WAYS OF PERCEIVING. SESSION 2

APPROACHING ARCHIVES AS A CURATORIAL STRATEGY/CONTEXT.

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RECAP FROM PREVIOUS SESSION

We began our previous session by going through your essays feedback. Emphasising and answering any questions that you had about the criteria that was used to mark your work.

Then we went through the assignment for this new module and the assessment criteria for it.

At the end we introduced the new module itself.

SESSION OVERVIEW

In the first part of this session we will work in small groups on your research mini-task and then we will feedback to the group.

In the second part I will introduce the idea of approaching archives as a curatorial strategy/context.

The second part is a workshop in which we will discuss and feedback on your curatorial ideas. Drafts/initial ideas are welcome.

MINI-RESEARCH TASK - 8 GROUPS - FEEDBACK

ASPECTS THAT WE ARE ADDRESSING:

Introduction: Explain what the exhibition is about.
Context: Are they introducing the artists in relation to theories and philosophers? If not, how are they being contextualised?
Artists and artworks: How do they relate to the context? Do you think they are well chosen in relation to the exhibition theme?

WAYS OF PERCEIVING - TASK

TASK DESCRIPTION

For this module you will work as the head curator of an imagined exhibition, which will be explored through your own interests and discipline. You will be tasked with coming up with a ‘curatorial theme’ for your imagined exhibition, then selecting pre-existing artworks from the history of art (contemporary examples can be included).

This task will involve research practices and approaches applied to deconstruct art and design histories. Students will be assessed for an exploratory 1,500 word written piece, including a map layout of your exhibition. The text should be referenced using Harvard referencing, and provide a clear bibliography.

ANDRÉ MALRAUX - IMAGINARY MUSEUM



André Malraux, *Imaginary Museum,* (1945).

GOSHKA MACUGA - IMAGINARY MUSEUM'S VERSION



Goshka Macuga, *Museum M,* (2019).

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

EXHIBITION TITLE:

INTRODUCTION (150 words)

- What is the show about, why is it important to be discussed in relation to now?
- Outline the theories, artists and themes you will touch upon.

CONTEXT (600 words)

- Analysis of the theme.
- Foundations laid with a view of introducing the artists you have selected for your imagined show.
- Reference theorists/philosophers.

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

ARTISTS AND ARTWORKS (750 words)

- Analysis of the artworks selected.
- Think about the following aspects:

  What the work is (formally)

  Who made it?

  When it was made (does the time in which the work was made give meaning to the work?)

  What does the work address? – **in relation to the context**

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

All sections should reference the writings of others (philosophers, writers, interviews with the artists, background contexts etc).

= 1,500 words.

+ Bibliography (IMPORTANT you need to use at least 3 PRINTED SOURCES. These include books, academic journals or magazines that you can find in the library. If you are planning to use online sources they need to be an addition to those three).

+ Map of the show with the works selected in situ.

APPROACHING ARCHIVES AS A CURATORIAL STRATEGY/CONTEXT.

ARCHIVES - IDEAS - MIND MAP

-The contrast between the institutional and the personal.
-Small history/memories (how to make them visible)- big narratives.
-Big narratives - casting doubt on the coherence of such practices?
-Memory - recollection - oblivion.
-What role has the collective or the principle of collectivisation?
-Cultural shared memories.
-Myths.
-Photography and archives together. How that changed our relationship to history?

ARCHIVES

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

ARCHIVES

-Archive and memory
-Archive and public information
-Archive and trauma
-Archive and ethnography
-Archive and identity
-Archive and time
-The uses of the archive

ARCHIVES

-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 - archives in plural - what does it mean?
-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.
-Classification as a method of organising according to a system, to classified, as a method of wielding proprietary control over knowledge and information.

ARCHIVES - HISTORIES

-Some stories are more acknowledged and validated than others. Their validity is influenced by sociopolitical structures that condemn certain narratives whilst others reign.

-Critical engagement process in the reading of images. Depending on one's identity, experience and contextual connection.

-The elements we learn from Western Art History could symbolise something different to another observer who was raised in a different geographical location with different cultural references.

-Relation between author, work and recipient has been examined.

-Queerness is an ideal that reject the here and now as it insists on the potential for other (multiple) worlds. It is about engagement with plurality by allowing more than one singular definition to rule over how one experiences the world around them.

ARCHIVE AS A:

METAMORPHOSIS

VOYAGE

TIME AND SIMULTANEITY

ARCHIVE AND RE-THINKING HISTORY

-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.

ARCHIVES

ARCHIVE - as a place full of drawers, filing cabinets, shelves with documents, an inert repository of historical artefacts.

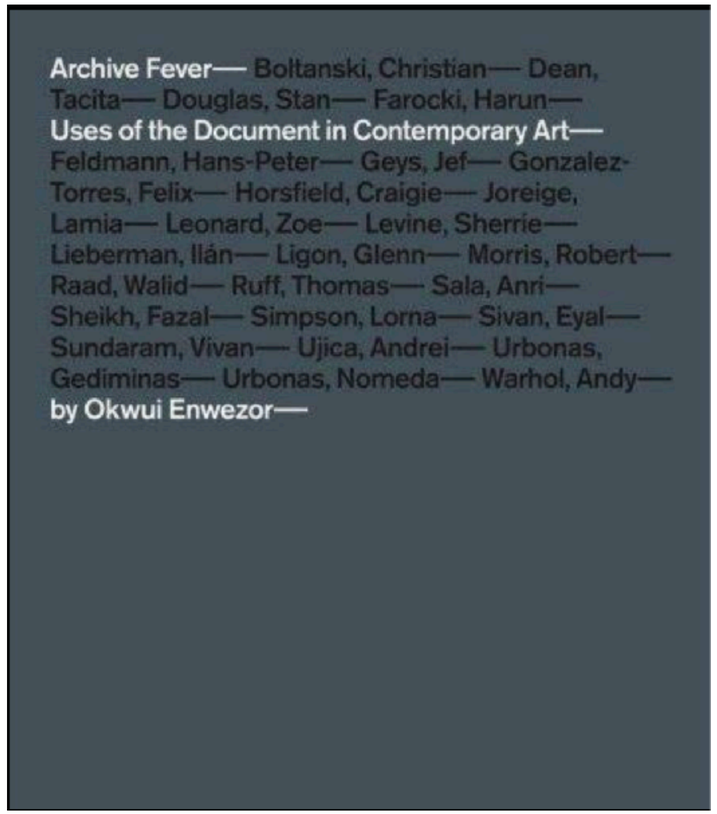
ARCHIVE - as an active, regulatory discursive system.

‘Archive Fever explores the ways in which artists have appropriated, interpreted, reconfigured, and interrogated archival structures and archival materials’.
(Enwezor, 2008, p.11).

‘The principal vehicles of these artistic practices - photography and film - are also preeminent forms of archival material’.
(Enwezor, 2008, p.11).

In this exhibition the archive is used not only as a topic but it also is engaging with photography and film which are forms of archival material.

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



MARCEL DUCHAMP



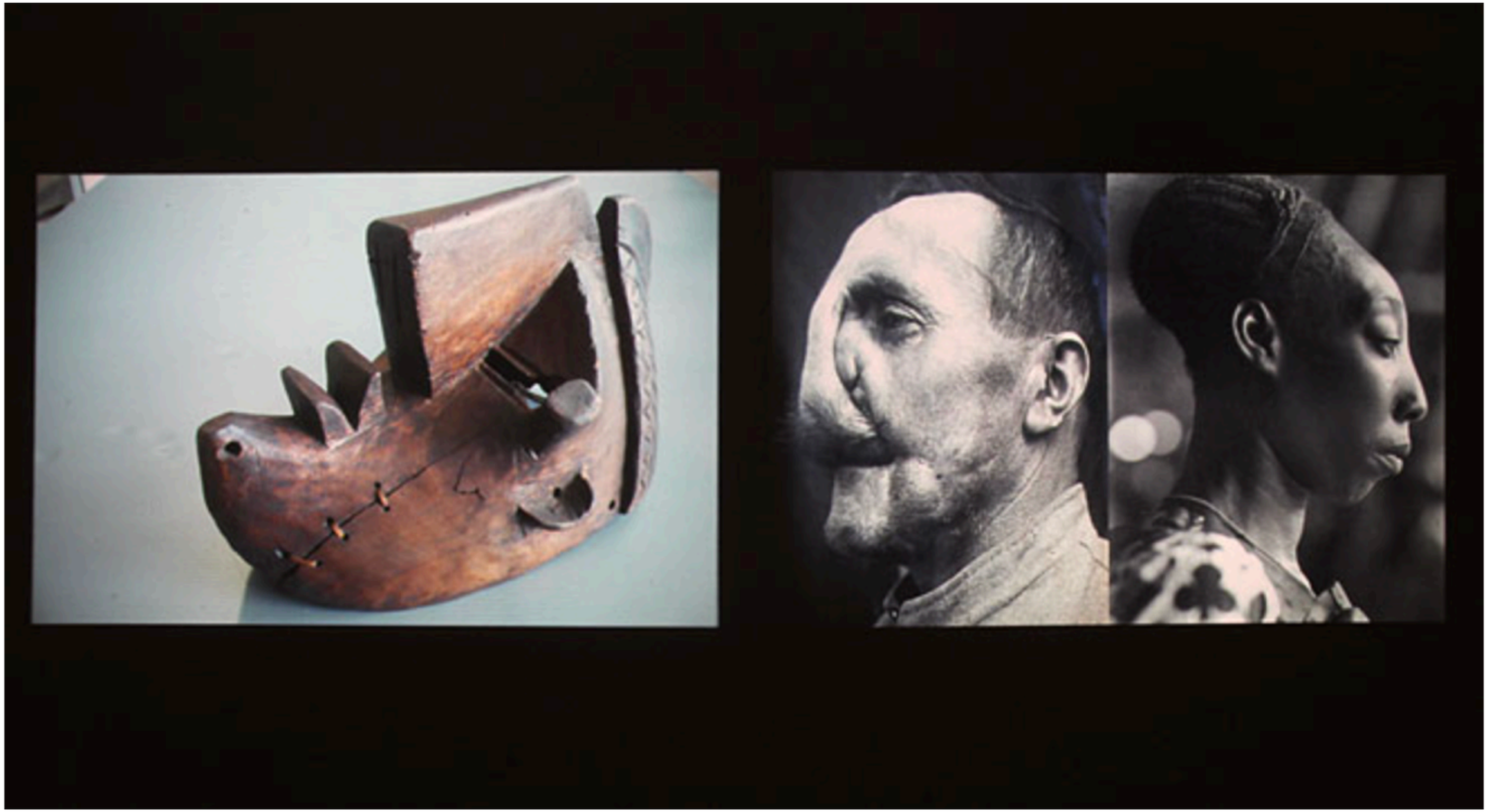
Marcel Duchamp, *La Boîte-en-valise (Box in a Suitcase),* (1935-1941).

MARCEL DUCHAMP



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

KADER ATTIA



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

KADER ATTIA



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

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



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

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

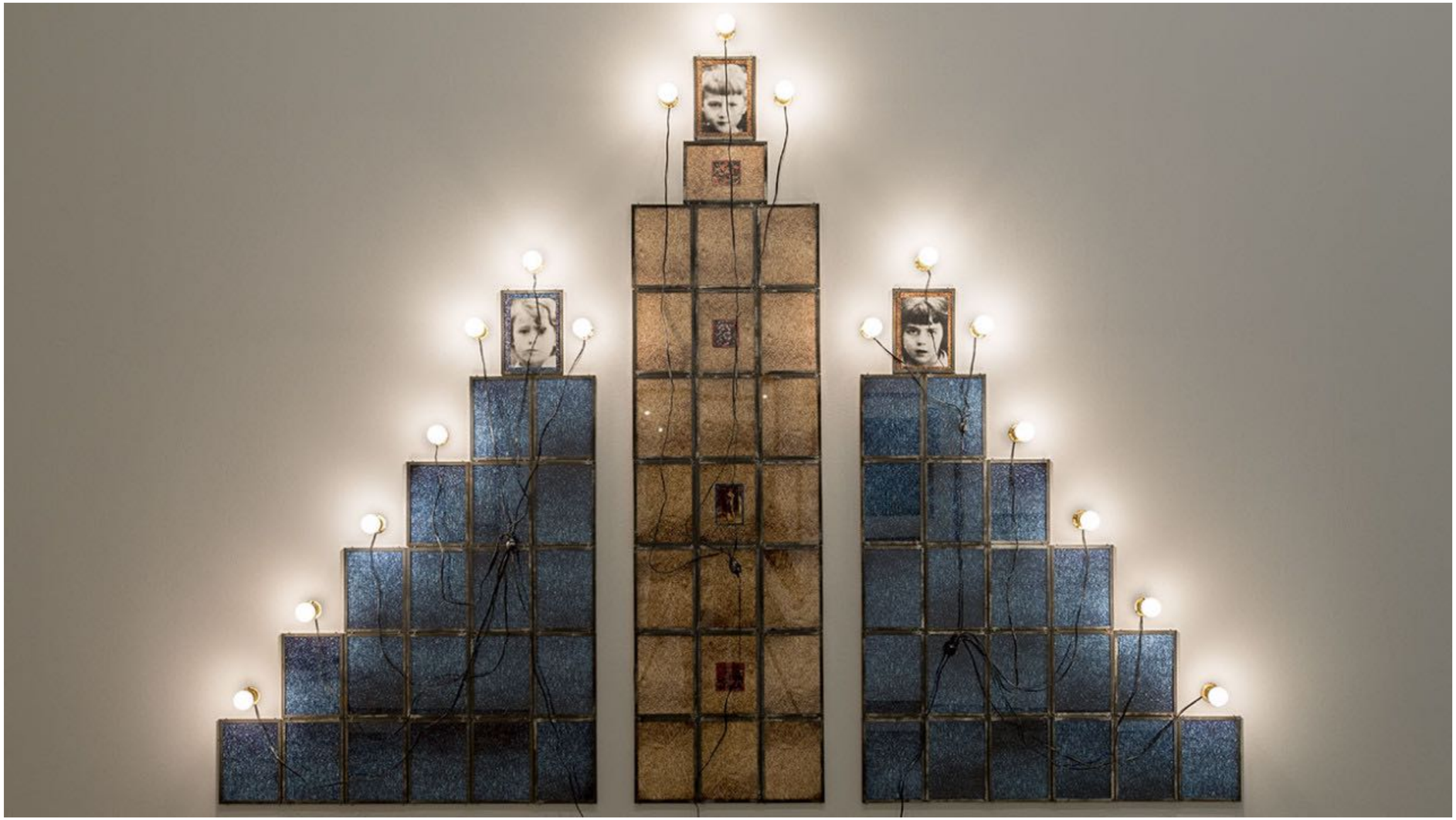
This process described by Sekula allows us to see how the instrumental use of photography is constructed. Thus Sekula exposes the archive as an image of control and the violence inflicted to those bodies through a classification system.

CHRISTIAN BOLTANSKI



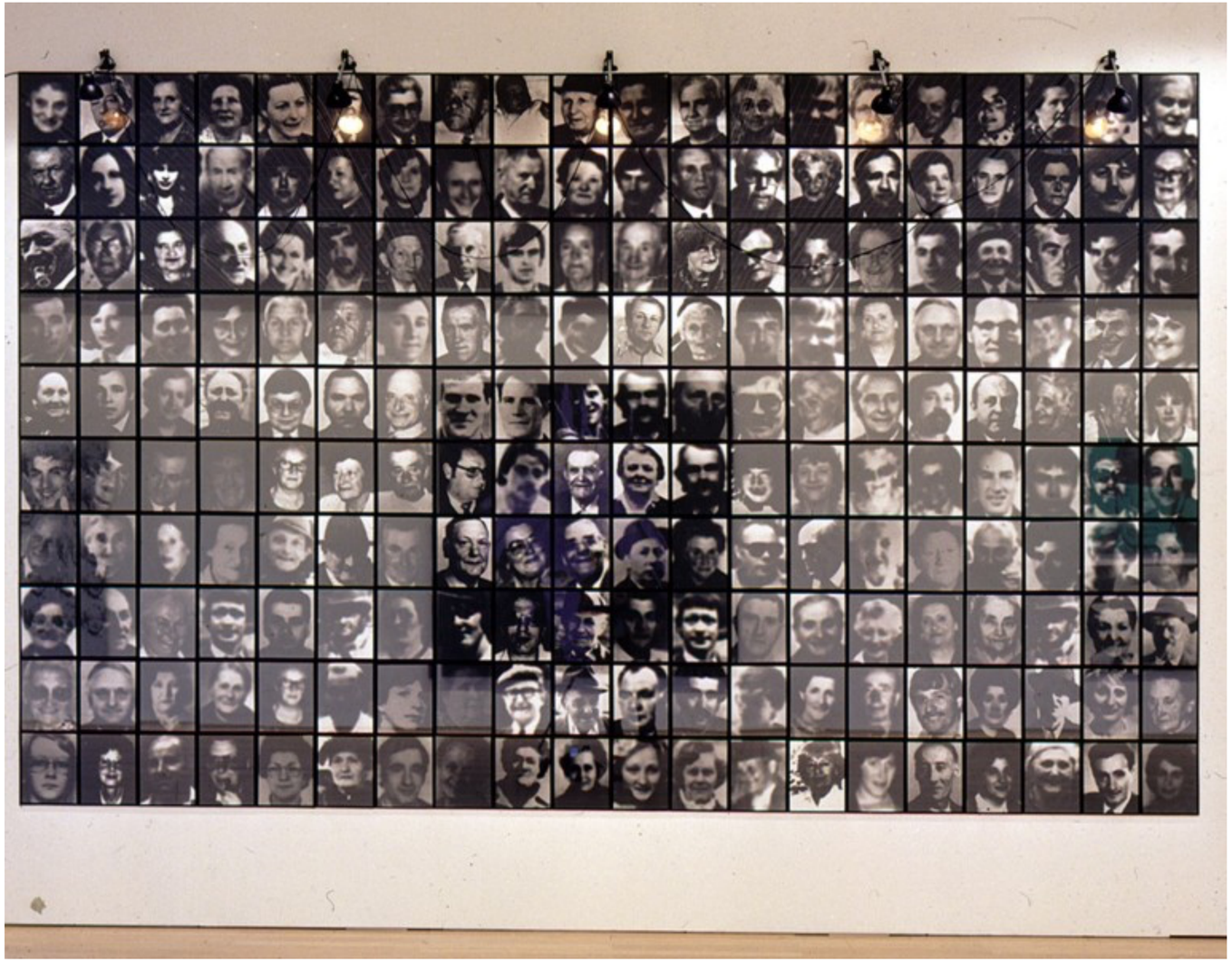
Christian Boltanski, *Vitrine de référence*, (1971).

CHRISTIAN BOLTANSKI



Christian Boltanski, *Monument,* (1985).

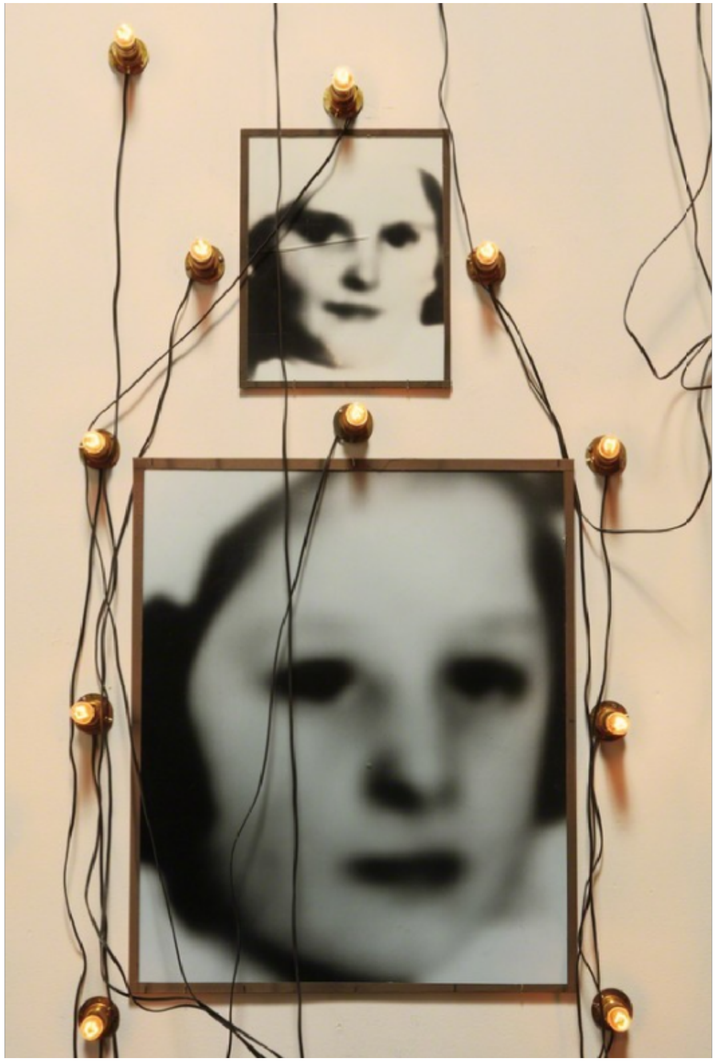
CHRISTIAN BOLTANSKI



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

CHRISTIAN BOLTANSKI





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

CHRISTIAN BOLTANSKI



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

CHRISTIAN BOLTANSKI



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

CHRISTIAN BOLTANSKI



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

CHRISTIAN BOLTANSKI



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

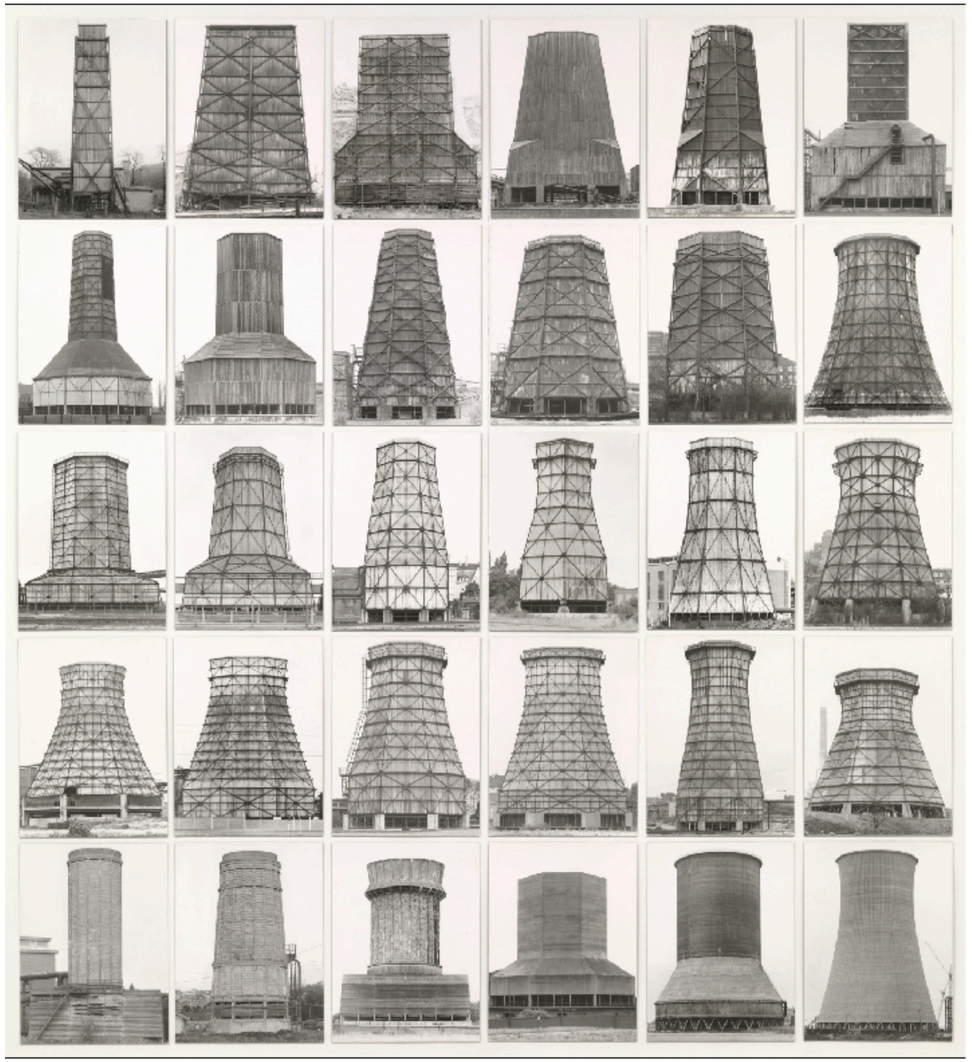
CHRISTIAN BOLTANSKI



Christian Boltanski – Studio Visit | TateShots

Click on the image for a link to a video

HILLA AND BERND BECHER



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



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

HILLA AND BERND BECHER



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

HILLA AND BERND BECHER



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HILLA AND BERND BECHER

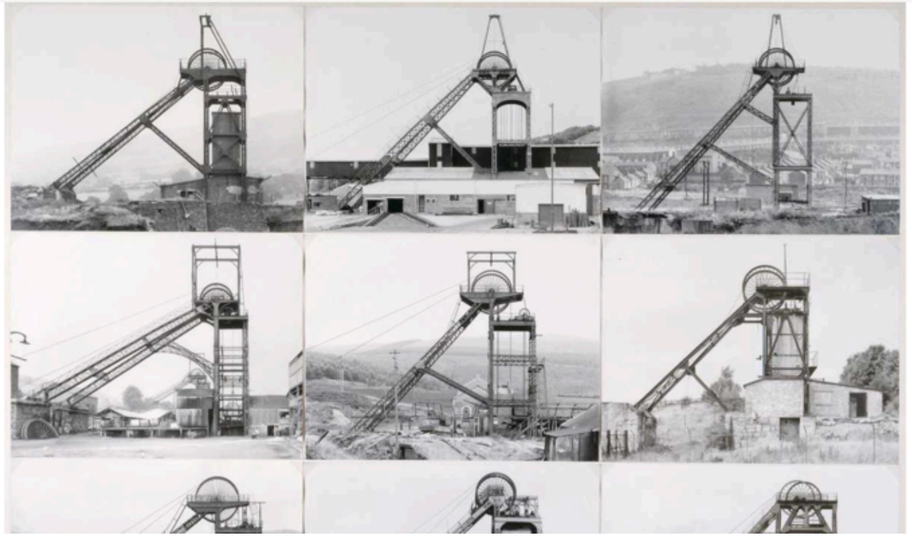
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ART AND ARTISTS WHAT'S ON PLAN YOUR VISIT

WHO ARE HILLA AND BERND BECHER?

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

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



ANDY WARHOL



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

Click on the image for a link to a video

ANDY WARHOL



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

ANDY WARHOL



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

ZOE LEONARD AND CHERYL DUNYE



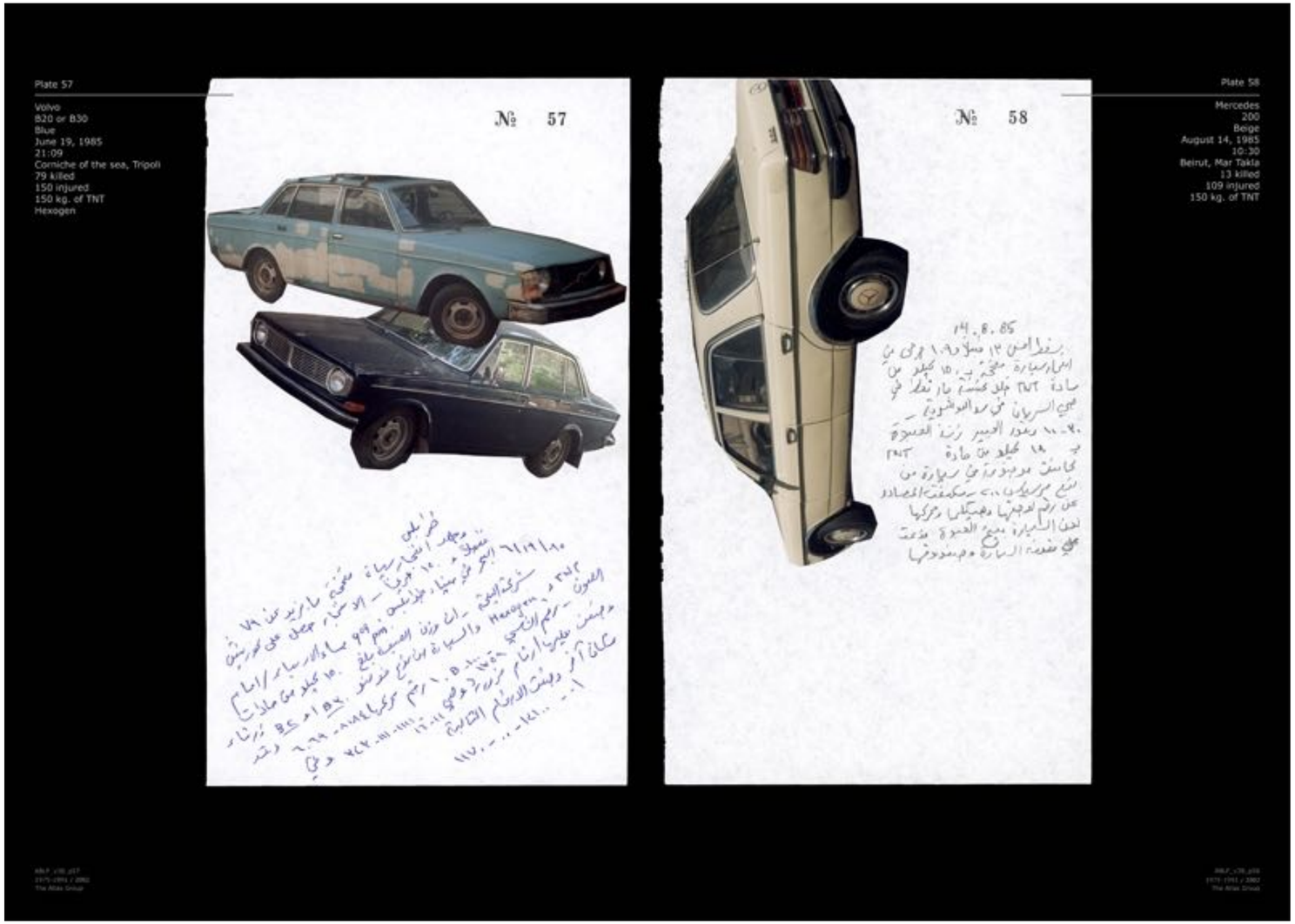
Zoe Leonard and Cheryl Dune, *The Fae Richards Photo Archive,* (1993-1996).

ZOE LEONARD AND CHERYL DUNYE



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

THE ATLAS GROUP - WALID RAAD

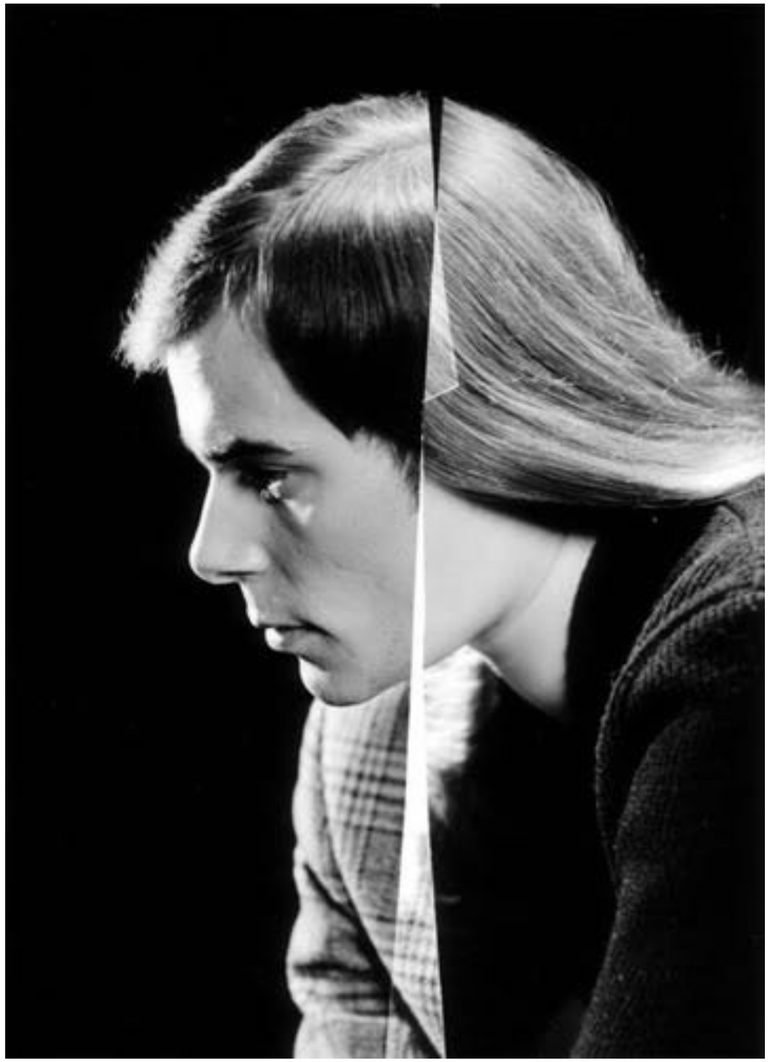


Walid Raad. «The Atlas Group», *Type A. Fakhouri. Notebooks. Volume 38. p. 57-58*.

JOACHIM SCHMID







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

ON CURATION - ARCHIVES

-Cultural processes understood as responses to a specific historical context.
-Foucault - *The Order of Things.*
-Mediation - responses to a particular order.
-Enduring relevance to contemporary struggles.

SUMMARY

Some of the ideas that we discussed today are:

- Approaching archives as a curatorial strategy.

- Workshop - feedback on your initial curatorial ideas.

NEXT SESSION

Session - Tue 11 Feb 2025

Archives as a Productive Space. The ‘Atlas’ as Curatorial Strategy.

THANK YOU

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