

ARCHIVE AND MEMORY: AN INTRODUCTION

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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.

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

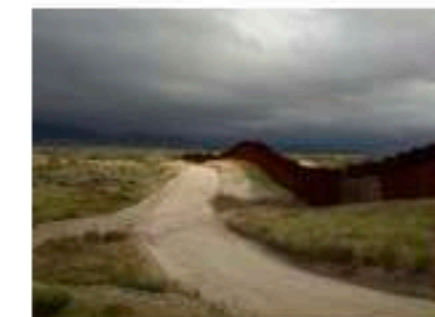
Do we have the power to refuse mass surveillance? In our final episode, we speak with Forensic Architecture founder Eyal Weizman, who explains how artists, activists, and researchers can use the tools of photography, surveillance, and AI to hold corporations, governments, and other institutions accountable.



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.



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.

VICTORIA & ALBERT MUSEUM



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

EUGÈNE ATGET - CHIFFONIER (RAGPICKER)



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

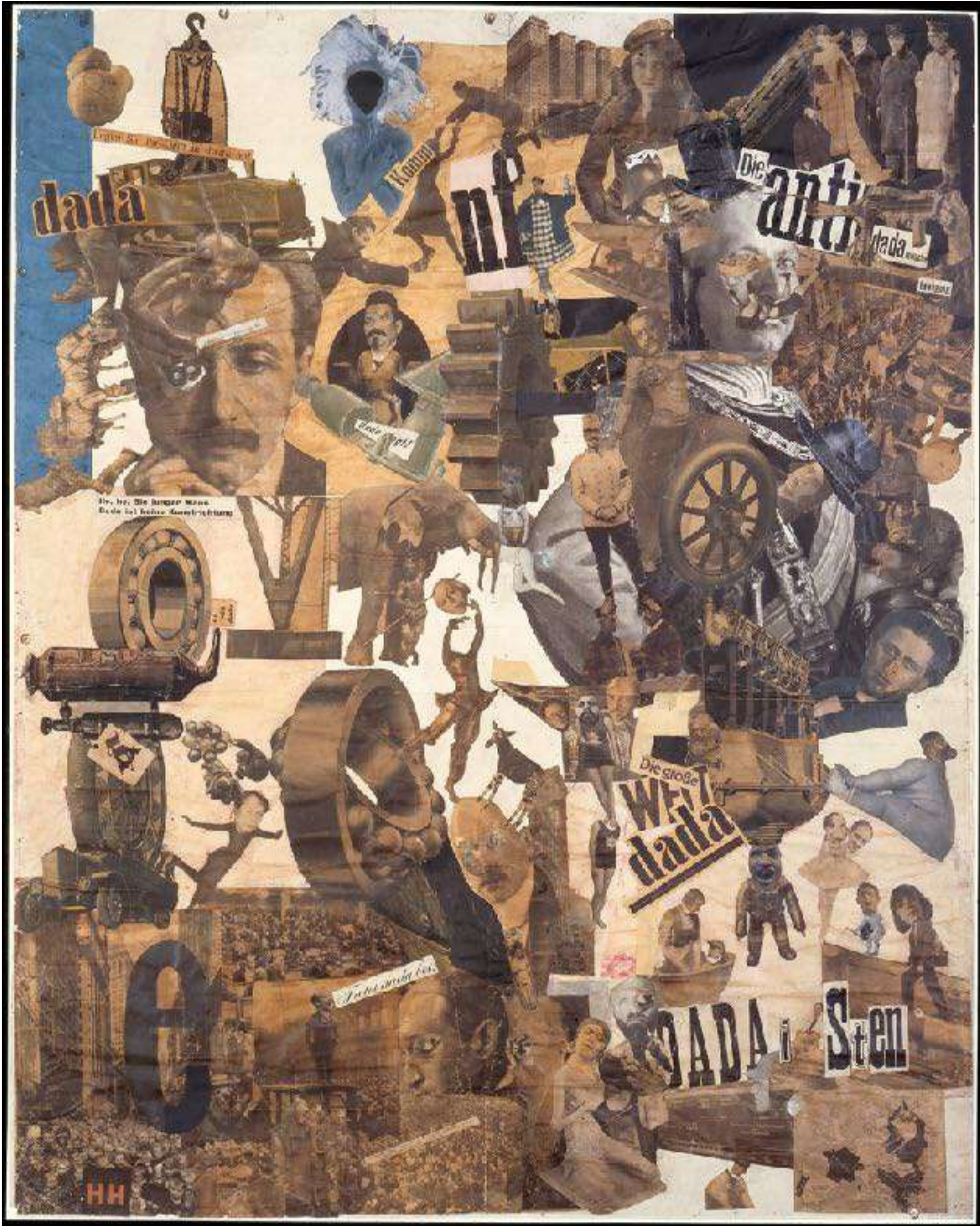
ARCHIVES - USES - POTENTIAL READINGS

- 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

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

Hannah Höch/
EXAMPLES



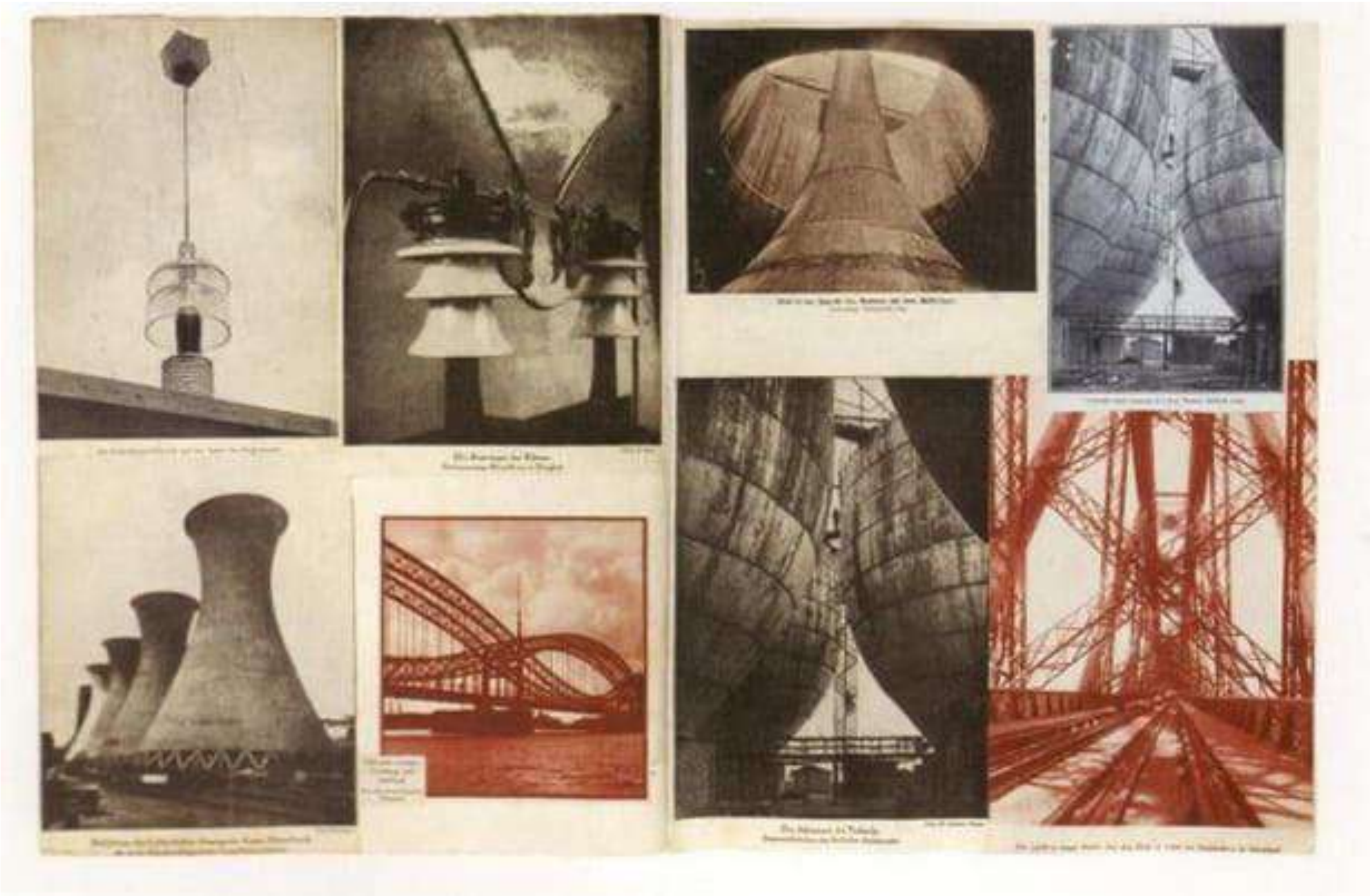
Cut with the Kitchen Knife, (1919-1920).



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



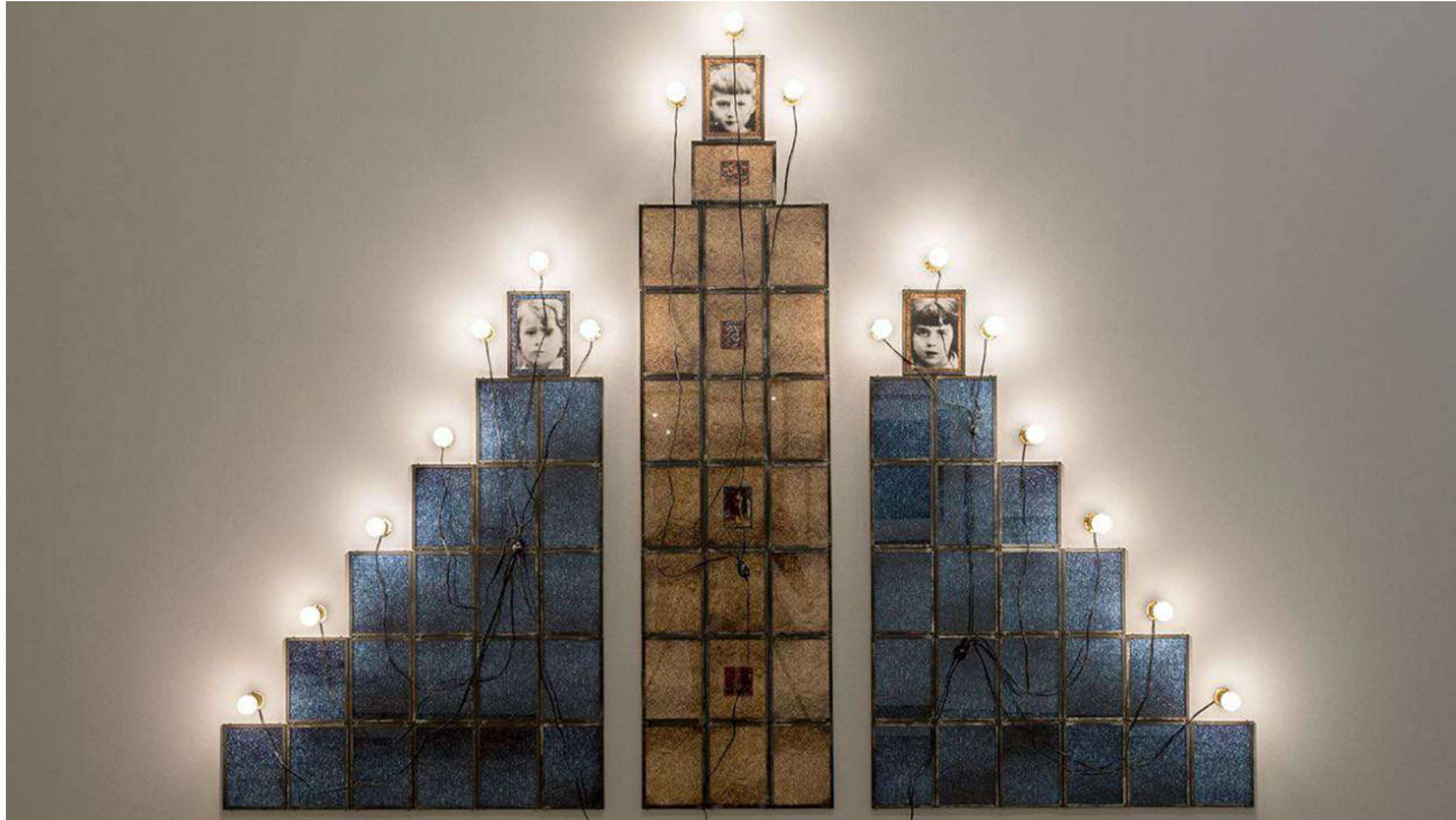
Christian Boltanski/ *Vitrine de référence*, (1971).

EXAMPLES - FICTION - MEMORY - MONUMENT



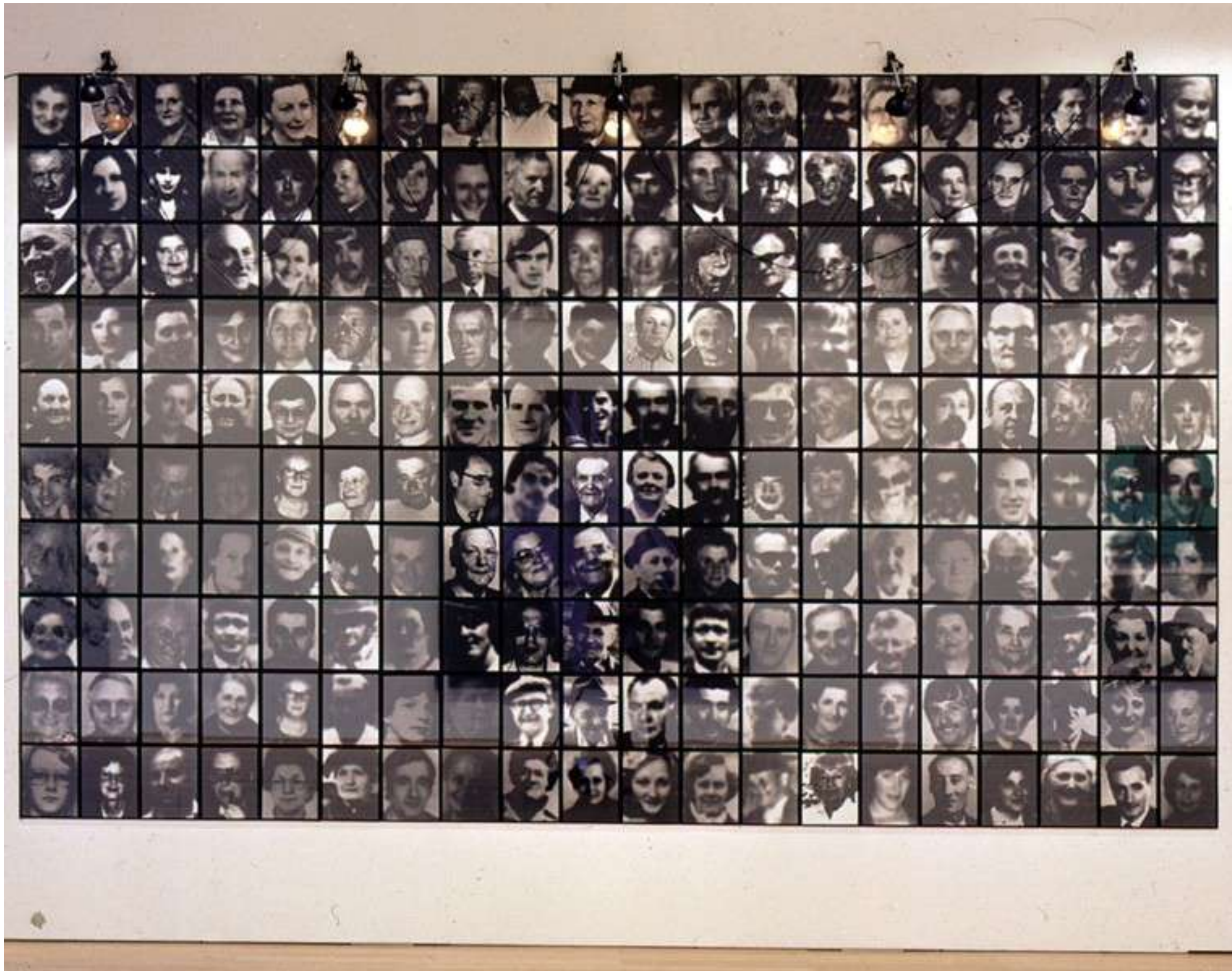
Christian Boltanski/ *Monument*, (1985).

EXAMPLES - FICTION - MEMORY - MONUMENT



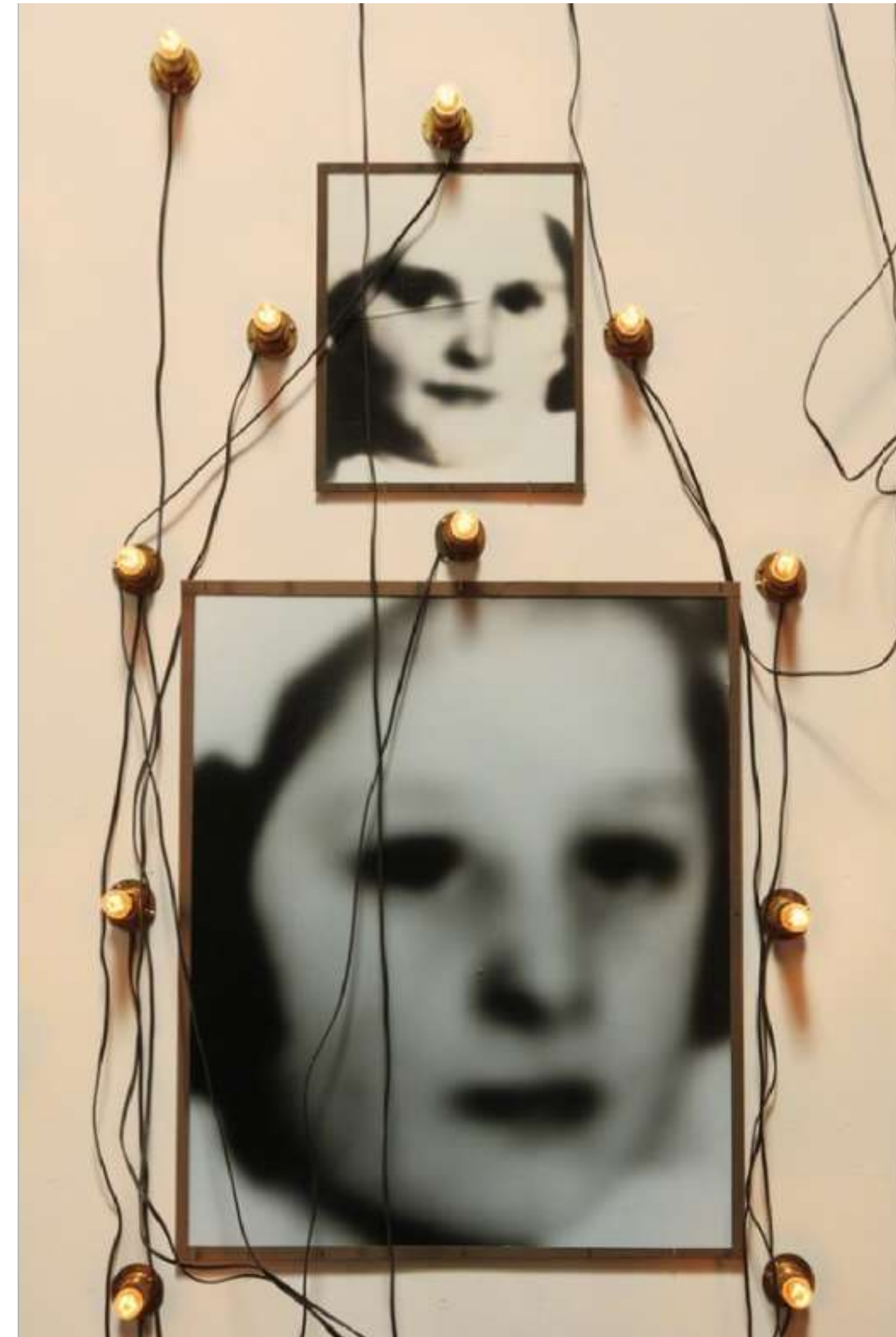
Christian Boltanski/ *The Dead Swiss*, (1989).

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



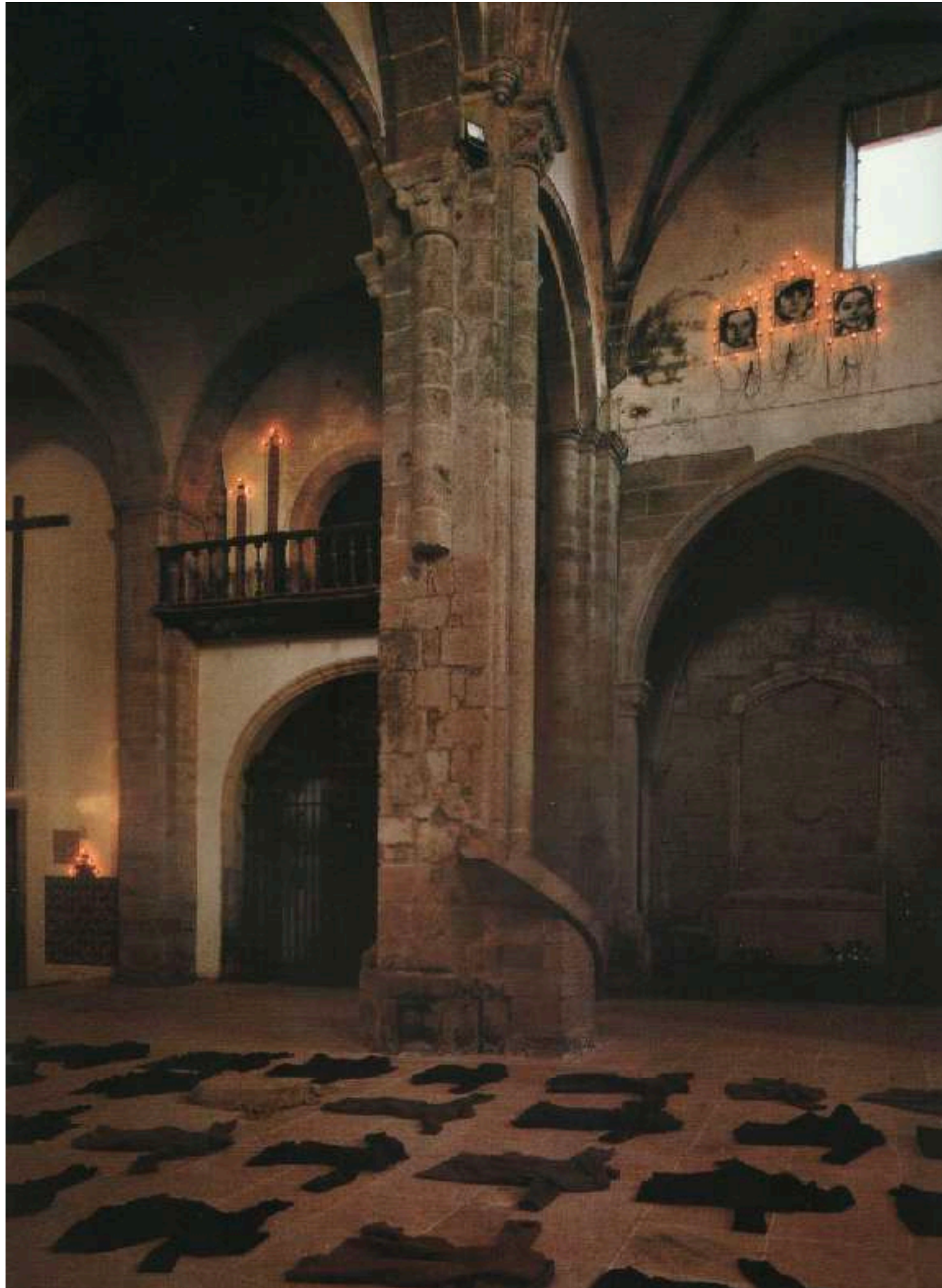
Christian Boltanski/ *The Reserve of Dead Swiss*, (1991).

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



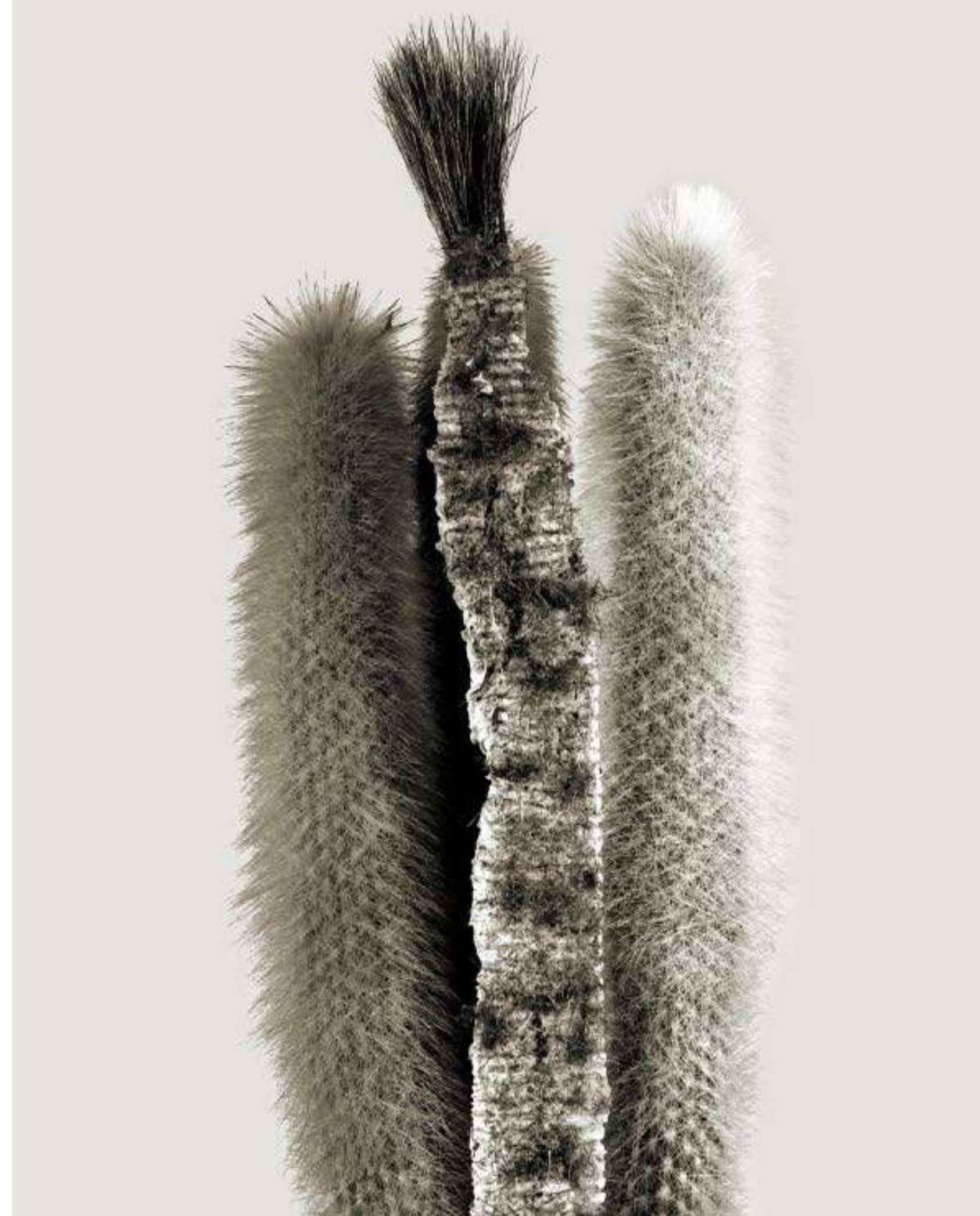
Joan Fontcuberta/ *Herbarium*/ 1983.

EXAMPLES



Joan Fontcuberta/ *Herbarium*/ 1983.

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Joan Fontcuberta/ *Herbarium*/ 1983.

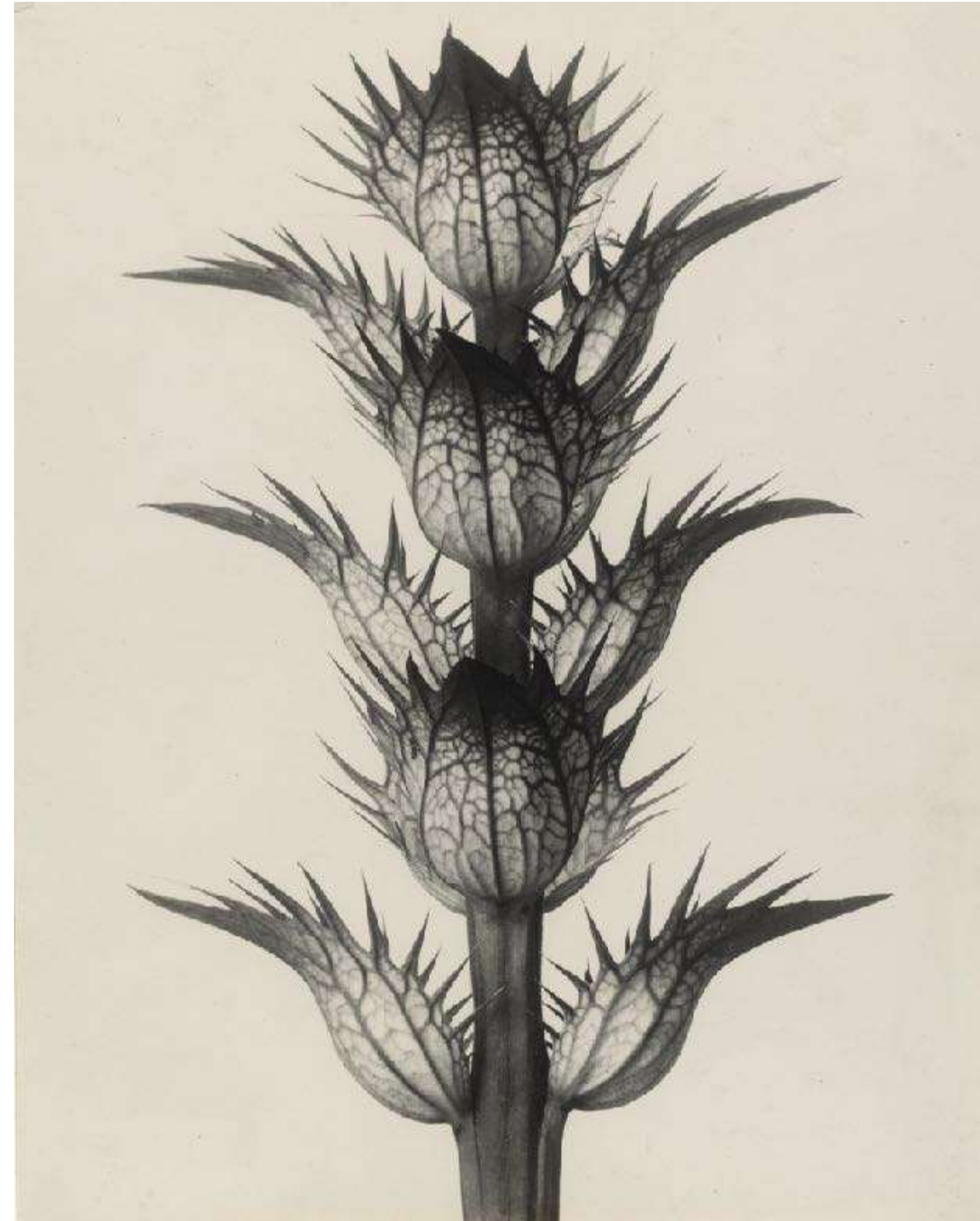
EXAMPLES



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.

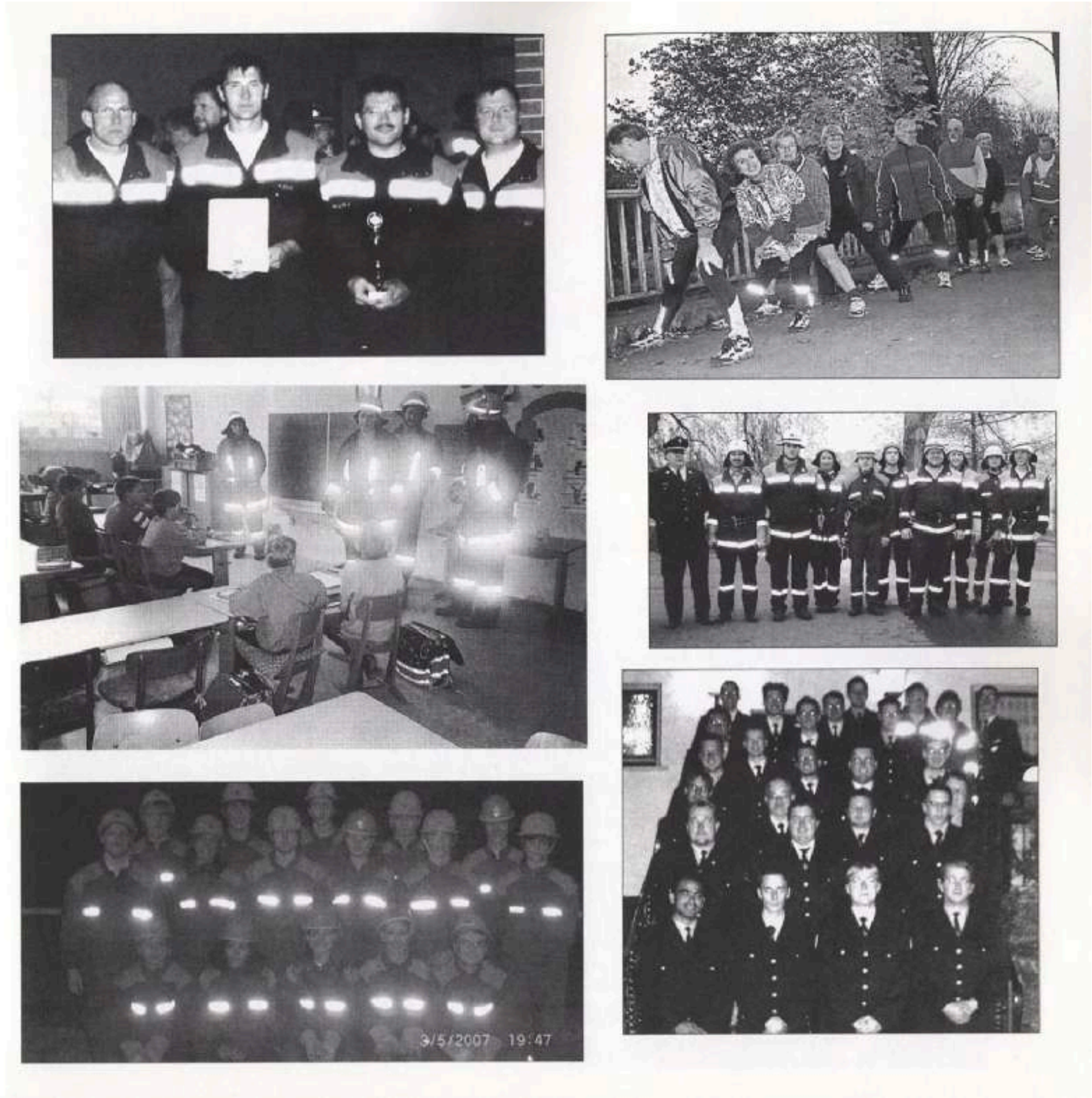
EXAMPLES



Zoe Leonard/ *Crossing the Equator*/ 2016.
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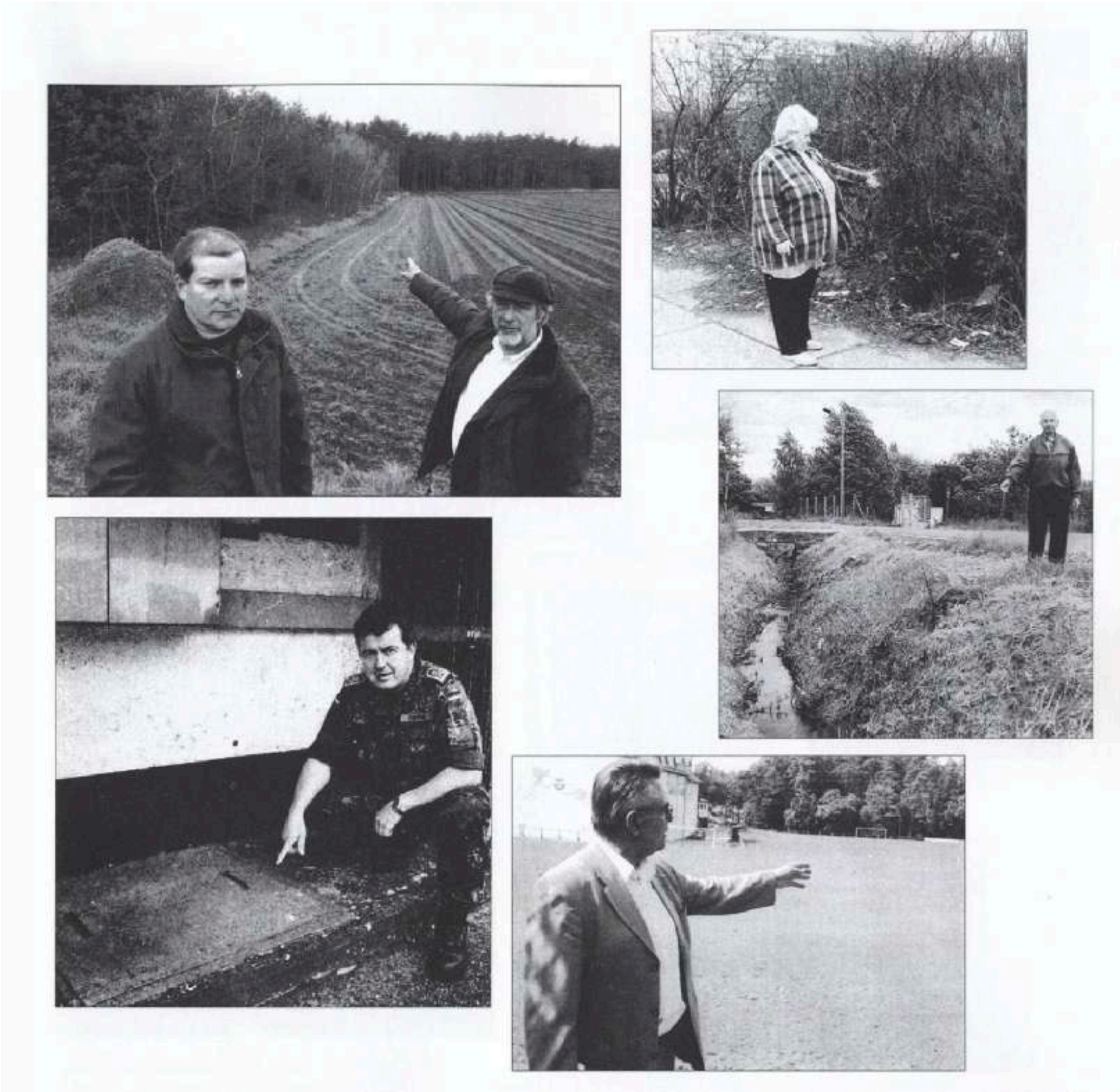


EXAMPLES



Peter Piller/ Archiv Peter Piller/ 2007.

EXAMPLES



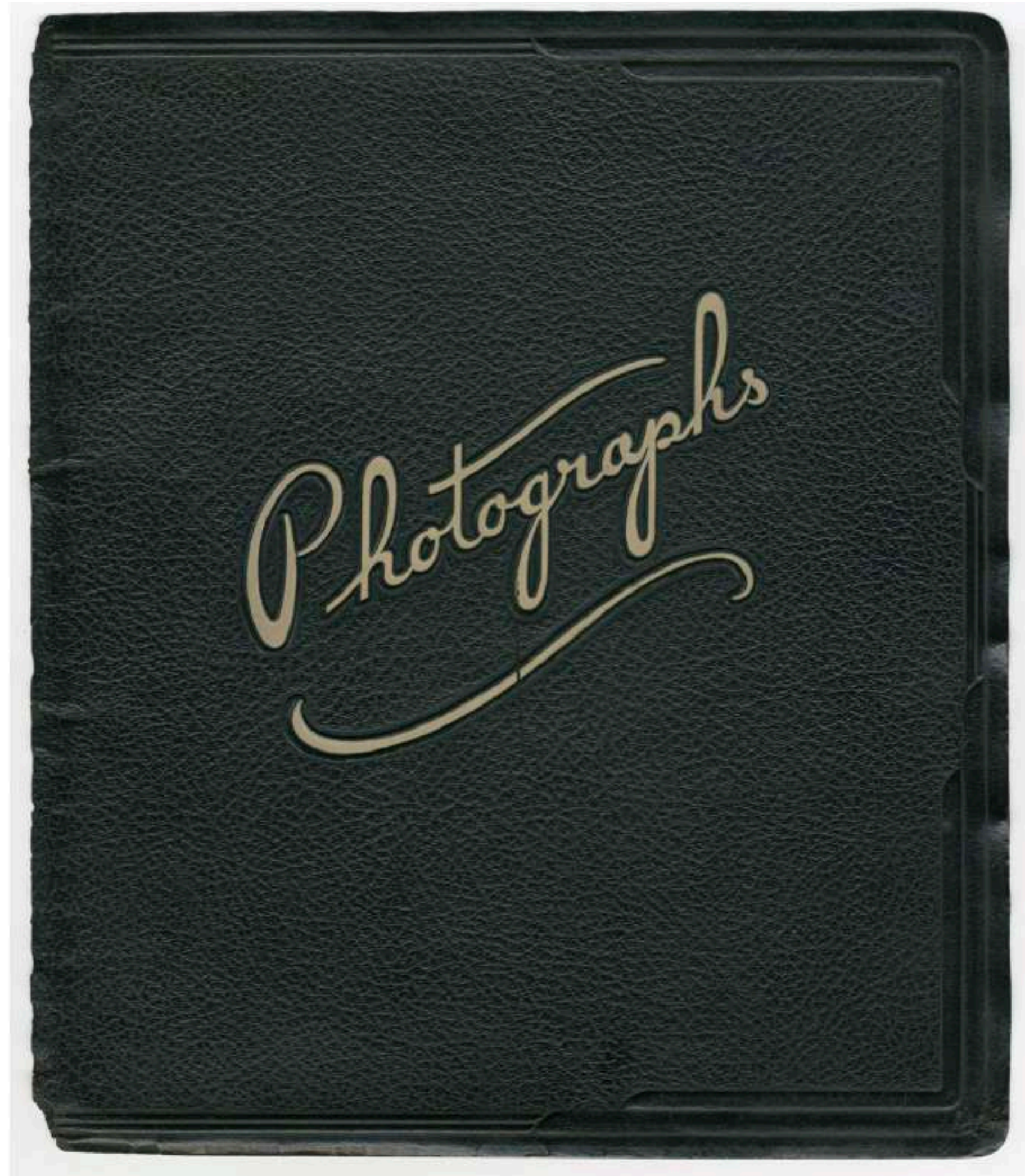
Peter Piller/ *Archiv Peter Piller*/ 2007.

EXAMPLES



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

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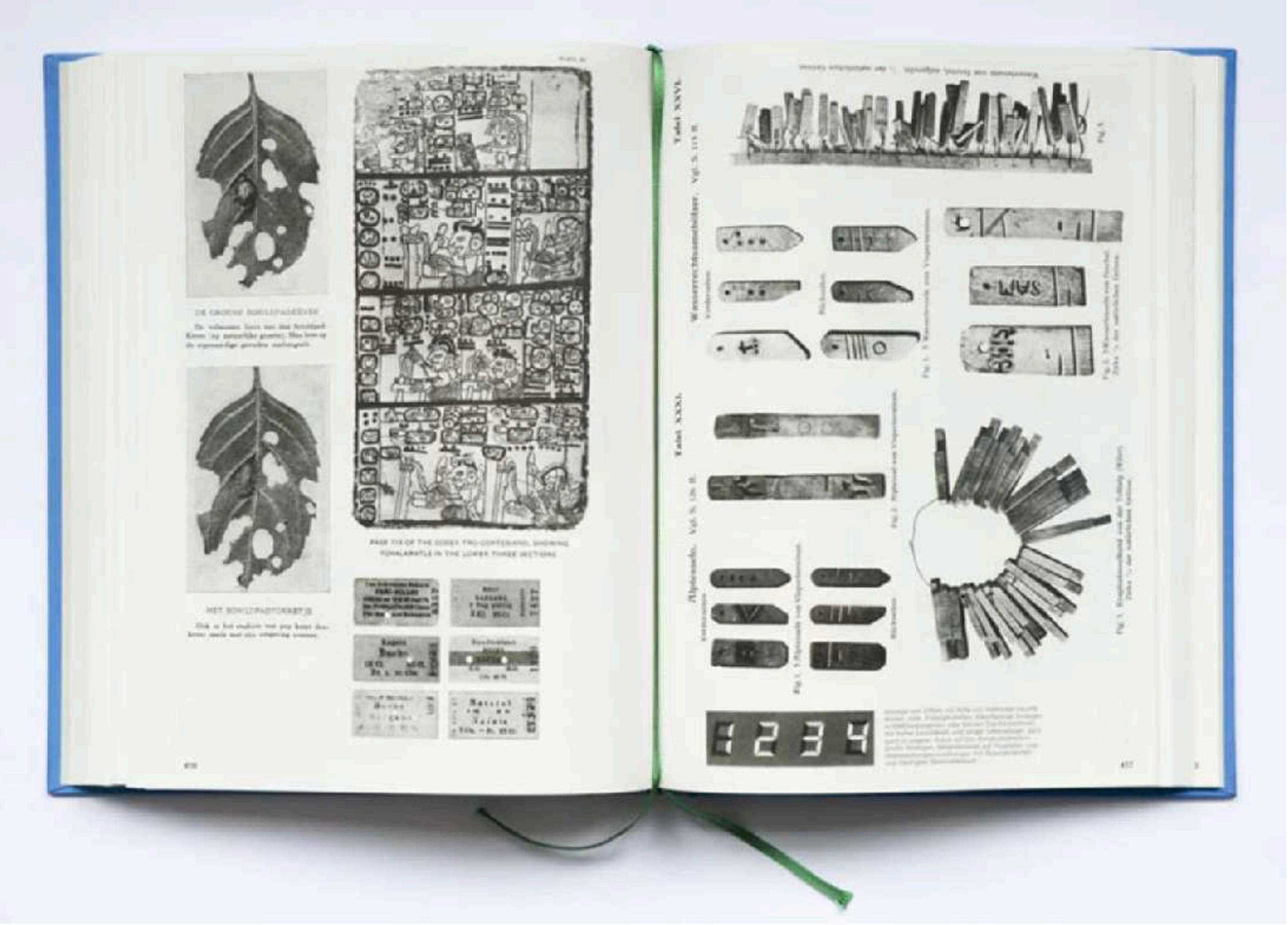


Batia Suter/ *Parallel Encyclopedia* #1/ 2007.

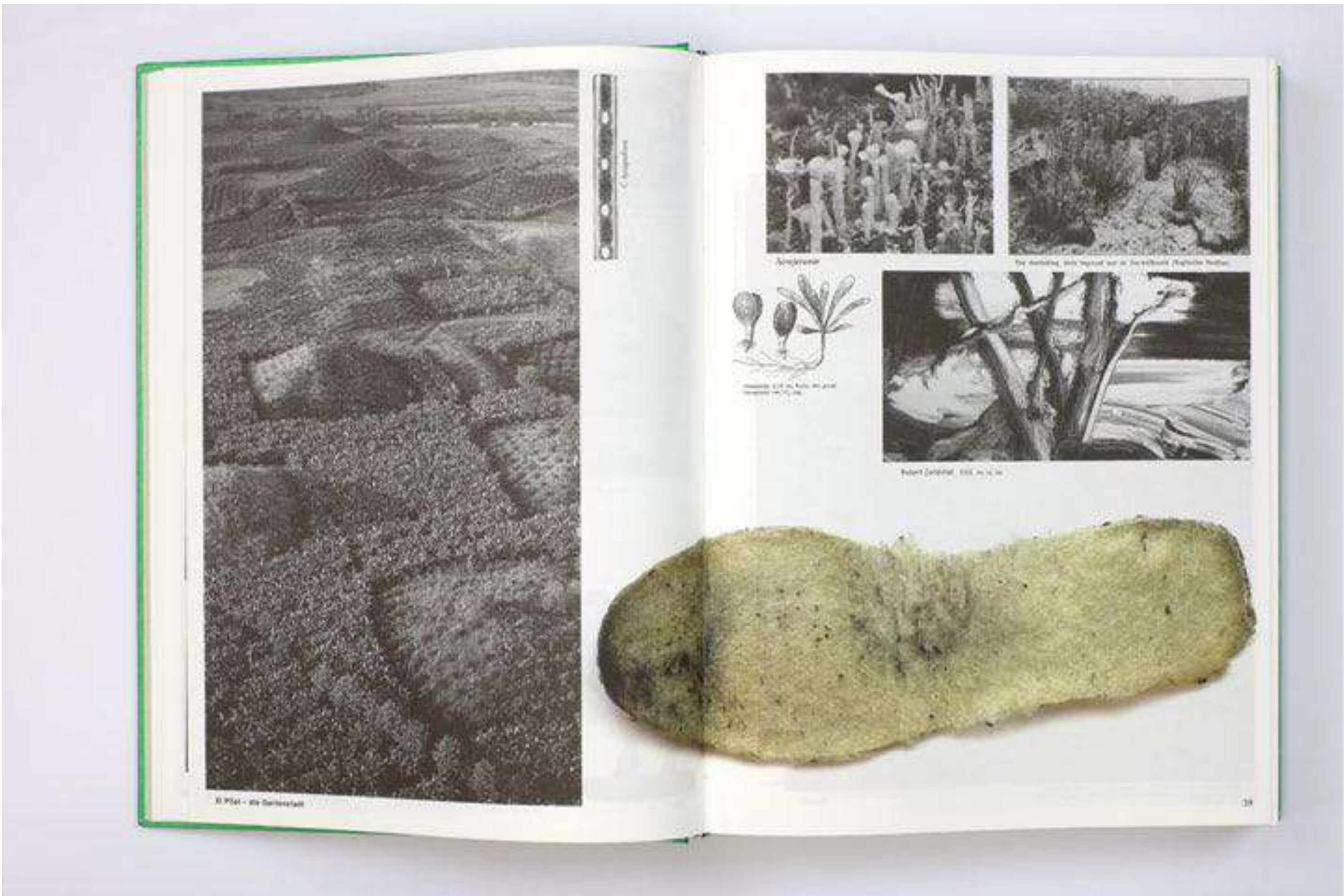
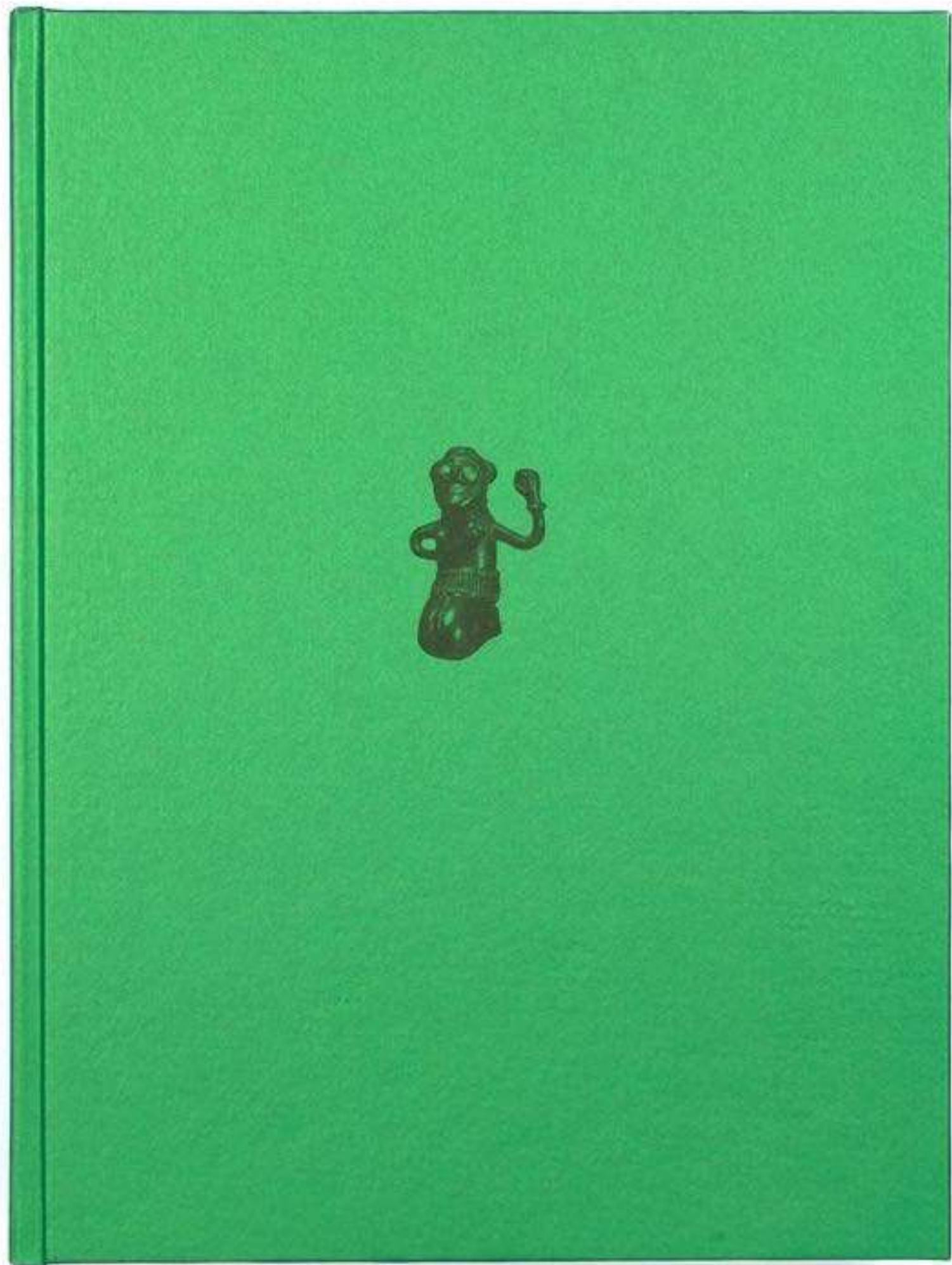
EXAMPLES



EXAMPLES



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

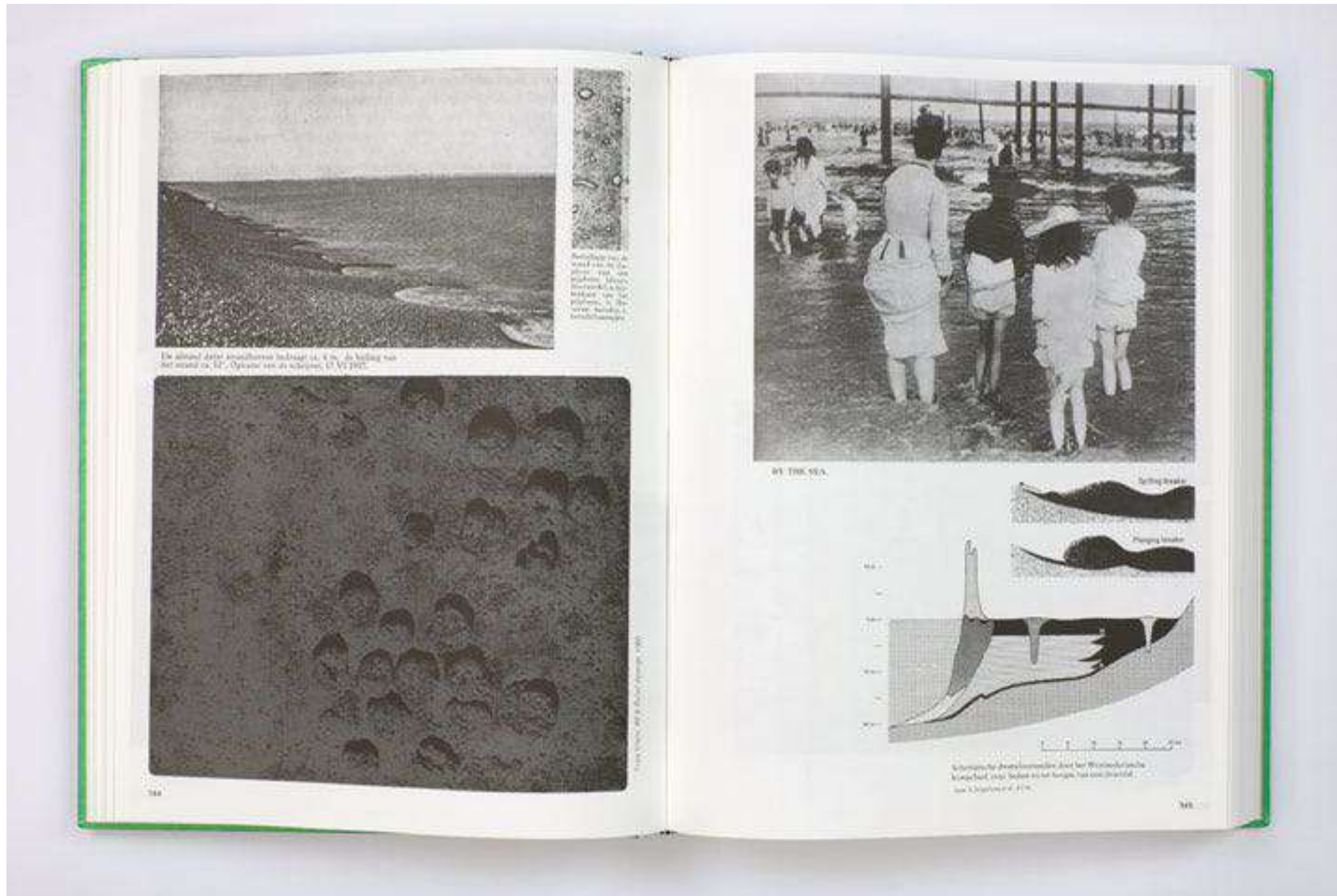


Batia Suter/ *Parallel Encyclopedia* #1/ 2018.

EXAMPLES



EXAMPLES



Carmen Winant/ *My Birth*/ 2018.

EXAMPLES



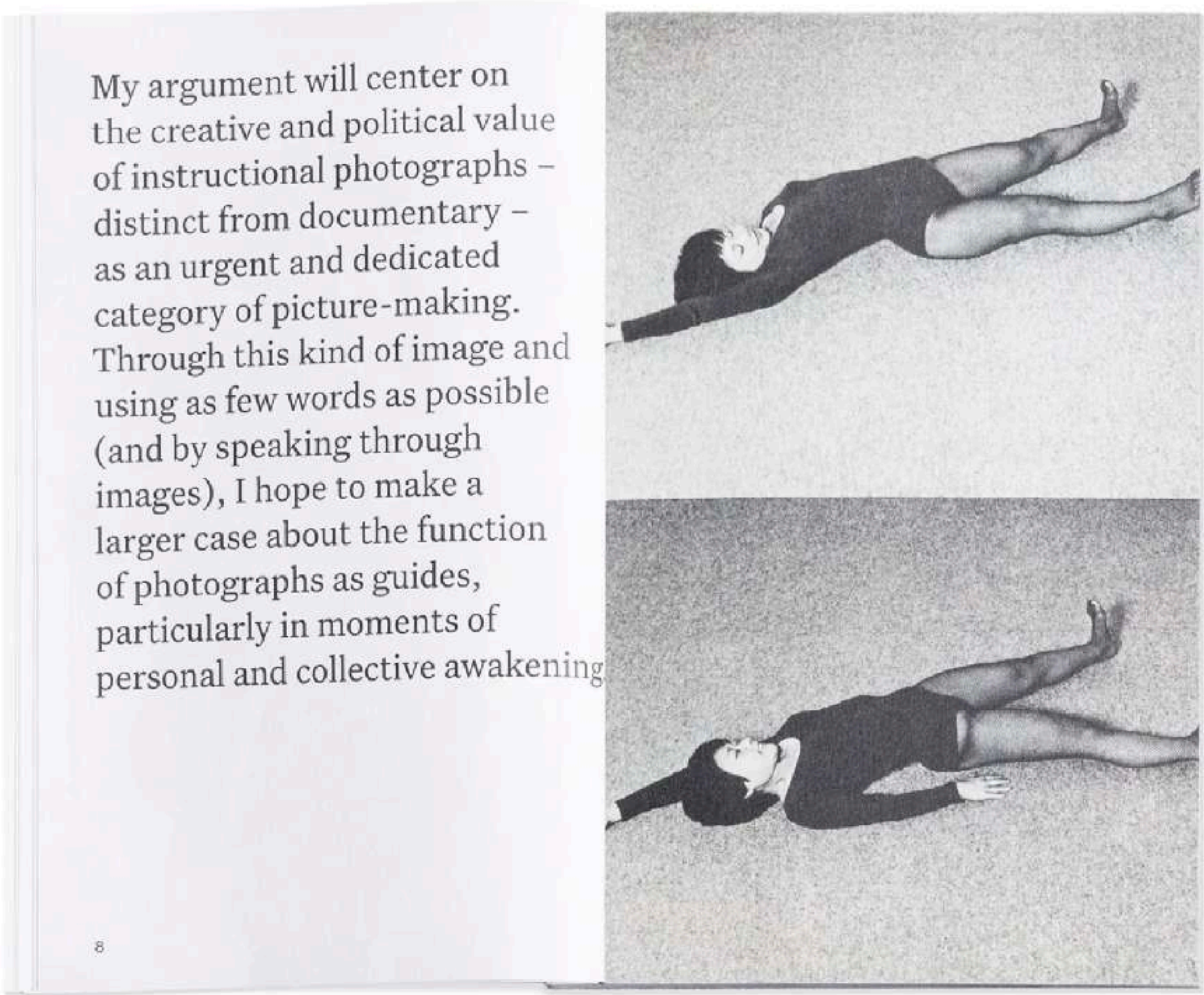
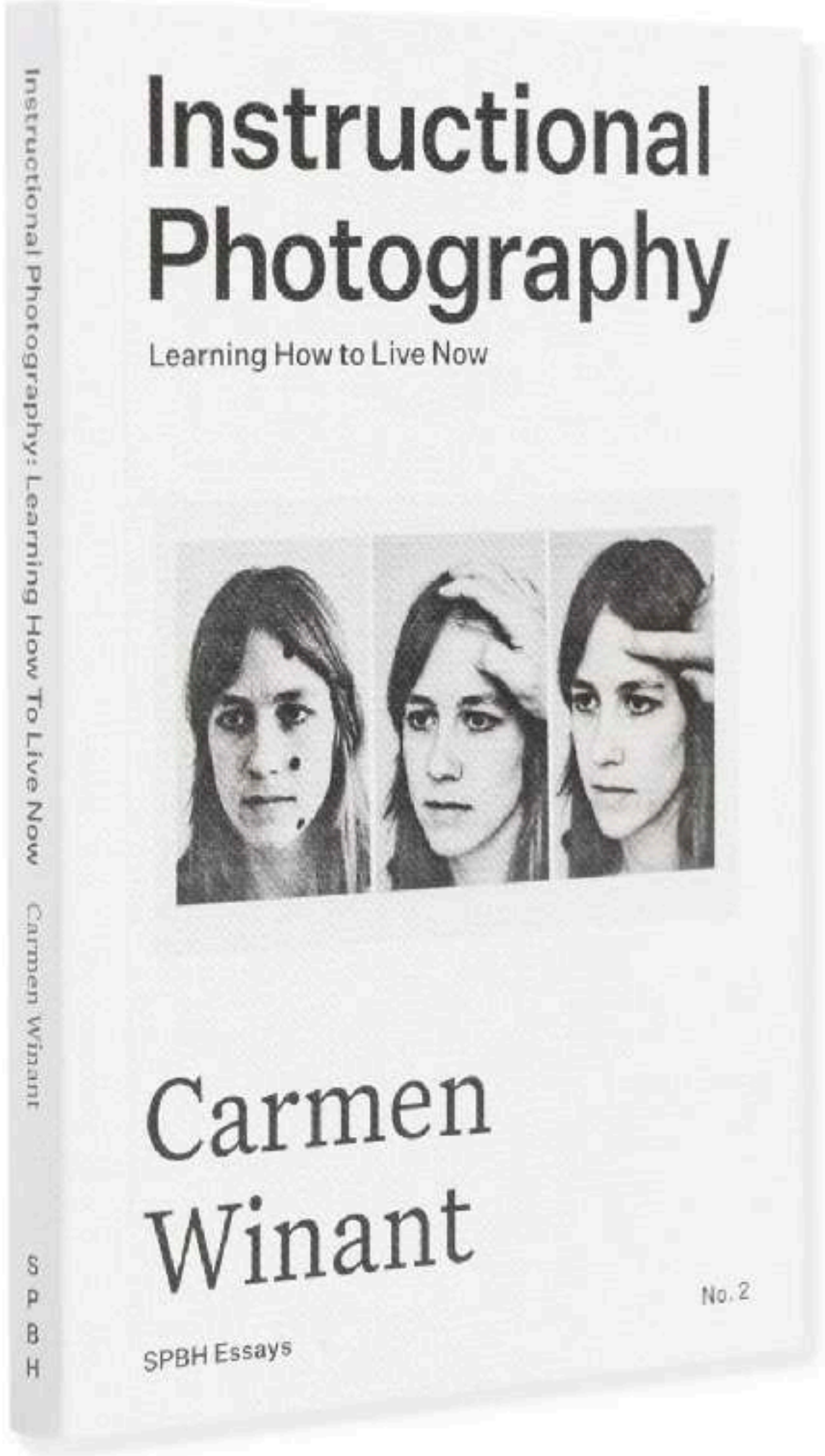
Carmen Winant/ *My Birth*/ 2018.

EXAMPLES



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

EXAMPLES



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

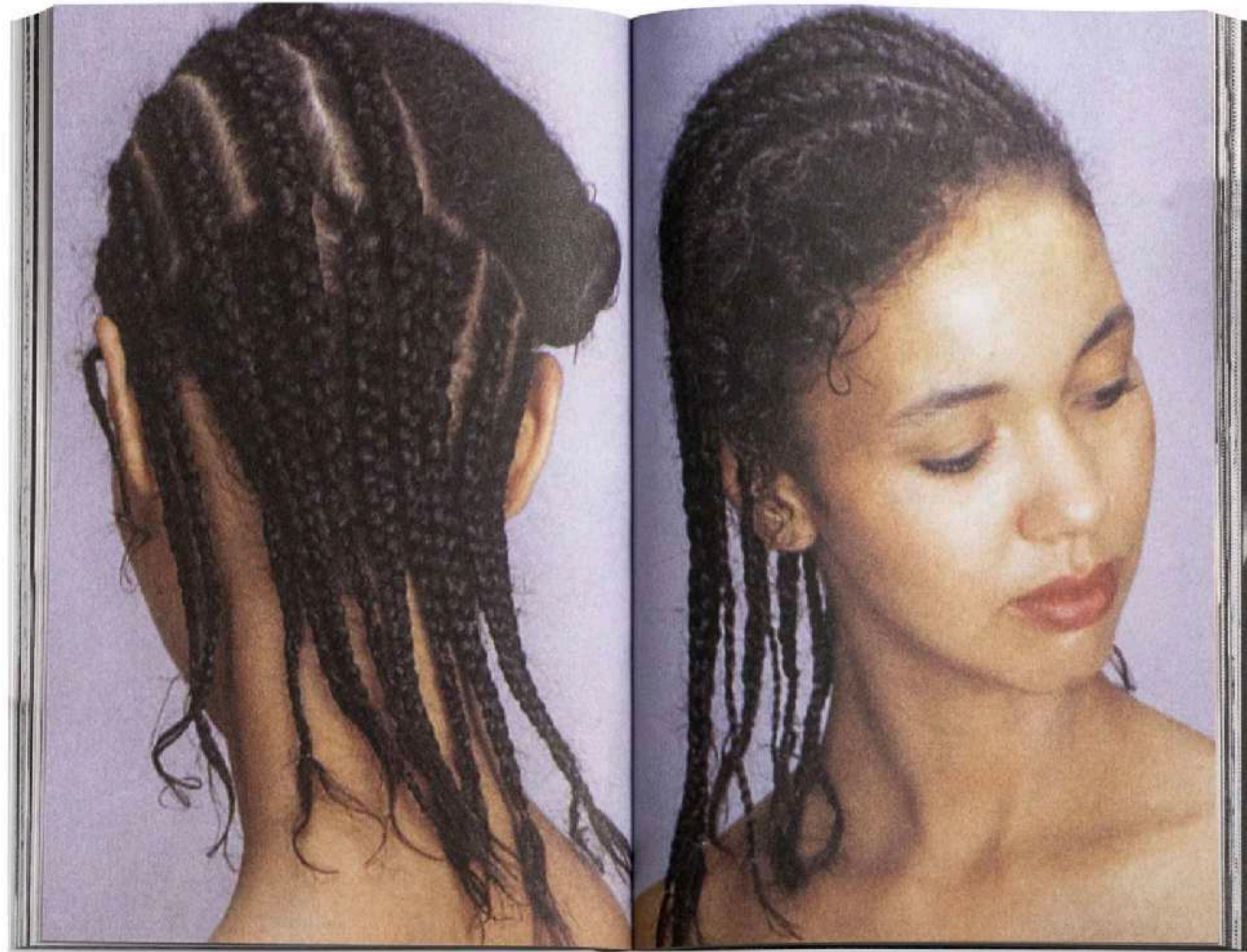
EXAMPLES

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

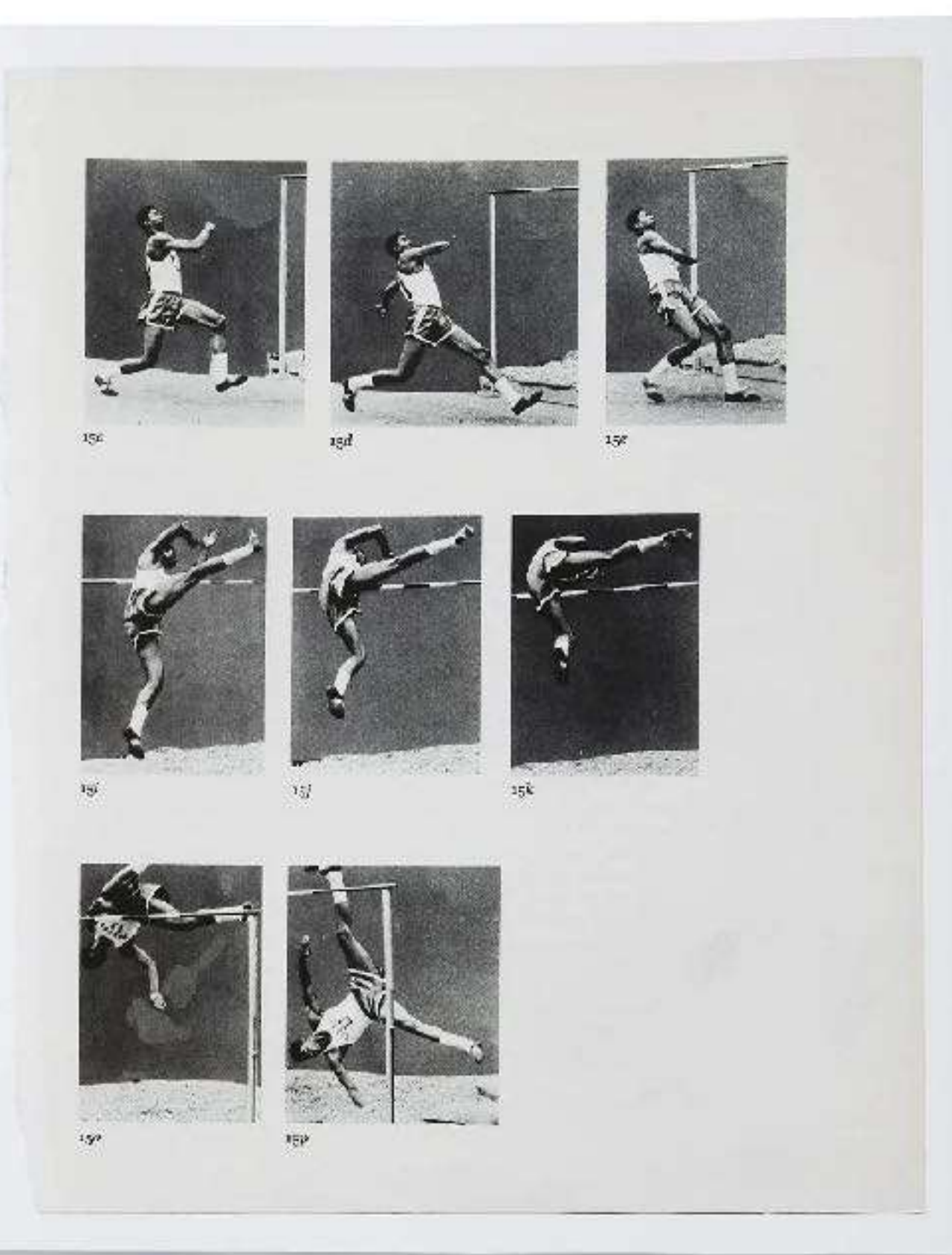


Carmen Winant/ *Instructional Photography: Learning How to Live Now*/ 2021.

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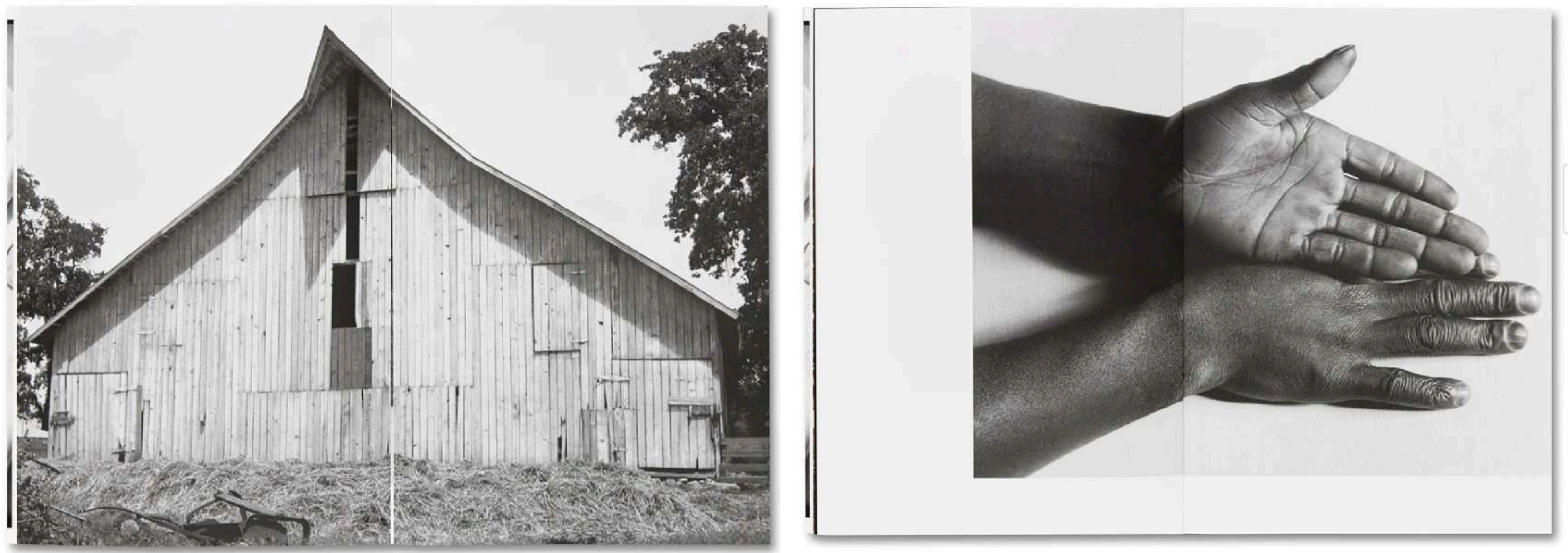


Carmen Winant/ *Arrangements*/ 2022.
EXAMPLES



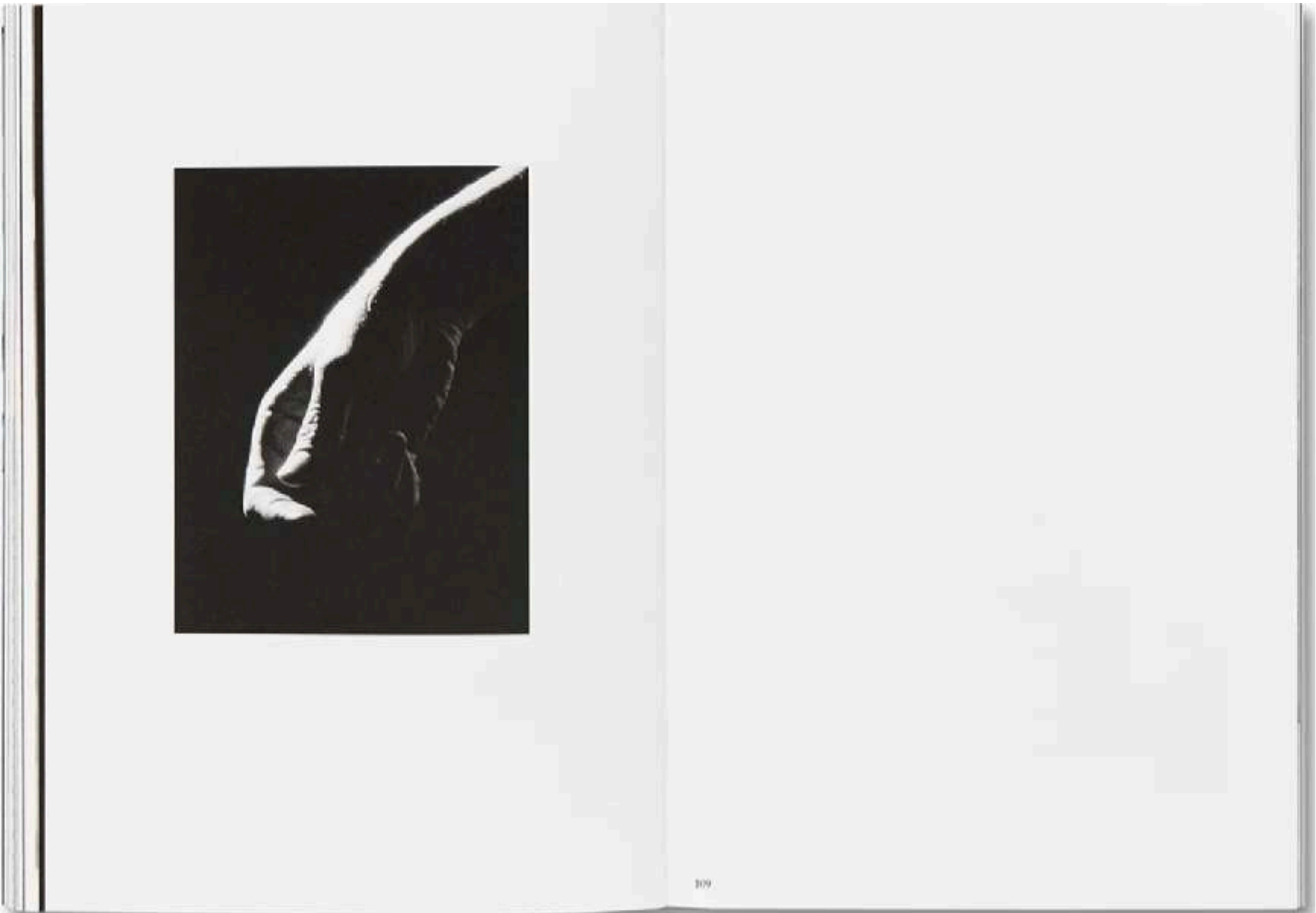
Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020.

EXAMPLES



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

EXAMPLES



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

EXAMPLES



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

EXAMPLES



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



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

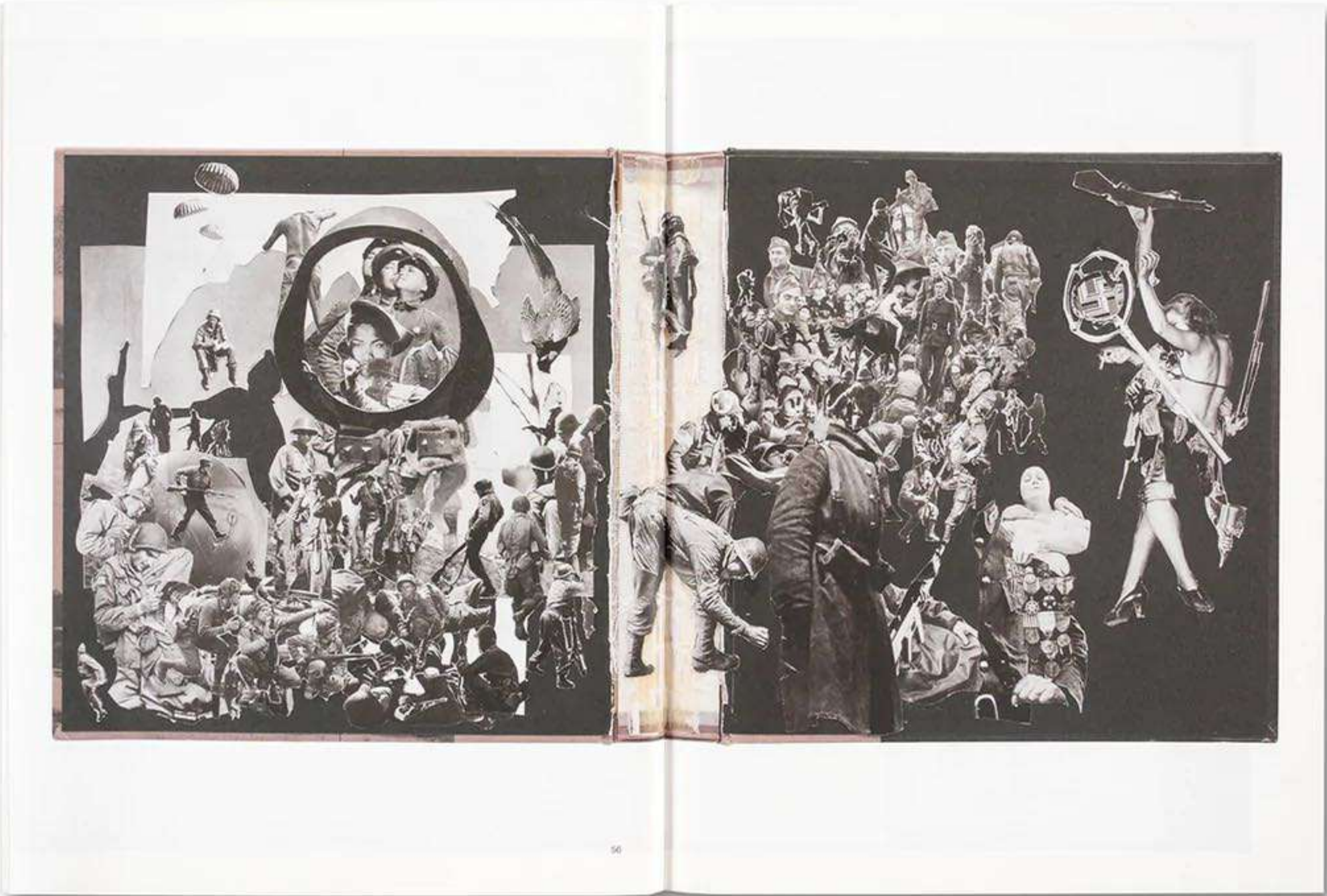
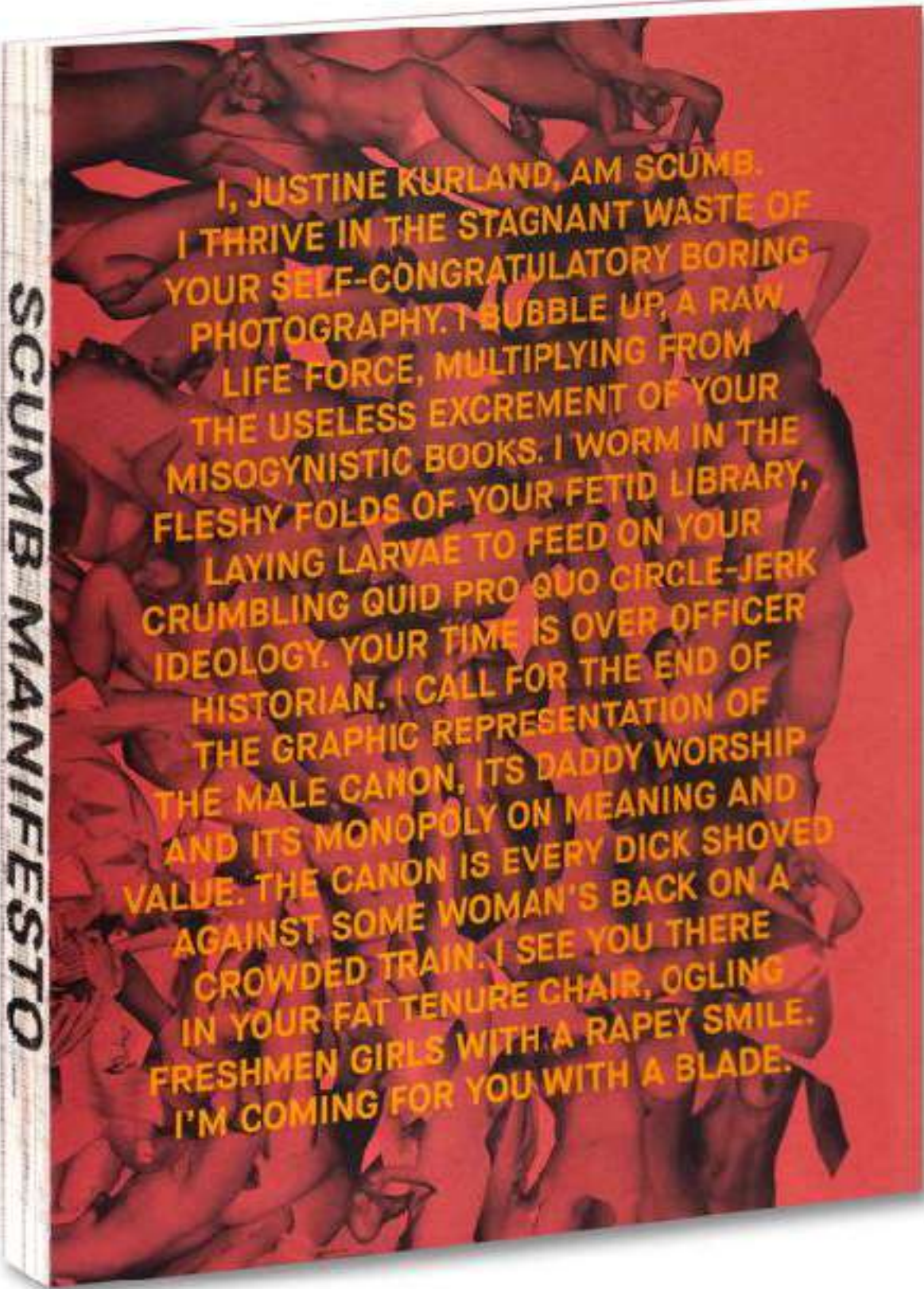
Deana Lawson/ MoMA PS1, New York/ April 14 - September 05, 2022/

EXAMPLES



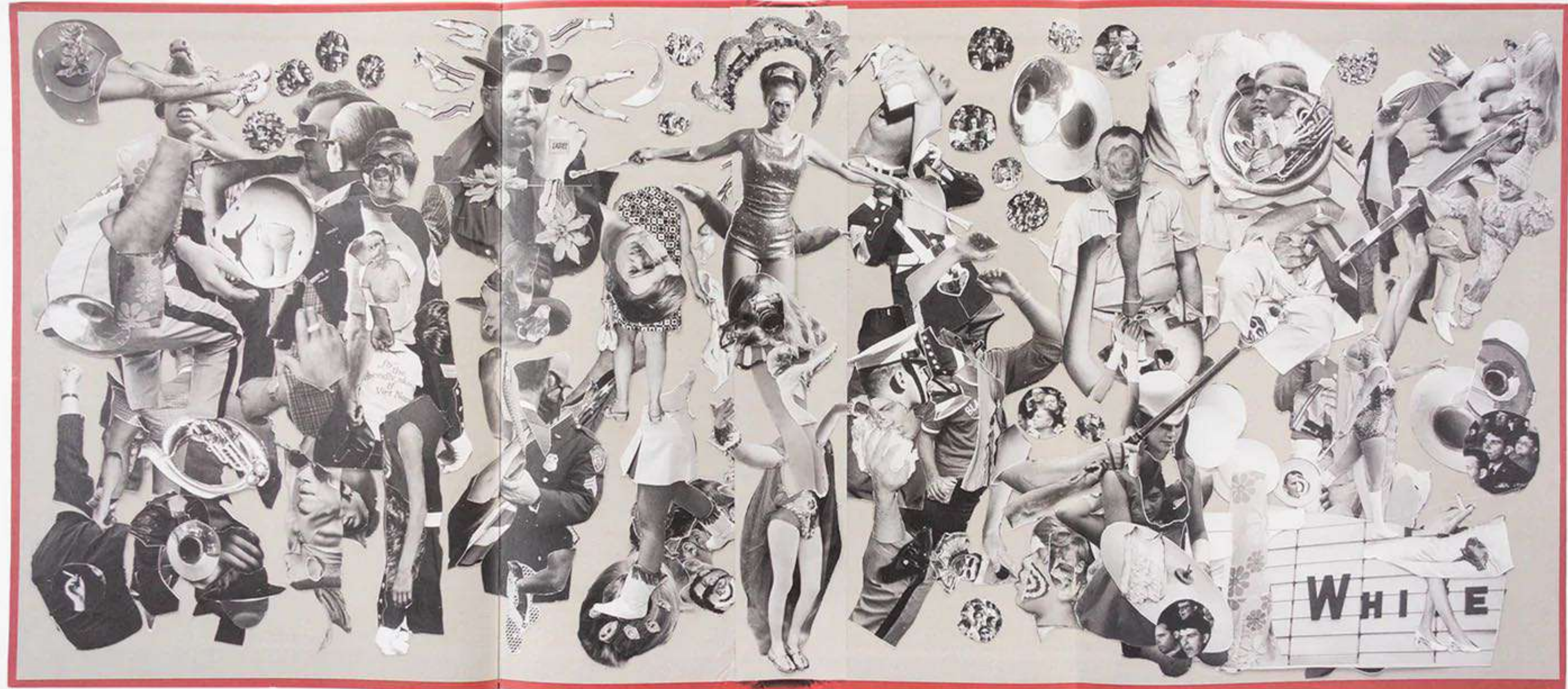
Justine Kurland/ *Scumb* (Society for Cutting Up Men's Books) Manifesto/ 2022.

EXAMPLES



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.

EXAMPLES



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.

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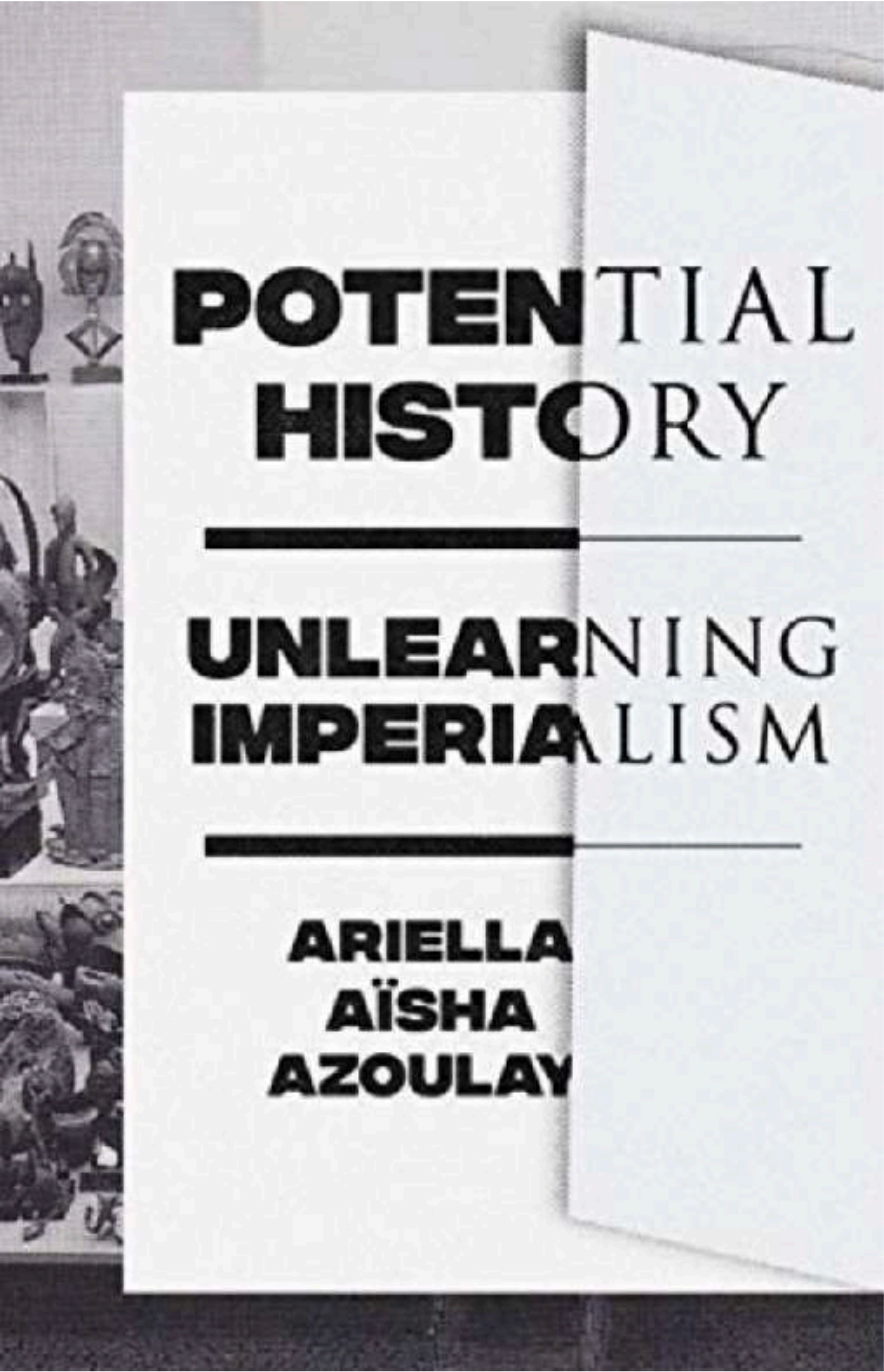
EXAMPLES



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- DERRIDA, Jacques. **Archive Fever: A Freudian Impression**, trans. Eric Prenowitz. Chicago & London: University of Chicago Press, [1996] 1998.

POSTCOLONIAL - ARCHIVES - PHOTOGRAPHY - MEMORY



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