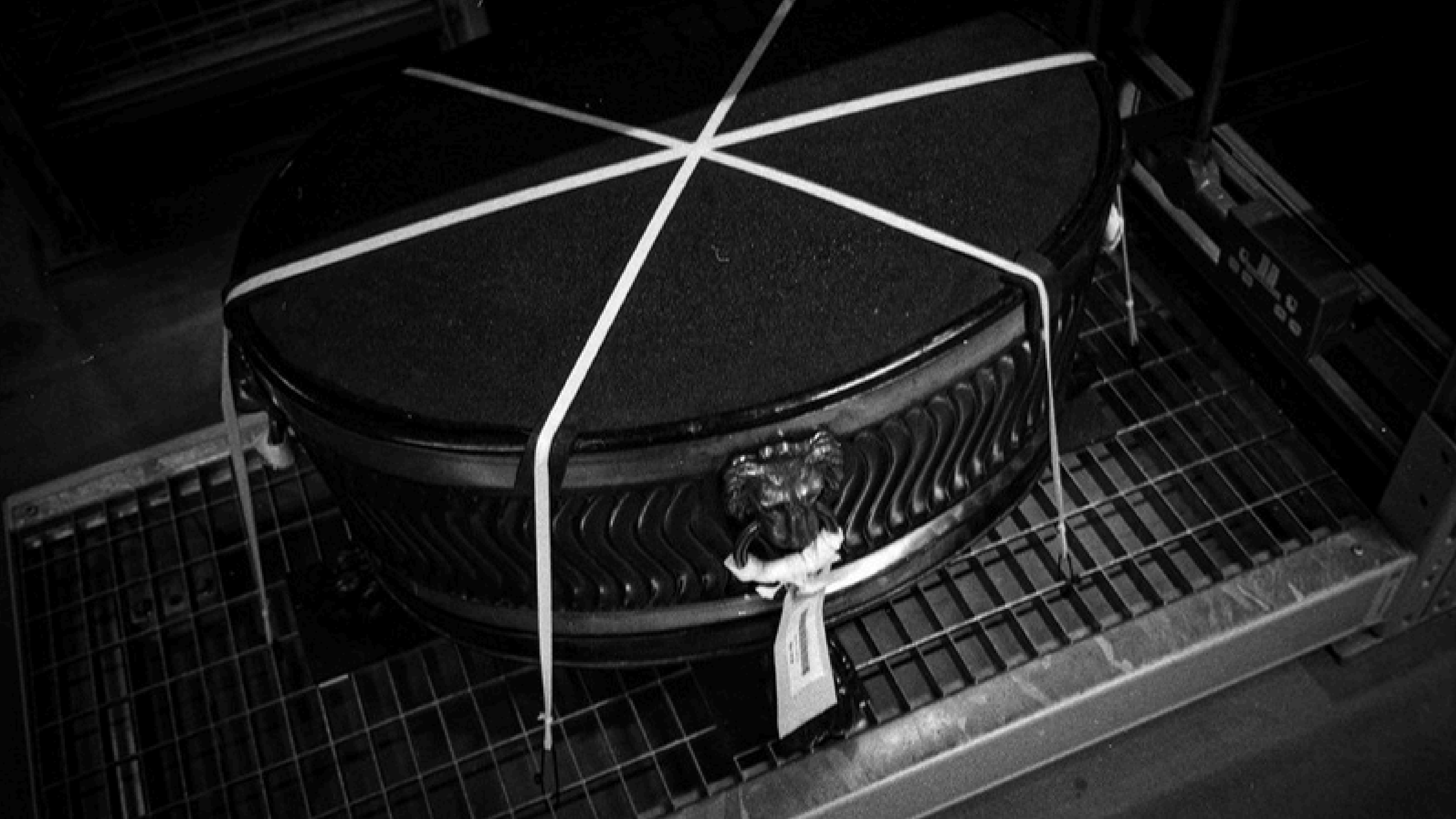




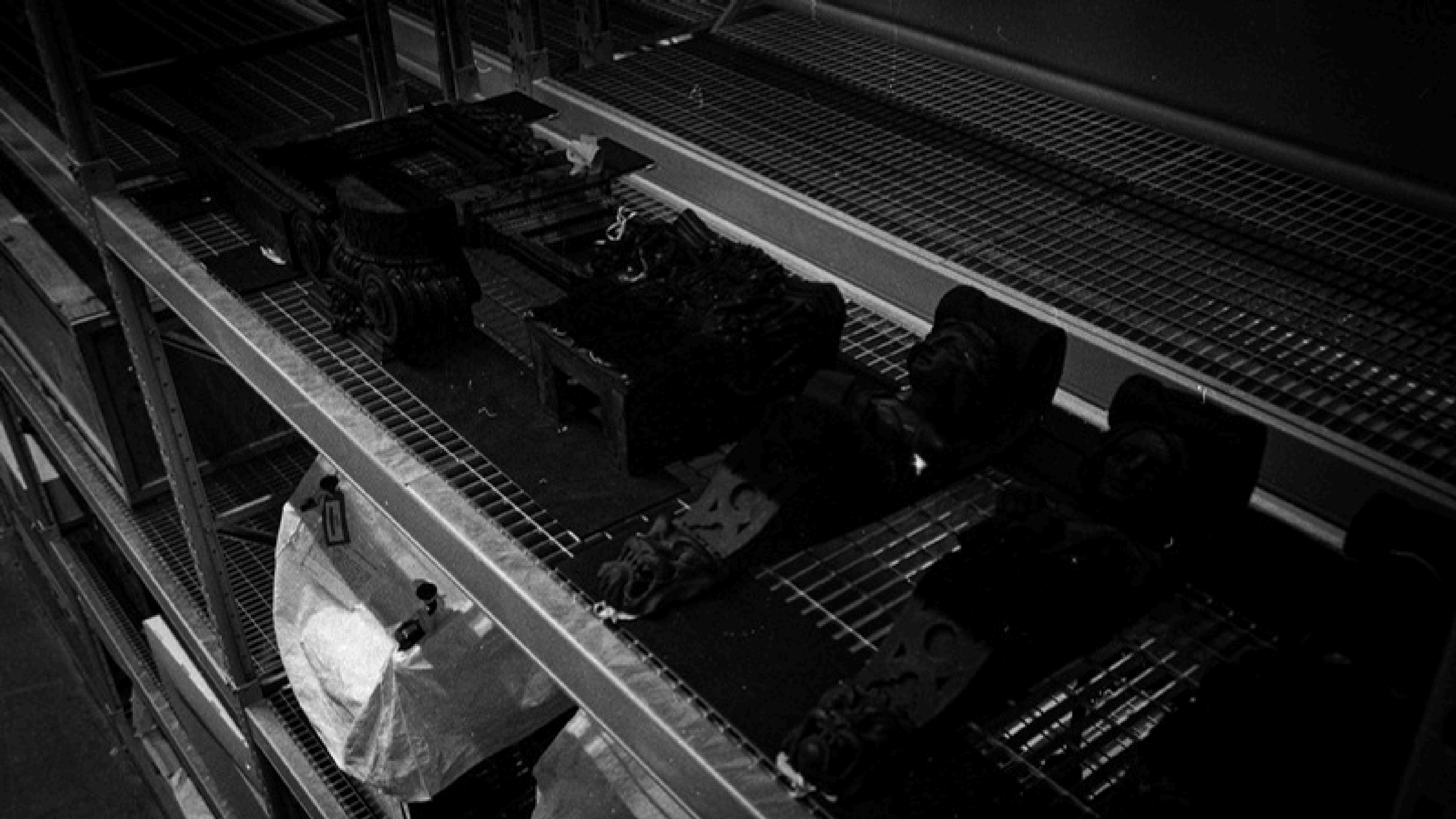








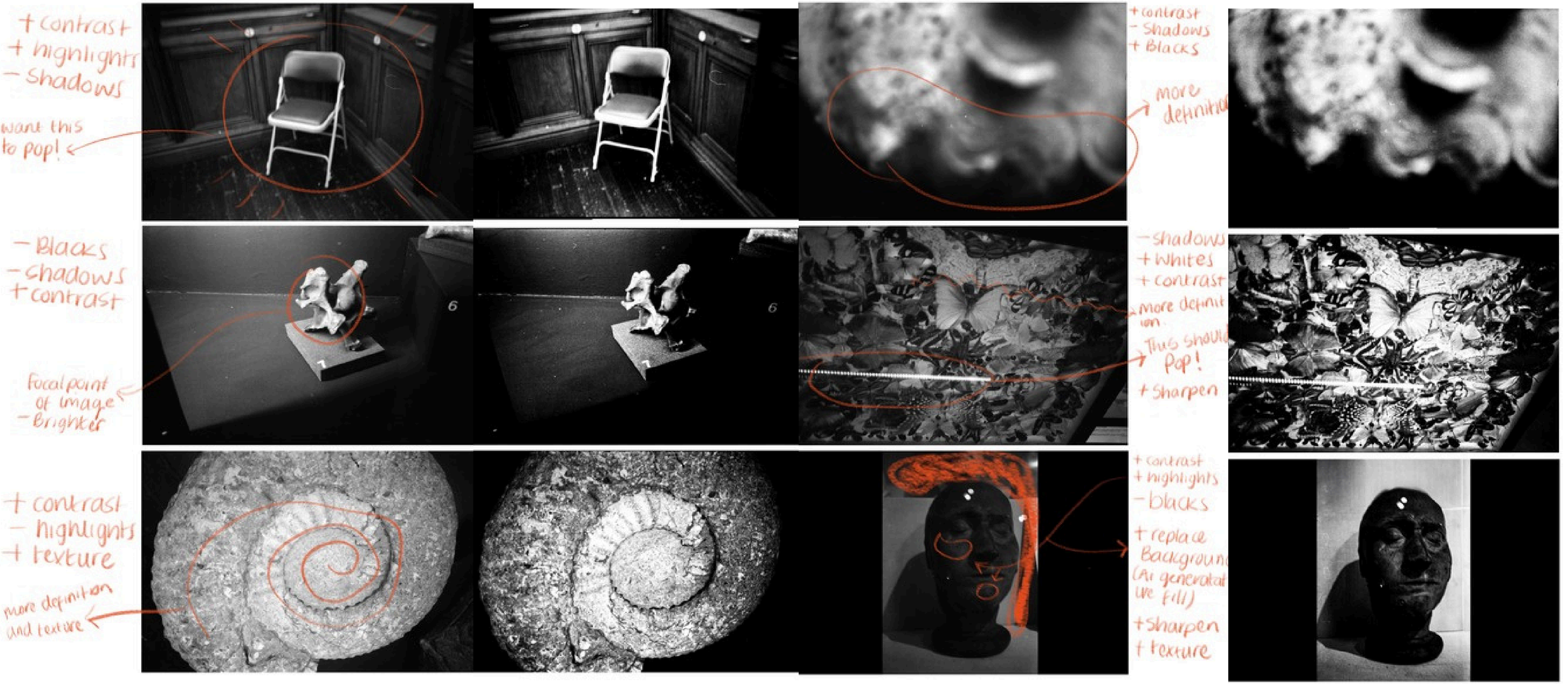






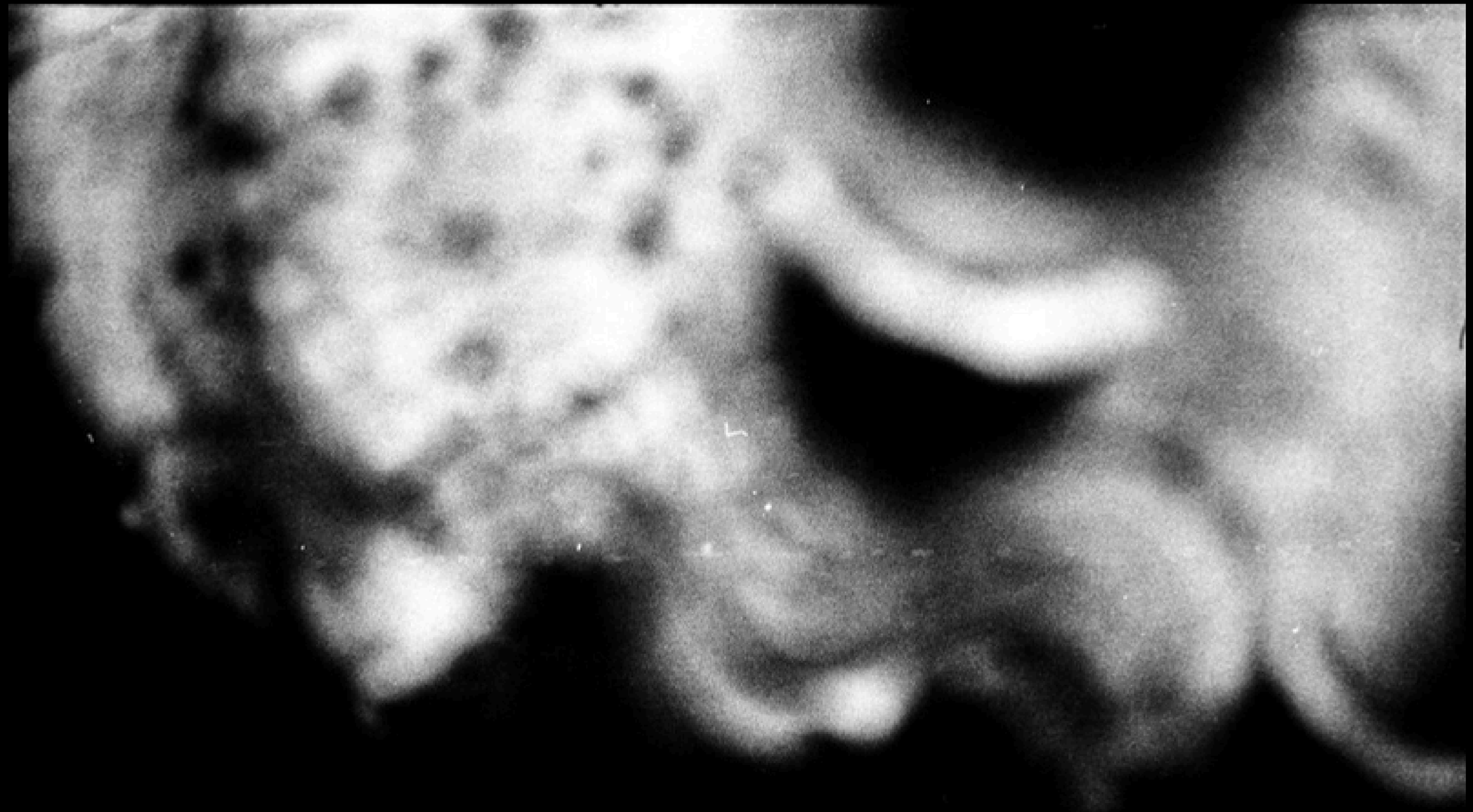
INSTALLATION STUDY

EXHIBITION STUDY – EDITING PROCESS







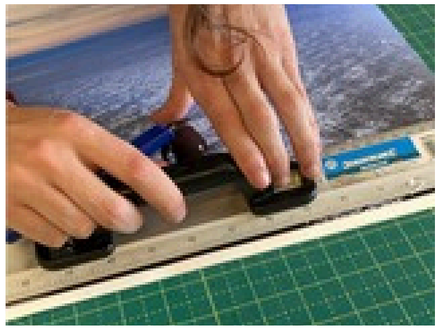




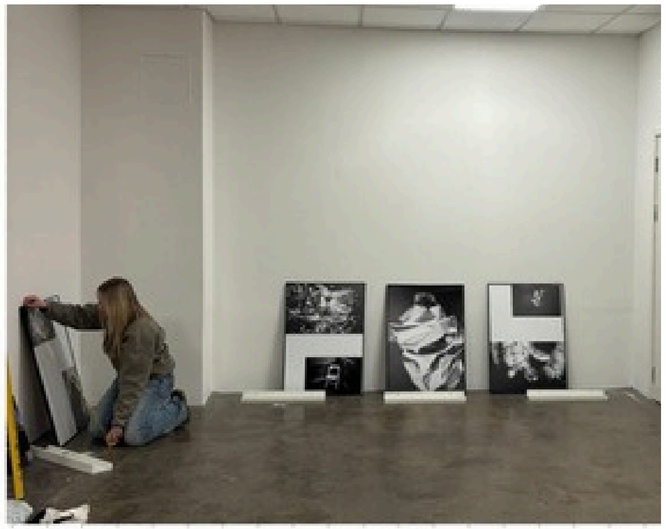

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6



EXHIBITION STUDY PREP AND INSTALL











I then carried out an installation study titled Dischronia: Indexical Archives, which became a key experimental step in understanding how Residuum could function spatially.

For this study, I selected a set of photographs from my Swansea and Cardiff museum collections and printed them at A1 scale to test how enlargement transformed the atmosphere and physical presence of the images. After printing, I framed each piece in simple black frames to emphasise their archival quality and to introduce a formal structure similar to that found in museum storage spaces.

I installed shelving in the exhibition space and positioned the framed prints on top, creating a layered display that echoed the look of stored objects resting on institutional racks.

INSTALLATION STUDY – DEVELOPMENTAL PRACTICE

INDEXICAL ARCHIVES: DISCHRONIA (2025)

Alongside the large prints, I curated a series of index cards drawn from the same body of work. These cards served as a fragmented, tactile archive the images printed small and stored loosely to be handled by viewers.

This combination of oversized framed images and intimate index cards allowed me to explore how viewer interaction could operate in an installation context.







This installation experiment informed my project by showing how the themes of Residuum could be translated into physical space.

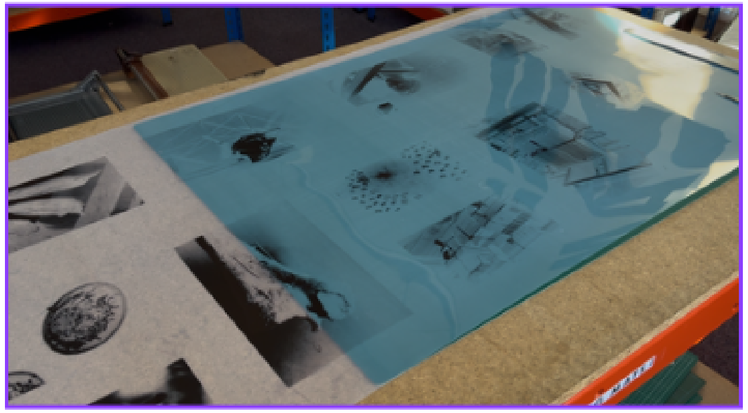
Printing the images at A1 scale revealed textures and archival atmospheres that weren't visible in smaller formats, helping me understand how scale affects meaning. Placing the framed prints on shelving echoed the aesthetic of museum storage, reinforcing ideas of institutional order.

The curated index cards introduced fragmentation and viewer interaction, mirroring the incomplete narratives found in archives.

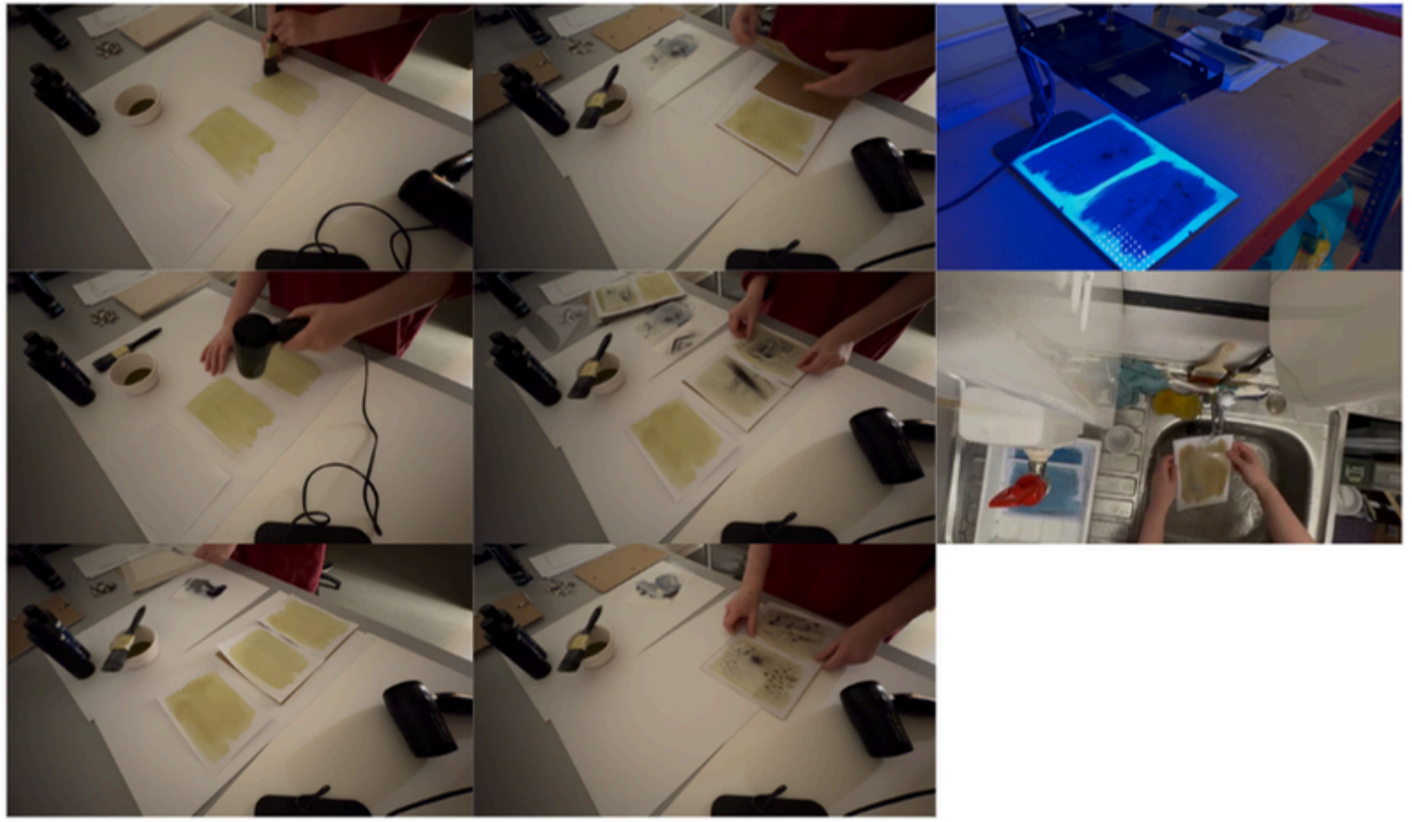
Through this study, I realised that the project isn't only about photographing archives but about constructing an archival experience, one that exposes the systems that shape how objects are preserved.



CYANOTYPE EXPERIMENTATION







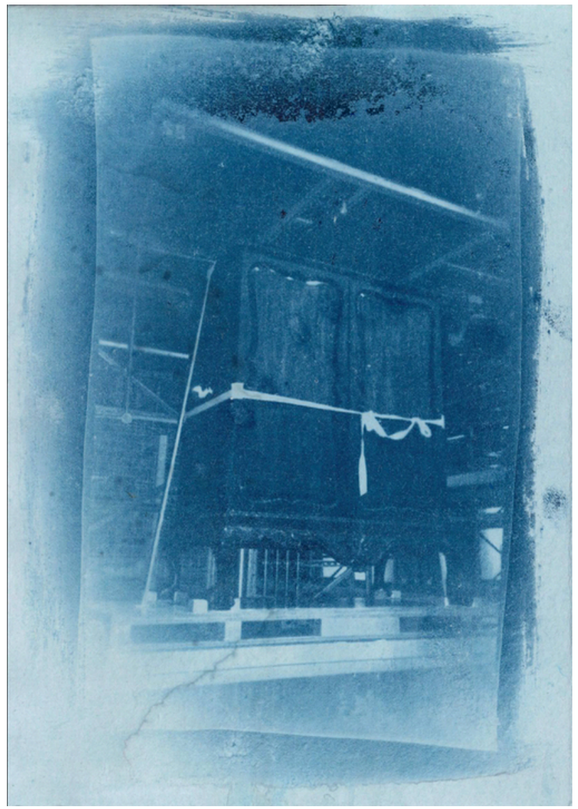
I recorded myself during the cyanotype process, and this act of documenting the process helped me understand how the making itself relates to the themes within Residuum. Coating the cotton rag paper, waiting for it to dry, preparing exposures, and washing the prints all required careful, repetitive gestures that mirrored the slow work of archival preservation. Watching the video back, I became aware of how my hands, movements, and decisions shaped the outcome, much like how museum staff /curators shape the afterlives of objects through handling, storage, and care. The physicality of brushing the chemistry onto the duck-egg cotton rag, the unpredictability of UV exposure, and the washing process that gradually revealed or erased the image made me think about residue, fragility, and transformation at a material level. The cyanotype process became a small analogue for what happens within the archive: the negotiation between what survives and what fades, what becomes fixed and what remains unstable. This reflection strengthened my understanding of the project's core concerns and reinforced why the materiality of photographic processes is so conceptually important to Residuum.

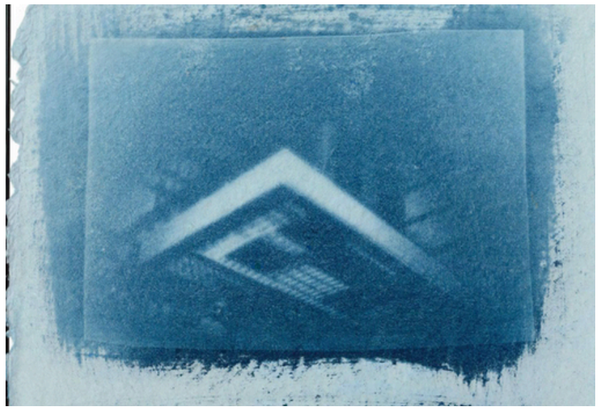
CYANOTYPE EXPERIMENTATION – OUTCOMES

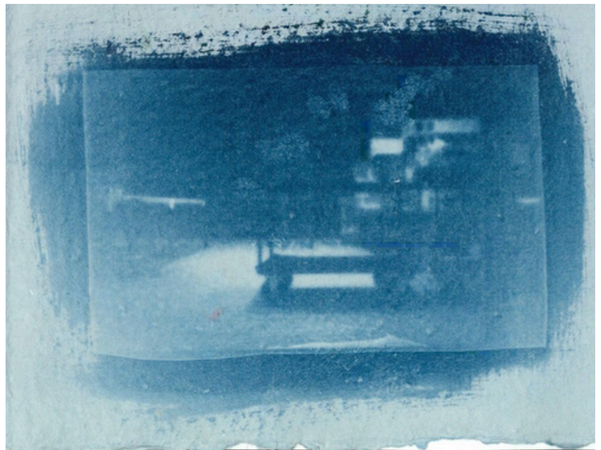
The 15-minute cyanotype exposures produced a collection of soft, faded images with pale tonalities and incomplete forms. These prints felt tentative, almost fragile, as if the image were only just emerging or already beginning to disappear.

This quality informed Residuum by drawing my attention to the idea of partial visibility and the slow fading of archival memory. The light tones echoed the uncertain presence of objects stored in museum archives, things preserved physically but whose narratives have begun to erode.

Through this experiment, I became more interested in how images can suggest absence, trace, or residue rather than clarity, and this fed into how I approached photographing objects that exist in similarly unstable states within institutional storage.



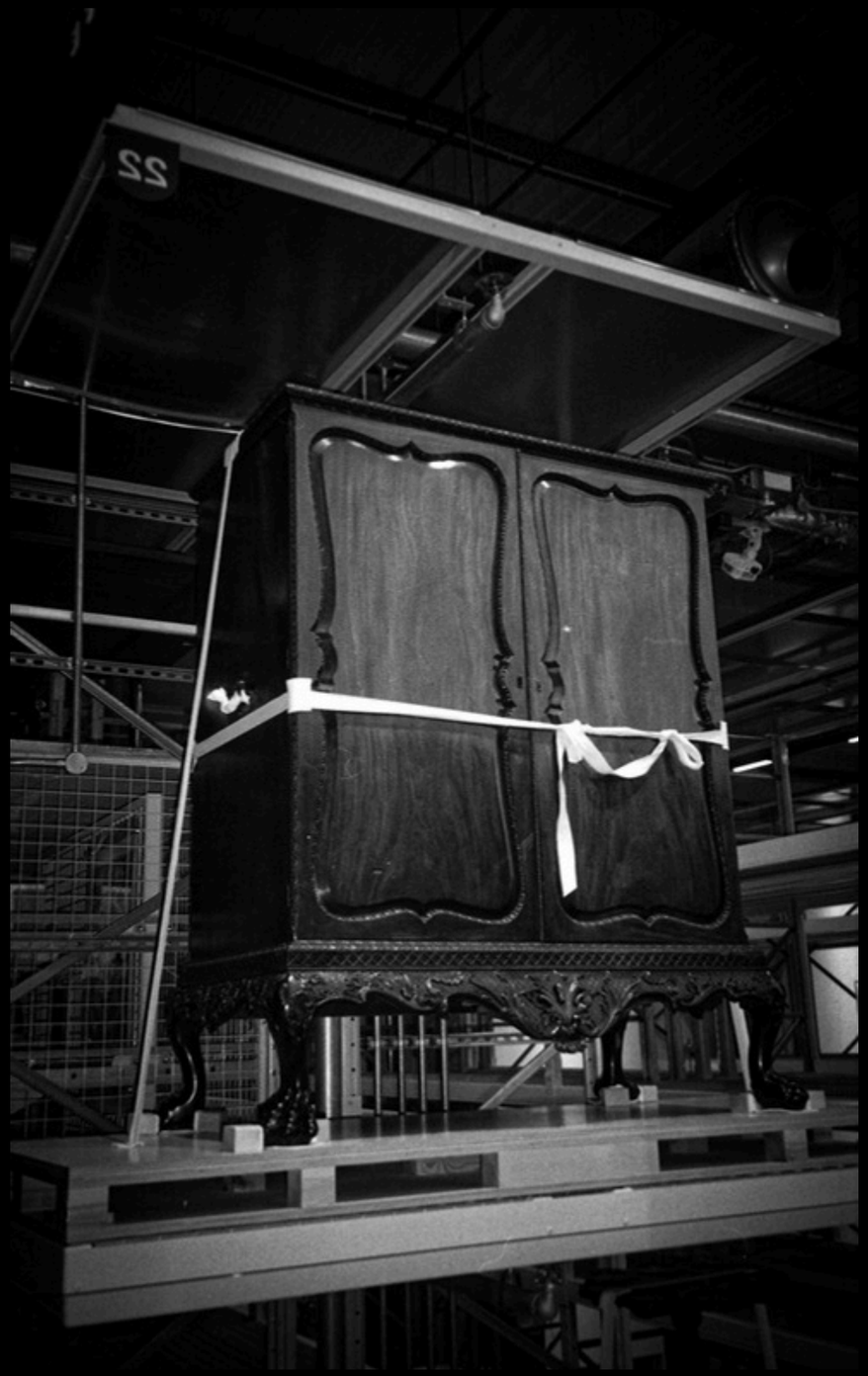






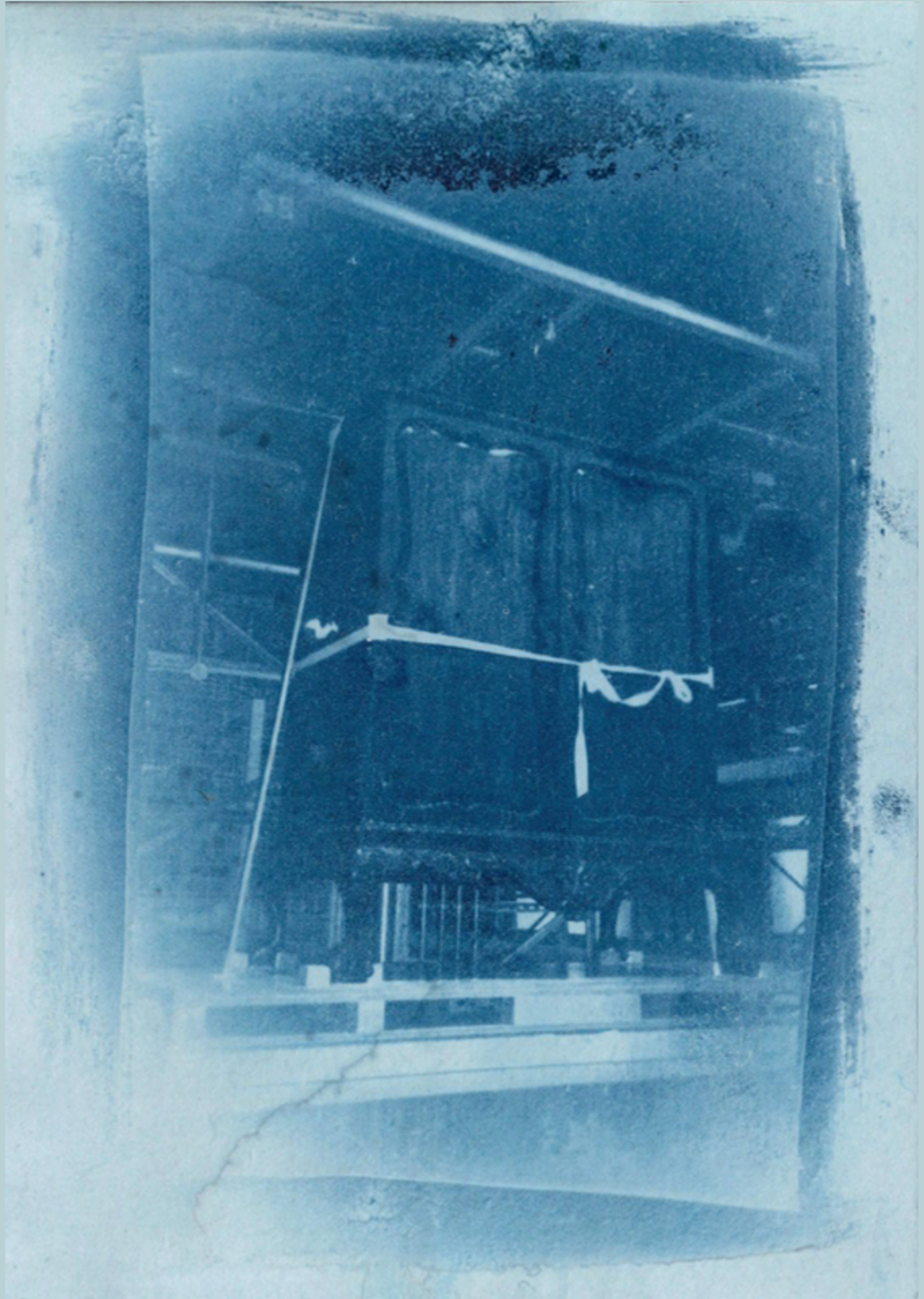


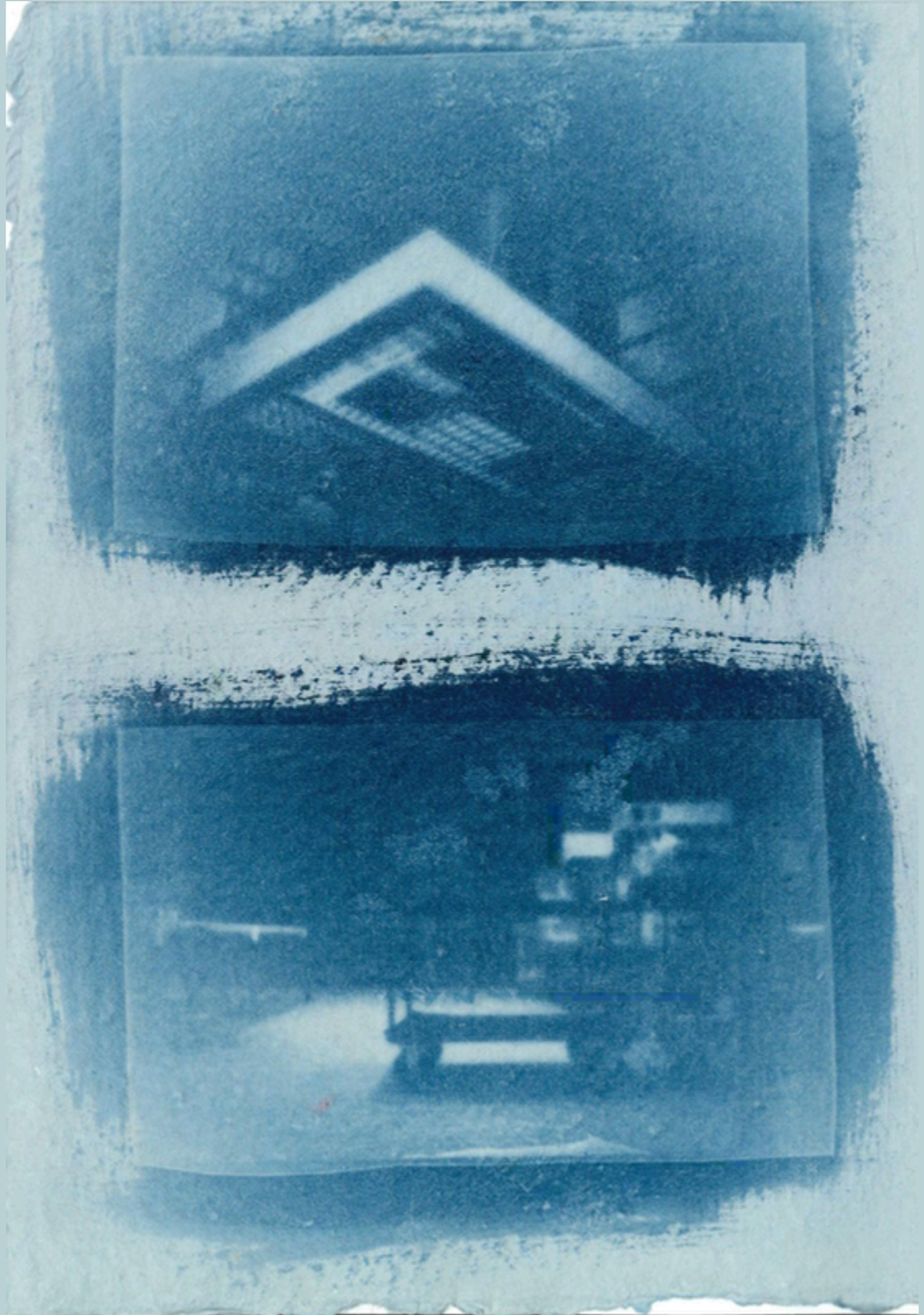












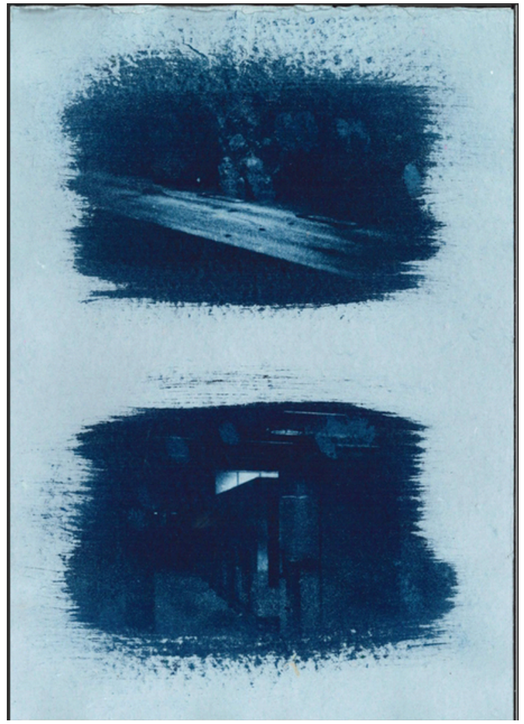
CYANOTYPE EXPERIMENTATION – OUTCOMES

The 25-minute exposures created a second collection of cyanotypes that were far deeper, richer, and more intense in contrast. These darker prints revealed the structure of the image more boldly, with dense areas of blue that felt weighty and architectural.

This version of the process informed Residuum by showing me how exposure and time can generate visual density, mirroring the heaviness and permanence of archival systems that restrain and protect objects.

The high contrast brought out textures and edges that resembled the shelving, straps, and storage materials I photographed in museum archives. While cyanotypes will not be part of the final outcome, this experiment influenced my understanding of how tone, density, and material processes can reflect the conceptual dualities of the project.













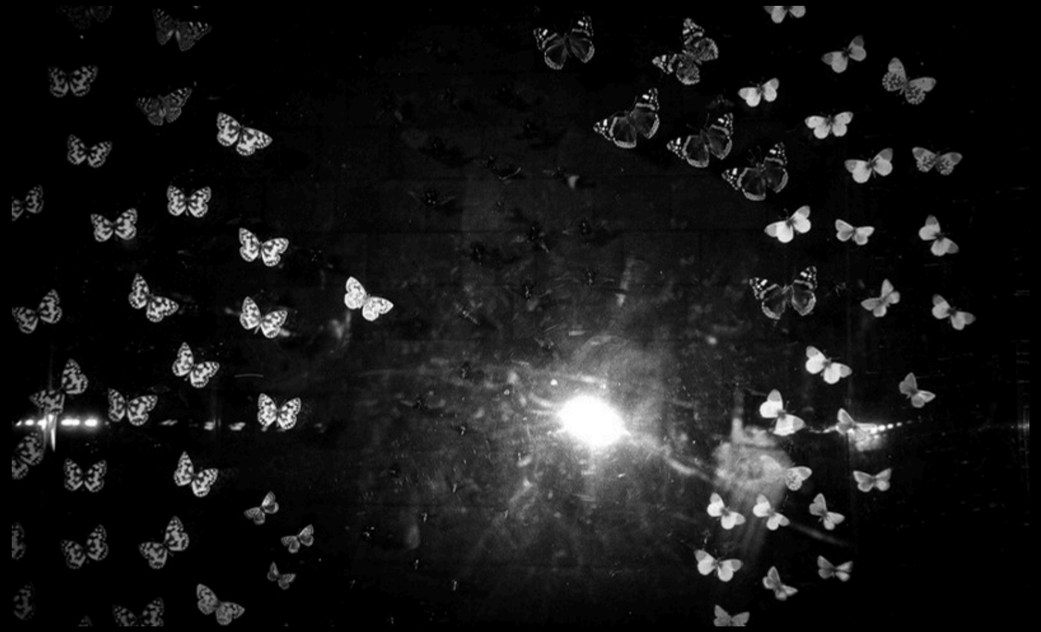








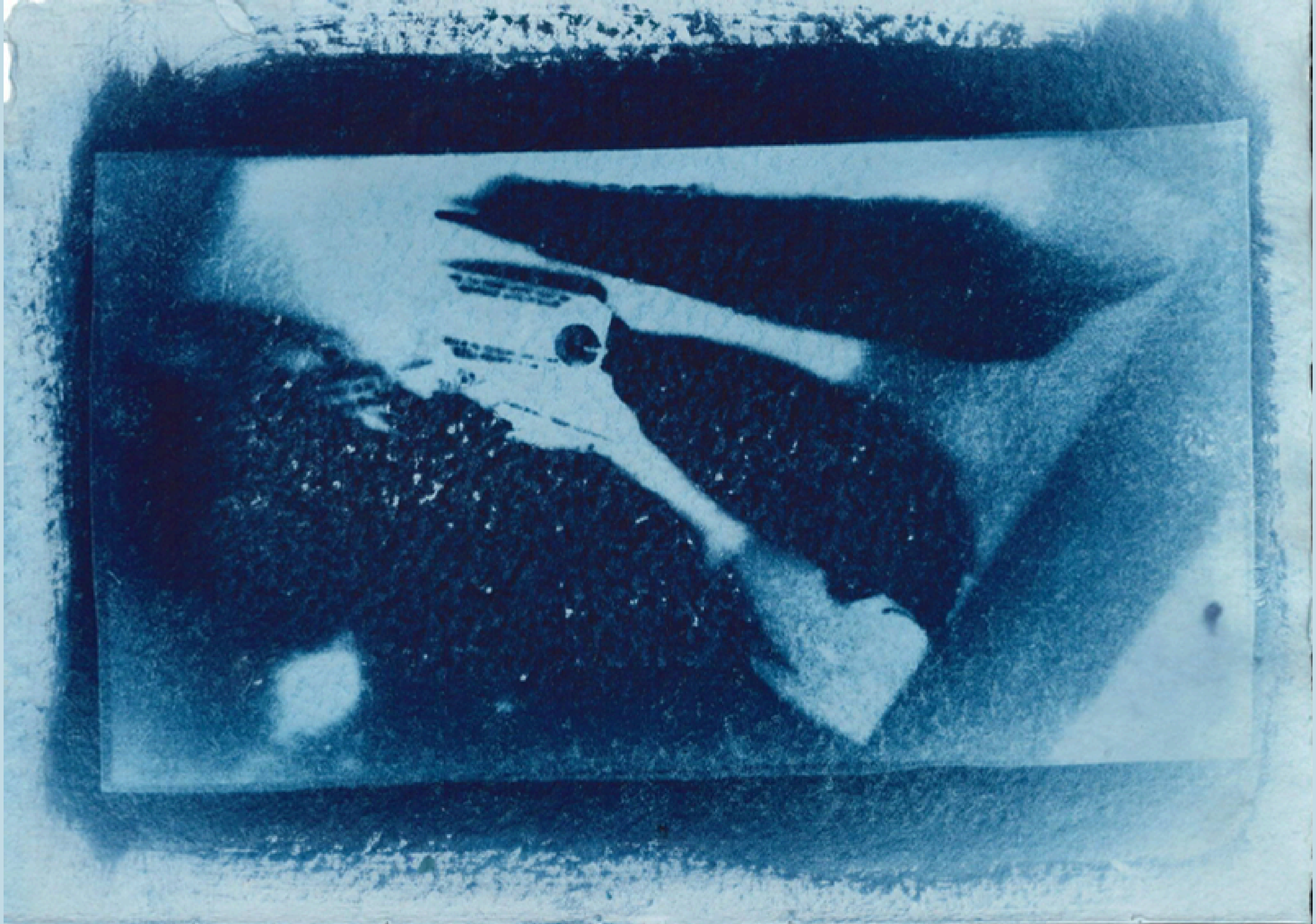












SOLARISATION WORKSHOP – OUTCOMES /EXPERIMENTS

My solarisation experiments became an unexpected point of interest within the project. The experiments were technically unsuccessful because the film I used wasn't responsive enough to produce a true Sabattier effect. Instead of inverting mid-tones or creating the expected solarised outlines, the chemistry barely reacted; the emulsion didn't lift or shift in the way it should, likely due to the way it had been previously exposed.

Even though the images didn't invert fully or behave in the traditional Sabattier way, I was drawn to the ghostly marks that appeared around the borders, remnants of developed and undeveloped chemistry that seemed to cling to the edges of the paper.

These irregular halos, smudges, and half-formed tonal shifts felt like traces or residues left behind by the image as it struggled to emerge.

Rather than seeing the tests as failures, I began to view them as visual metaphors for the themes in Residuum: the partial, the incomplete, the unstable image.

The unpredictable borders echoed the fragile states of artifacts in storage, objects that exist in a tension between visibility and absence.

Although solarisation won't appear directly in the final outcome, I plan to continue experimenting with the process in Semester 2. The ghostly borders and partial tonal shifts it produced have opened up new ways of thinking about residue, disappearance, and the unstable nature of archival images, and I want to push these qualities further to support the conceptual development of the project.









RESIDUUM HAS EMERGED AS A STUDY OF DISPLACEMENT, PRESERVATION, AND THE UNSTABLE AFTERLIVES OF ARCHIVED OBJECTS. THE WORK SO FAR IN PHOTOGRAPHING MUSEUMS, EXPERIMENTING WITH ANALOGUE AND DIGITAL PROCESSES, AND TESTING INSTALLATION HAS BUILT A STRONG FOUNDATION FOR THE PROJECT'S THEMES.

IN SEMESTER 2, I WILL CONTINUE THIS STUDY THROUGH MY V&A ORDER AN OBJECT SESSION, WHERE I WILL HANDLE, FILM, AND PHOTOGRAPH SELECTED ARTIFACTS IN STORAGE USING MEDIUM FORMAT.

THIS WILL BECOME THE MAIN FOCUS OF THE NEXT STAGE OF DEVELOPMENT.

I WILL ALSO REFINE MY FILM EDITING APPROACH, CONTINUE SOLARISATION TESTS, AND EXPLORE FURTHER MATERIAL EXPERIMENTS THAT SUPPORT THE PROJECT'S INTEREST IN RESIDUE, FRAGILITY, AND ARCHIVAL INSTABILITY.