WAYS OF THINKING. SESSION 10.

RE-TELLING OR HISTORY HAPPENING IN THE PRESENT.

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ December 2022

RECAP FROM PREVIOUS SESSION

Some of the ideas that we discussed in our previous session included:

- Overall feedback and guidance to take forward for your essays.

- Representation and race. Questions about visibility and who is allowed to be visible.

- Contextualised those questions in relation to different practitioners and we discussed text exploring those ideas.

RECAP FROM PREVIOUS SESSION - IMAGE AND RACE

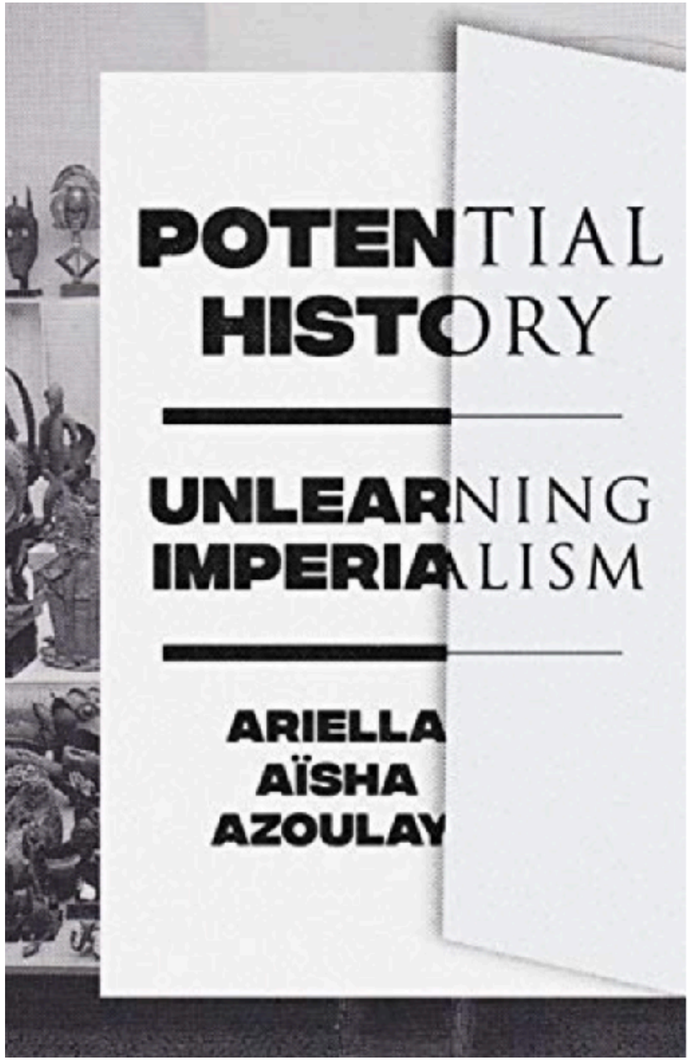
-Ideas related with postcoloniality?
-The violent history of the British ‘empire’, and the postcolonial condition.
-Polarised society.
-Structural racism - who has the right to representation and how that representation is framed?
-Ideas related with postcoloniality?
-UK as ‘empire’ the histories associated with it. the British Empire ended in the late 1940s, the impact of its legacy still has meaning today.
-Relation to class, race, ethnicity and cultural assimilation.
-What practices go beyond the idea of visibility? Also provide an entry point to questions around systemic racism by challenging the framework for viewing blackness?

DANA SCHUTZ



Dana Schutz, *Open Casket,* (2016).

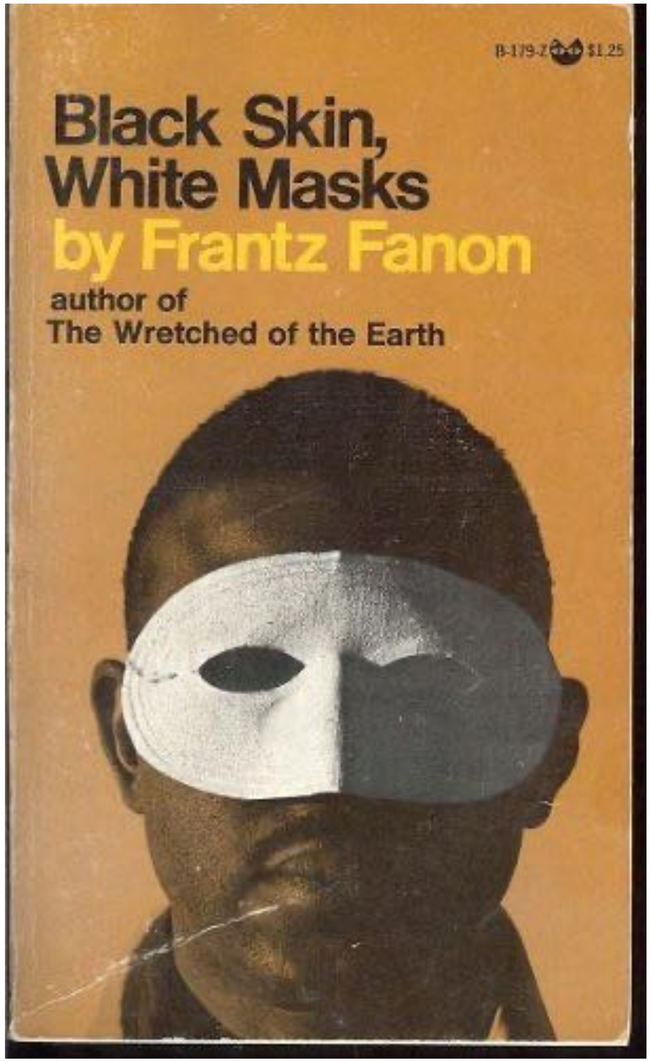
BOOKS - POSTCOLONIAL



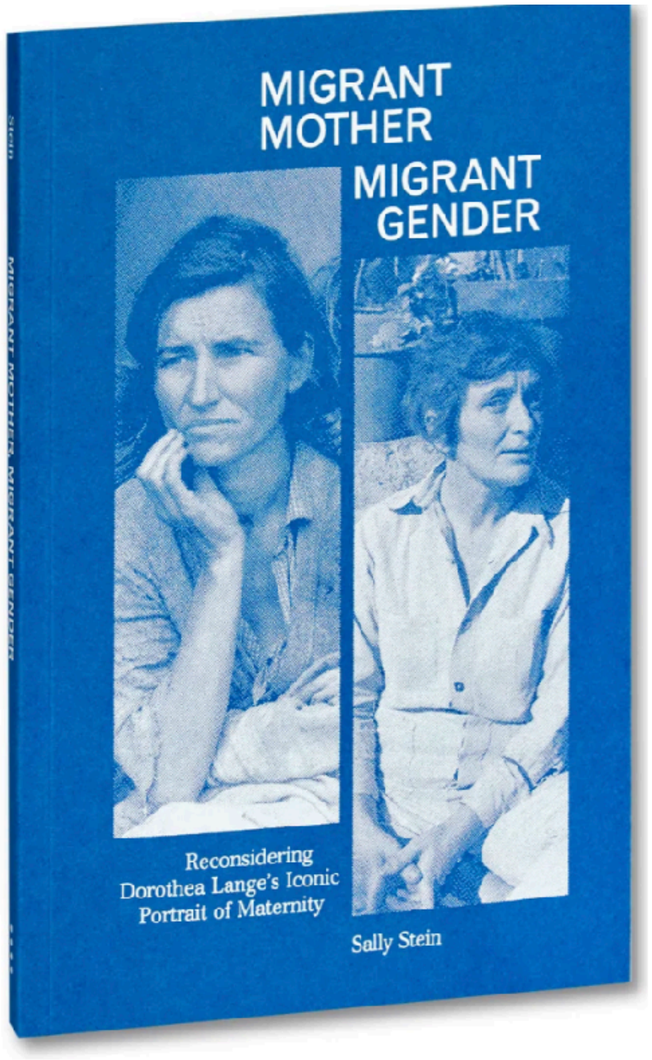


First published in 2019.

BOOKS



First published in 1952.

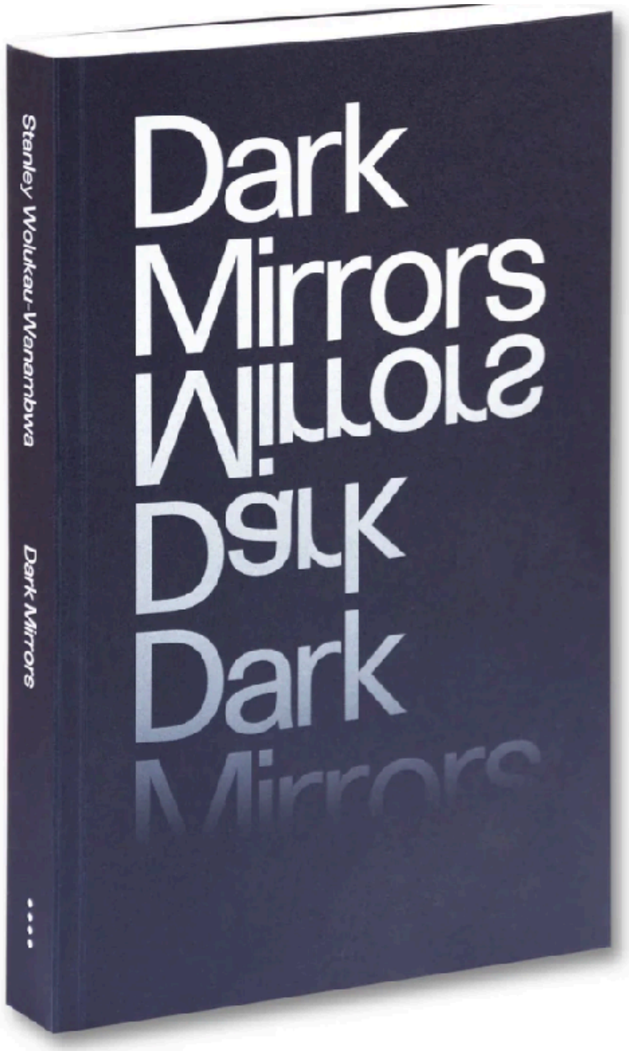


First published in 2020.



First published in 2021.

BOOKS - STANLEY WOLUKAU-WANAMBWA



First published in 2021.



First published in 2022.

STRUCTURAL RACISM - EARLY EXAMPLE - GORDON PARKS



Gordon Parks, *Segregation in the South,* (1956).



Gordon Parks, *Segregation in the South,* (1956).

STRUCTURAL RACISM - EARLY EXAMPLE - GORDON PARKS



MR. AND MRS. ALBERT THORNTON, married in 1906, sit beneath a picture made shortly after their marriage by splicing two earlier photographs made in 1903. The old picture shows them at 29 and 17; now they are 62 and 70.

IN HIS BACKYARD Albert Thornton moves his Jersey cows to a new grazing spot. He also raises vegetables and chickens to augment his income from Social Security, from which he and his wife together draw a total of about $120 a month.

ON SUNDAY SEVERAL FAMILY MEMBERS REPRESENTING FOUR GENERATIONS GATHER ON THORNTONS' PORCH

THE RESTRAINTS: OPEN AND HIDDEN

Both are seen in the study of one Negro family

Text by ROBERT WALLACE Photographed for LIFE by GORDON PARKS

At the center of the storm over segregation stand the 10 million Negroes of the South. Since 1865 the Negro has seen his lot improve, then worsen, then in recent years grow slightly better again. But he is still surrounded by restraints. His attitude toward these restraints is simple enough: he wants them removed.

How these restraints affect the Negro can be seen in a study of some members of one family—that of Mr. and Mrs. Albert Thornton Sr. (opposite page) of Mobile, Ala. The Thorntons have nine children and 19 grandchildren. Among them may be found various occupations—mechanic, farmer, teacher and college professor—in localities ranging north to Nashville, Tenn. The effect of the restraints, in pride, education, job opportunity, recreation and housing are shown on the following pages. In the matter of housing many white Southerners are as badly off as the Negroes but have one great advantage: if they can, they may move wherever they please. Negroes may move only to another segregated neighborhood.

Although the Thorntons are thoughtful and, in private, articulate, they do not make many direct statements about segregation. This is because they face yet another restraint—the constant fear of publicly speaking their minds.

PART IV

BACKGROUND OF SEGREGATION

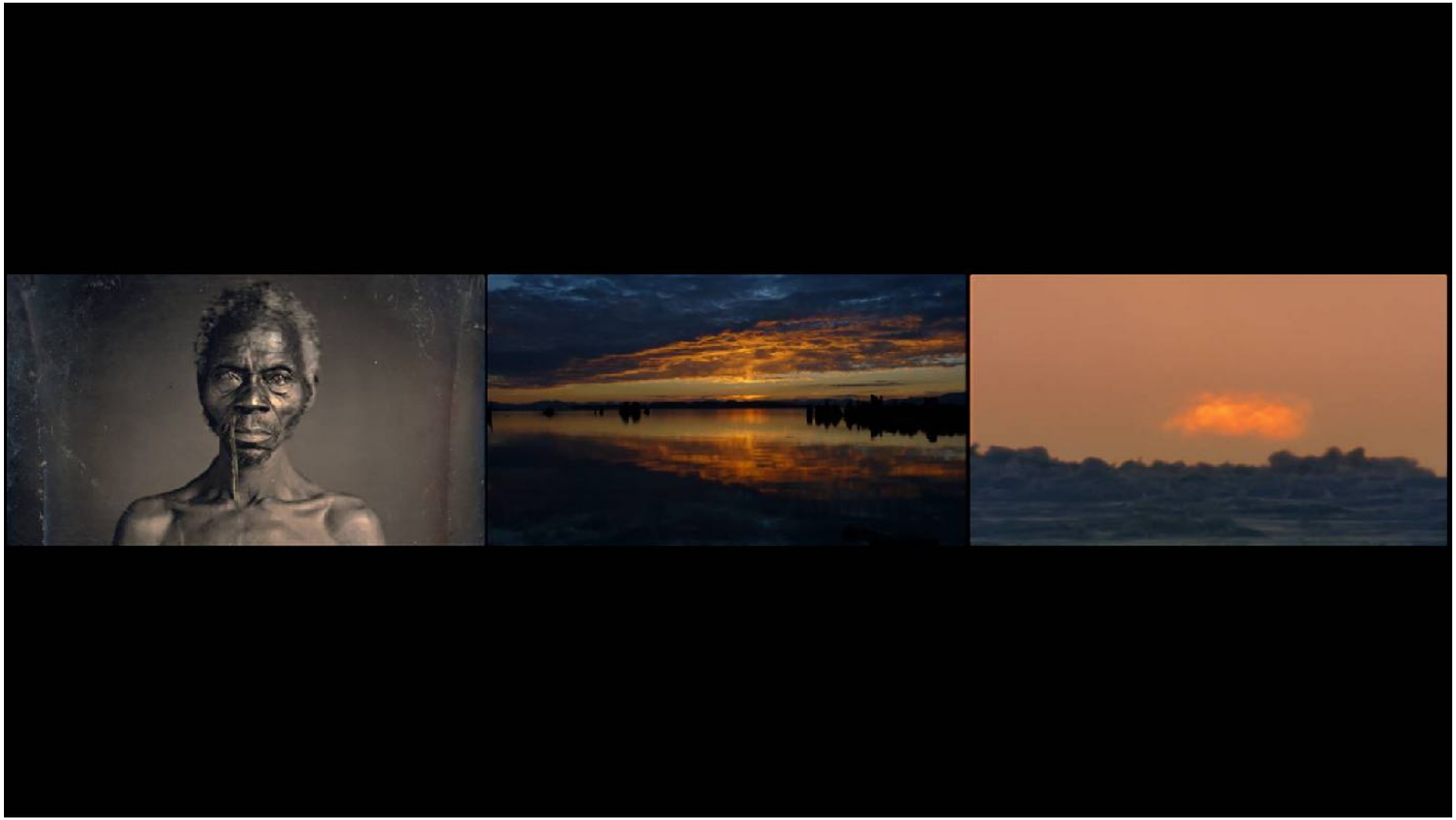
WITH A GREAT-GRANDCHILD, Mrs. Thornton sits solemnly on her porch. Passive, illiterate and devout, she hopes new laws will end segregation.

IN HOME BARBERSHOP Thornton is shaved by adopted son Aaron. Granddaughter (foreground) tore hair from Negro doll "to see how it would look."

CONTINUED

Gordon Parks, ‘Life’ magazine spread published September 24, (1956).

JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea,* (2015).

KARA WALKER



Kara Walker, *Fons Americanus,* (2019).

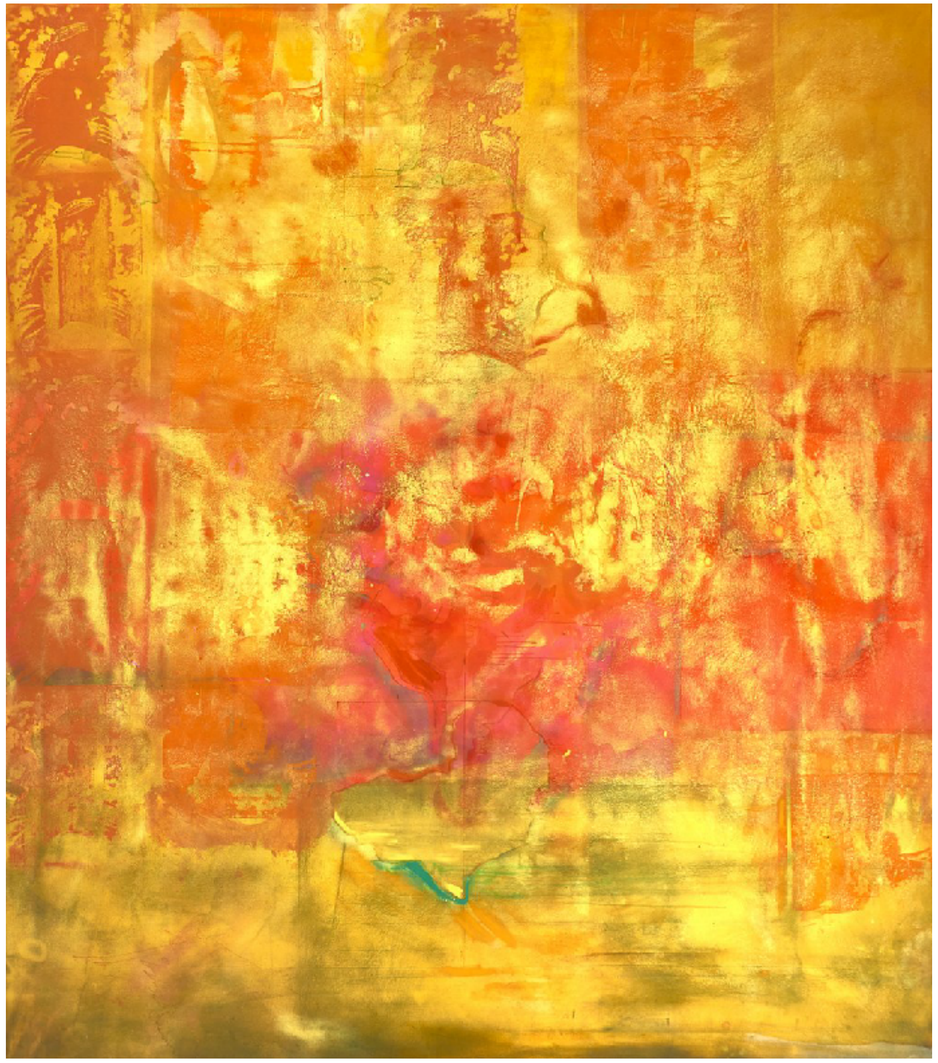


The Victoria Memorial outside Buckingham Palace, London being unveiled for the first time*,* (1911).

FRANK BOWLING



Frank Bowling, *Who's Afraid of Barney Newman,* (1968).



Frank Bowling, *Middle Passage,* (1970).

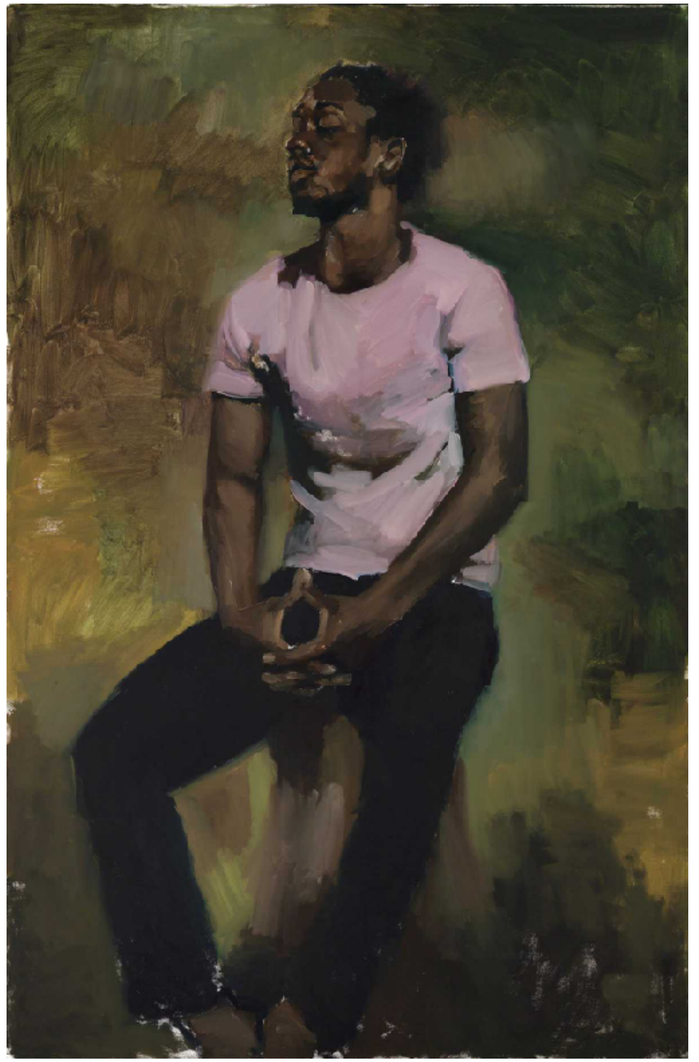


Frank Bowling, *Tony's Anvil,* (1975).

LYNETTE YIADOM-BOAKYE



Lynette Yiadom-Boakye, *The Generosity,* (2010).



Lynette Yiadom-Boakye, *Coterie Of Questions,* (2015).

SESSION OVERVIEW

Today we will work in groups to find out what critical theories, and critical thinking mean and how you can apply it to your essays.

Then we will explore *Re-Telling or History Happening in the Present*. To do I will use my own practice as an example of a possible way of re-telling history.

ACTIVITY

Activity - 10min.

Critical theories:
-Find out the main characteristics.
-Give examples.
-Which ones are you using in your essays?

Critical thinking:
-Find out the main characteristics.
-Give an example of how you can apply it in your essay?

WORKING DEFINITION OF AN ARCHIVE

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.

WORKING DEFINITION OF AN ARCHIVE

-ARCHIVE - KNOWLEDGE - POWER.
-Histories are constructed based on documents and information that are stored in archives be they online or physical depositories.
-An archive is always an archive of the future not of the past? Why?

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.

WORKING DEFINITION OF AN ARCHIVE

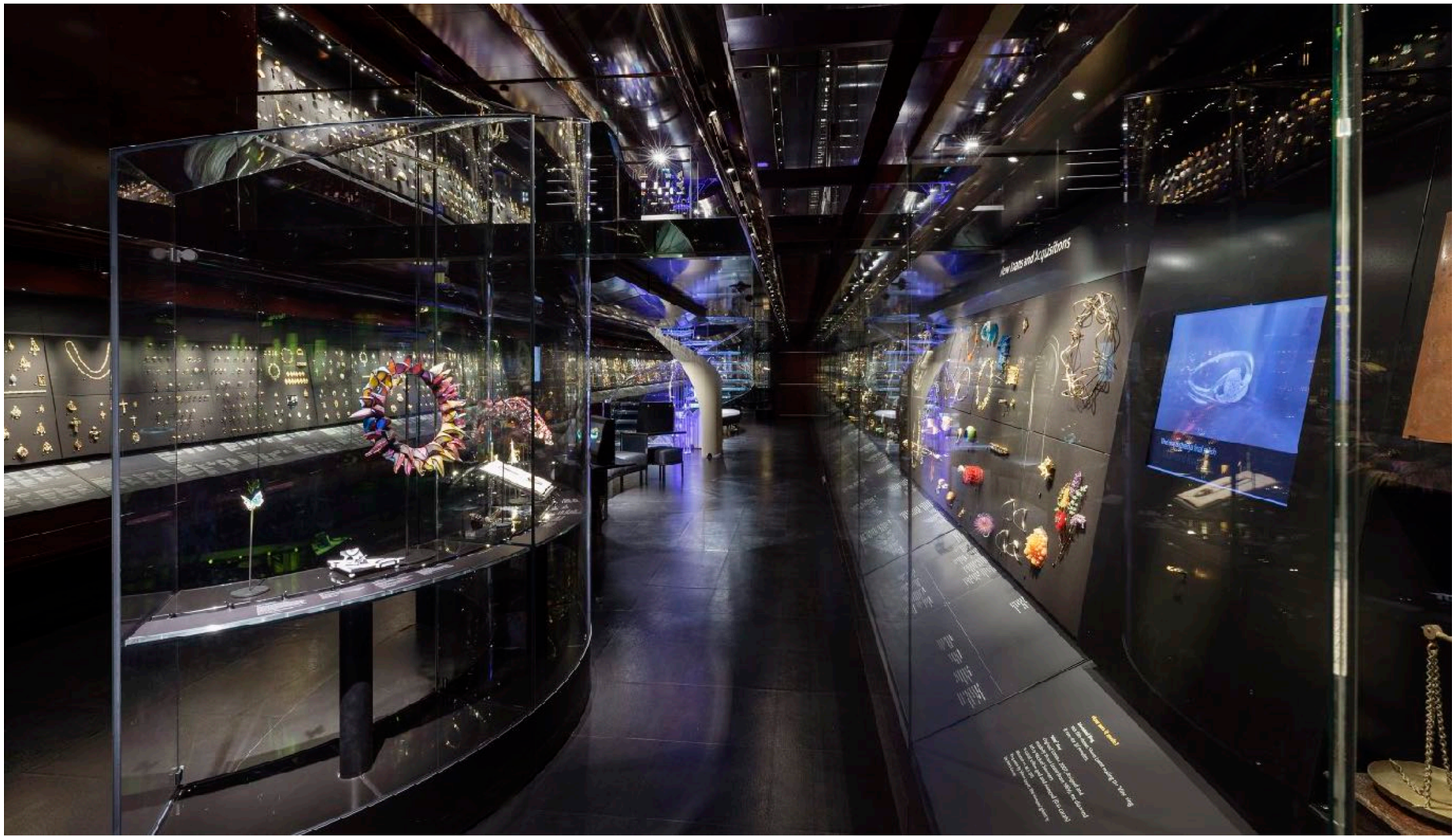
-Archive - needs to be activated in the future.
-Archival documents serve to rethink the meaning of identity, history, memory and loss.
-It is your responsibility to construct those histories of the future

VICTORIA & ALBERT MUSEUM



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

VICTORIA & ALBERT MUSEUM



Victoria and Albert Museum, jewellery gallery.

COLLECTIONS

The Victoria & Albert museum collections is composed of objects of the rich who had material possessions.
What about people who didn’t have those possessions?
Where are their archives?
How can we tell those histories?

PREVIOUS EXAMPLES - CONTEST HISTORIES - ZANELE MUHOLI



Zanele Muholi, *Somnyama Ngonyama, Hail, The Dark Lioness,* (2017).

RE-THINKING HISTORY

MOHAMED BOUROUISSA,
THE UTOPIA OF AUGUST SANDER
(2012-2013)





Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013), installation view detail, galerie Édouard-Manet, Gennevilliers, 2012.

Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

MOTIVATION

To represent the unemployed in a form that goes against the mainstream media narrative and reveals the inequalities created by the mechanisms of society.



Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013).



Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013), installation view detail, Centre Pompidou, Paris (2013).

Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

PROCESS

- A van was converted into a photographic studio where people were invited to take a photograph/scanner of themselves.
- With the use of software he transformed to images to be able to print them as polyester statuettes measuring about 10 cm, which he then sold on the street for 2 euro a piece.



August Sander, *Varnished* (1930), part of II/11 *Working Types – Physical and Intellectual* from *People of the Twentieth Century*.

Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

MAIN REFERENCE

The rationale of the project is based on *People of the Twentieth Century* by August Sander.

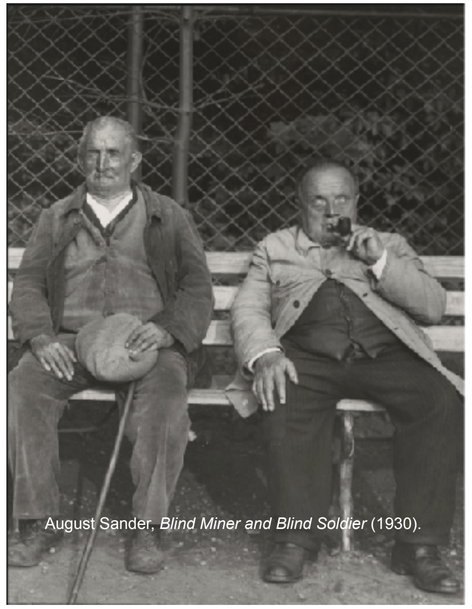
August Sander/ *People of the Twentieth Century* / 1892-1952 /


August Sander, *Farmer from Kuchhausen* (1951).


August Sander, *Secretary* (1931).


August Sander, *Jobless* (1928).


August Sander, *Revolutionaries* (1929).

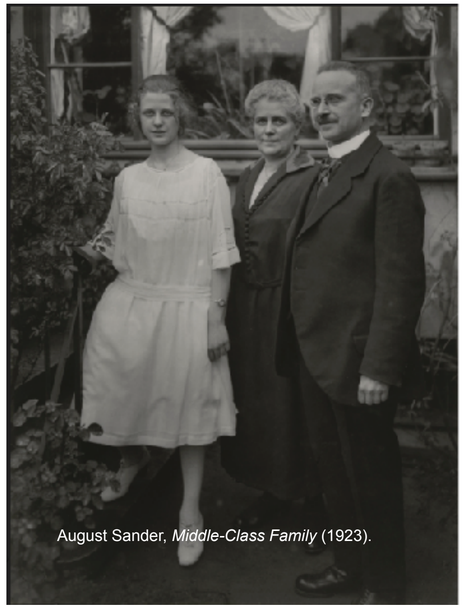

August Sander, *Blind Miner and Blind Soldier* (1930).


August Sander, *Berlin Coalheaver* (1929).


August Sander, *Court Usher* (1932).


August Sander, *Beggar* (1930).


August Sander, *Country Girls* (1925).


August Sander, *Middle-Class Family* (1923).

LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/



LaToya Ruby Frazier, *Home on Braddock Avenue* (2007). Gelatin silver print.



LaToya Ruby Frazier, *Aunt Midgie and Grandma Ruby* (2007). Gelatin silver print.

Walker Evans and Gordon Parks



Walker Evans, *New Orleans Houses* (1935). Gelatin silver print.



Gordon Parks, *Washington, D.C. Mrs. Ella Watson, a government charwoman, with three grandchildren and her adopted daughter,* July 1942 (1942). Gelatin silver print, printed later.

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



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



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

ZOE LEONARD AND CHERYL DUNYE



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

ZOE LEONARD AND CHERYL DUNYE



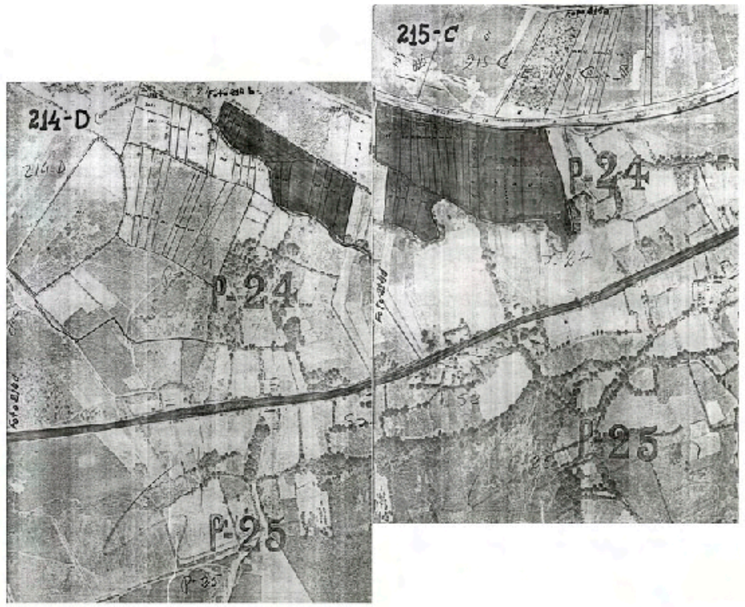
Zoe Leonard and Cheryl Dune, *The Fae Richards Photo Archive,* (1993-1996).

COLLECTIONS

How can we create different Histories?
What about inmaterial memory?

In ∞, I gather images from different sources to deal with the loss of my birthplace, Saá. This small village in northern Spain was expropriated in 1993 and disappeared as such due to an opencast coal mine expansion.

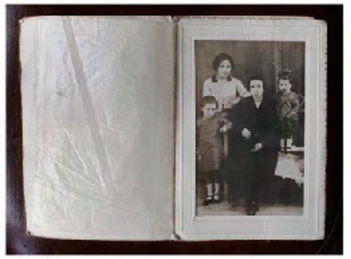
I have collected the material shown in the work from family albums, documentation from the local village archive, corporate images produced by ENDESA – the national electricity company in charge of the mine – and by its workers. But ∞ is not only composed of collected images, it also contains photographs that I made for this work. With this array of material I have created four groups of images to construct a 'visual atlas', using the metaphor of the mine with its layers to juxtapose different times, places and spaces. In doing so, I simultaneously present objects preserved from that place and cover the history of the mine, including the sociological changes it produced and the drastic modifications in the landscape that can be seen throughout the years. Each of the following images is a 'panel' that has a size of 50x70cm.


215-C
214-D
P-24
P-24
P-25
P-25

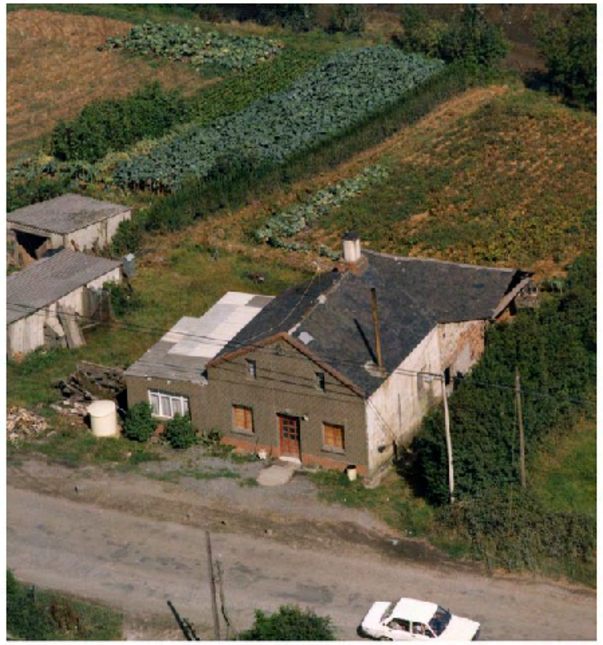




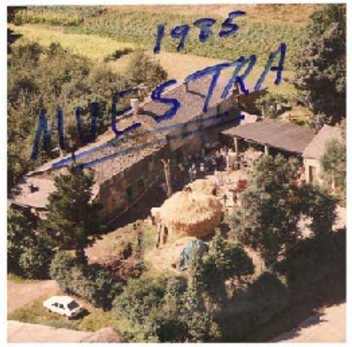

CERTIFICADO DE APTITUD








1975
NUESTRA


1985
NUESTRA

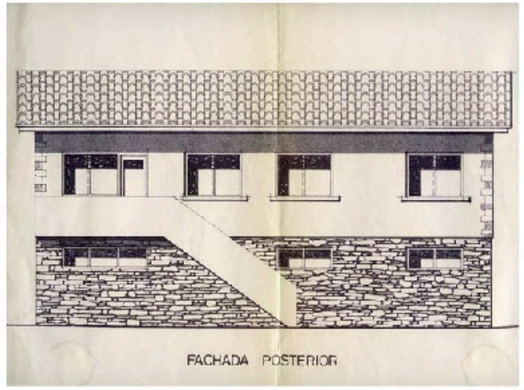












AYUNTAMIENTO
DE
PUENTE DE GARCIA RODRIGUEZ
(LA CORUÑA)

Negociado _____
Nº Orden _____
Referencia _____

EXPEDIENTE DE EXPROPIACION FORZOSA QUE CON CARACTER DE URGENCIA SE INCOA POR LA DIPUTACION PROVINCIAL DEL MINISTERIO DE INDUSTRIA, SECCION DE MINAS, PARA LA EXPROPIACION DE LAS FINCAS SITUADAS EN ESTE AYUNTAMIENTO, LAS QUE SON NECESARIAS PARA LA IMPLANTACION "A CIELO ABIERTO" DE LOS YACIMIENTOS DE LIGNITO DE LOS TERMINOS MUNICIPALES DE PUENTES DE GARCIA RODRIGUEZ Y CAPELA, OBRA DECLARADA EN EL III PLAN DE DESARROLLO ECONOMICO Y SOCIAL, Y EN "A" QUE ES BENEFICIARIA LA "EMPRESA NACIONAL DE ELECTRICIDAD, S. A."

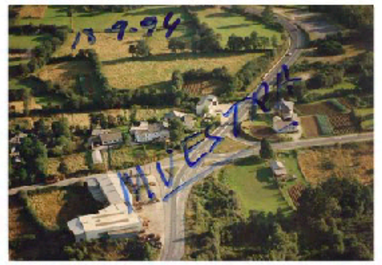
CEDULA DE NOTIFICACION

Por medio de la presente, y en conformidad con lo determinado en el artículo 28 de la Ley de Expropiación Forzosa de 16 de diciembre de 1954 y artículos 48, 49 y 50 de su Reglamento de 26 de abril de 1957, se notifica a V.E.(a) como propietario(a) de la(s) finca(s) comprendida(s) en el plano parcelario situado(s) en el lugar de Rivadea, del plano municipal, que el día 14 - 3 - 1974 a las 12 horas, se procederá el pago, en la casa consistorial de este Ayuntamiento, de los bienes con los que fue hecha a un acuerdo en previo con la "Empresa Nacional de Electricidad, S.A."

A este acto de pago deberá venir provisto del Documento Nacional de Identidad, a efectos de identificación, debiendo concurrir, además, las personas que se citan seguidamente: Vía ordinaria.

Dios guarde a V.E.I. muchos años.
Puentes de García Rodríguez, 25 de febrero de 1974
EL ALCALDE,

Sr. D. Antonio Rivas Anton
Domicilio: San - Vilabella - Puentes



















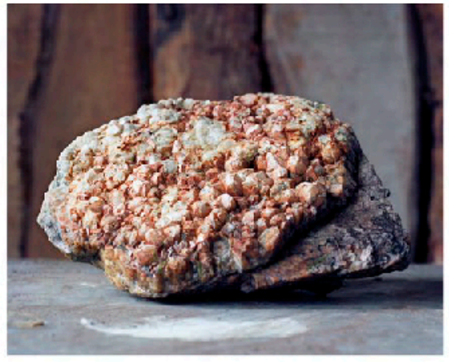


























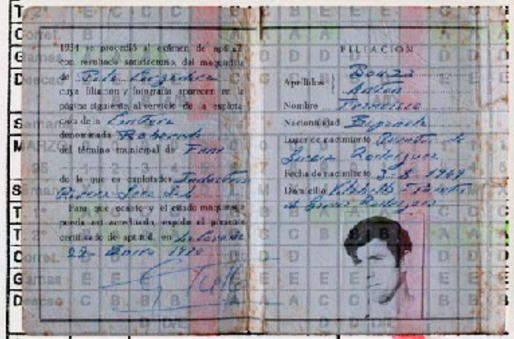


7
PASADA
SEP - 87
E: 1/ 3.000
ENDESA
MINA PUENTES

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







FILIACIÓN

Apellidos: Bonza Antón

Nombre: Francisco

Nacionalidad: Española

Lugar de nacimiento: Puente de Arce, Rodiezmo

Fecha de nacimiento: 3-8-1949

Domicilio: Kilómetro 12 nacional 630 Puente de Arce, Rodiezmo

1934 se procedió al embarque de mercancías con destino sanitario del marinero de [illegible] cuya filiación y fotografía aparecen en la página siguiente al servicio de la empresa [illegible] denominada Rabonda del término municipal de Fene de la que es explotador Industrias Ribera Sota S.A.

Para que conste y el citado marinero pueda ser acreditado expido el presente certificado de aptitud, en La Coruña a 22 de Marzo de 1934













Letra A: 208 J.T. – 2 C.F. = 206 J.

Letra B: 206 J.T. – 2 C.F. = 206 J.

Letra C: 209 J.T. – 3 C.F. = 206 J.

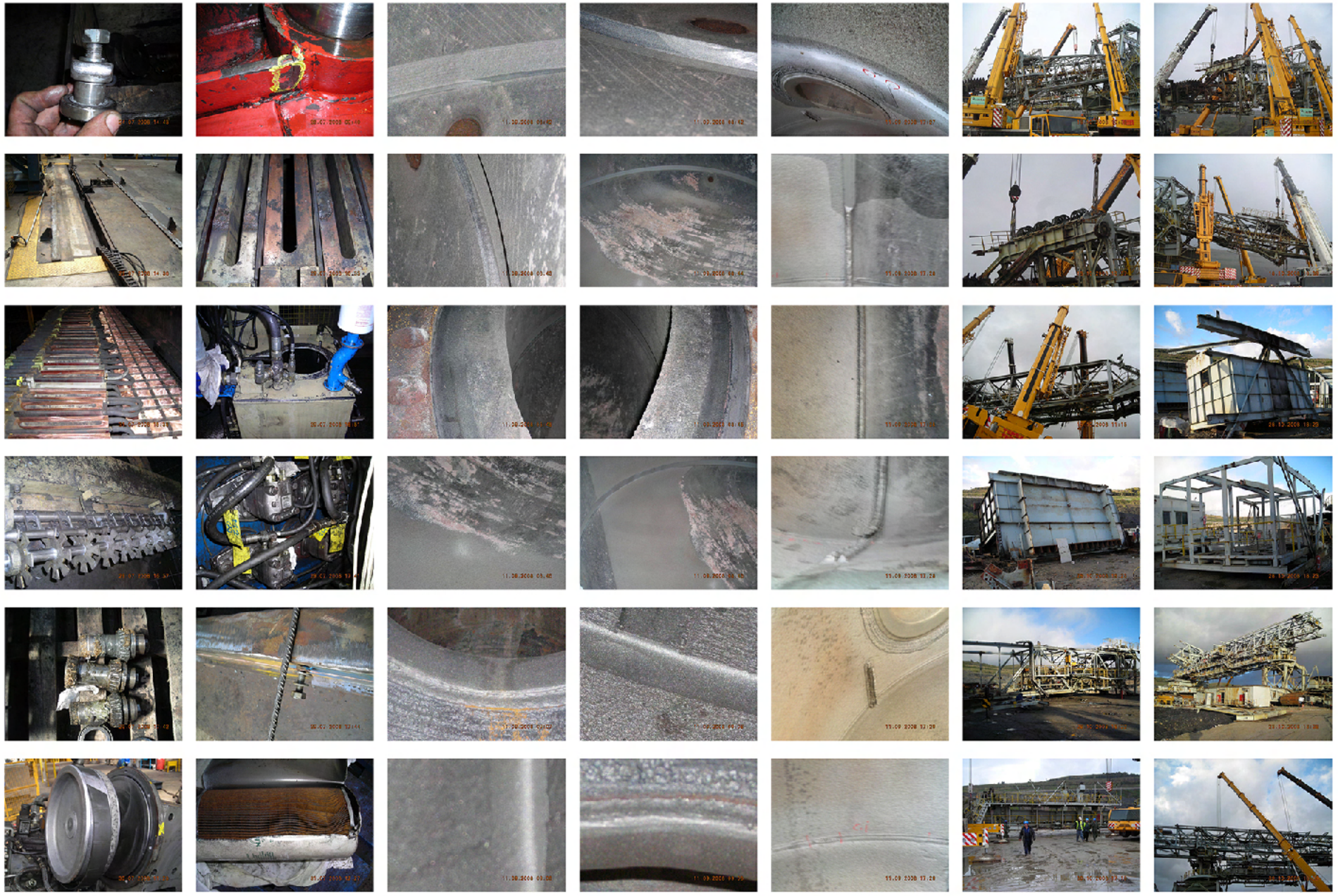
Letra D: 209 J.T. – 3 C.F. = 206 J.

Letra E: 213 J.T. – 7 C.F. = 206 J.

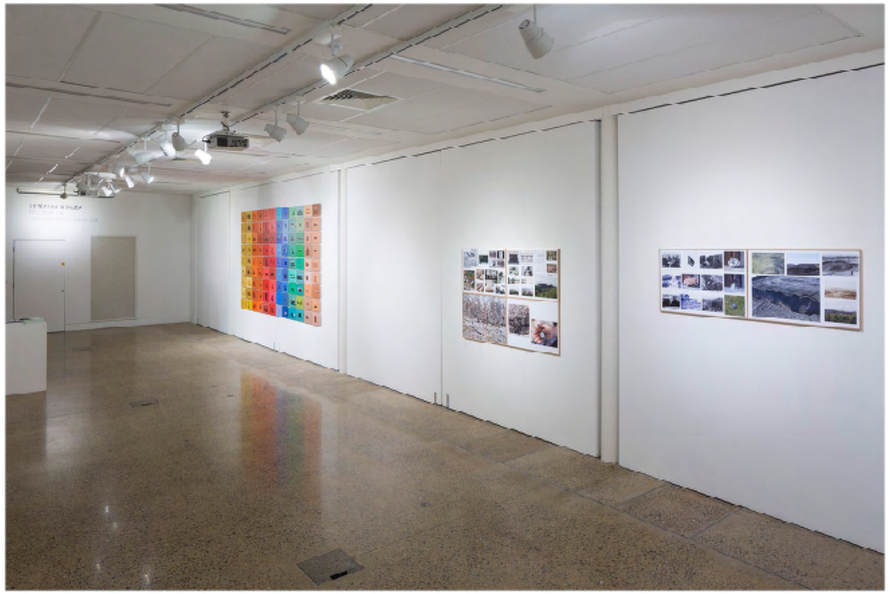
Núm. trabajadores = 6

















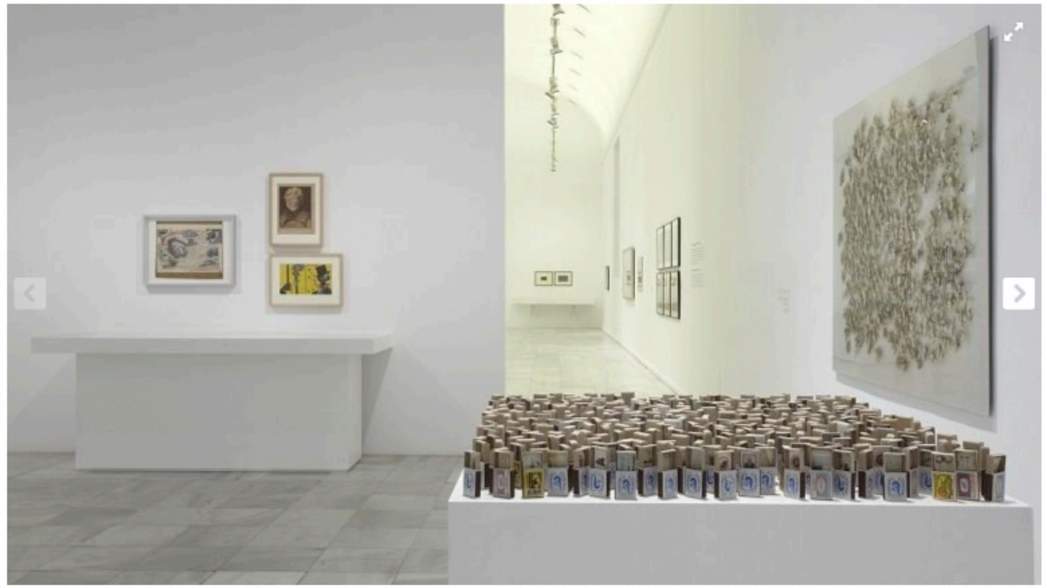


ATLAS. HOW TO CARRY THE WORLD ON ONE'S BACK? GEORGES DIDI-HUBERMAN

Home / Exhibitions

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

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



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

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

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

Curatorship:
Georges Didi-Huberman

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

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

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

Related

Related Activities

Collection artworks included in the exhibition

Related Videos

Museo Reina Sofía Publications

ATLAS

How to carry the world on one's back?

Starting from the *Mnemosyne Atlas*

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

MUSEO NACIONAL CENTRO DE ARTE REINA SOFIA

GOBIERNO DE ESPAÑA | MINISTERIO DE CULTURA



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

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

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

At the montage table

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

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

Piecing together the order of things

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

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



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

Piecing together the order of places

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



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

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

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

Piecing together the order of time

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

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



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

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

Georges Didi-Huberman

List of participants

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

ABY WARBURG



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

ABY WARBURG - MNEMOSYNE ATLAS



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



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

GERHARD RICHTER - ATLAS



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

GERHARD RICHTER - ATLAS



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

GERHARD RICHTER - ATLAS



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

GERHARD RICHTER - ATLAS



Gerhard Richter, *Atlas* (1962-ongoing), panel 17, panel 18 (1972).

SUMMARY

Some of the ideas that we discussed today are:

- The relation between archives and History.
- How to contest Histories through our own practices.
- Practice in context, references.

NEXT SESSION

Session 11 - Tue 13 Dec 2022.

Assignment submission via Moodle.

THANK YOU

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ December 2022