

Bringing down the Archive Fever - opening and collaborating on photography archives and collections : programme and Book of Abstracts

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International Conference

BRINGING DOWN THE 'ARCHIVE FEVER' – opening and collaborating on photography archives and collections

20—22 October, 2021

Urania, E. Kvaternik Square 3/3

Zagreb, Croatia

Book of Abstracts

The conference is part of the project The Cycle: European Training in Photographic Legacy Management (2020—2022), co-financed by the Creative Europa Programme of the European Union.

The Cycle is conducted by a consortium of 5 European partners: Spéos International Photographic Institute (FR), Magnum Fonds de dotation (FR), the Institute of Art History (HR), the Office for Photography (HR), the University of Deusto (SP).

The conference is organized by the Institute of Art History.

Organizing Committee

Ana Ćurić, Institute of Art History

Lucija Habuš

Sandra Križić Roban, Institute of Art History

Lana Lovrenčić, Institute of Art History

Irena Šimić, Institute of Art History

Wednesday, 20 October

REGISTRATION

17:00 – 18:00

18:00 – 18:15

Welcome and introduction

Ana Cruz Yábar

Sandra Križić Roban

18:15 – 19:00

KEYNOTE: COSTANZA CARAFFA

Archival Transformations and the Value
of Photographic Objects

Thursday, 21 October

MORNING SESSION 1

9:30 – 10:50

LARGE ARCHIVES

Chair: Tamara Štefanac

1 Theopisti Stylianou-Lambert

Re-framing Photographic Archives:
Archaeological Photography and the
Construction of Knowledge

2 Hrvoje Gržina

AGEFOTO or: How I Learned about the
“Archive Fever” and Started to Love
Photography

3 Patrizia Cappellini

What Lies Behind an Ink Stamp. The
Heuristic Potential of a Florentine Dealer’s
Photo Archive in the Photo Library of
Kunsthistorisches Institut in Florenz

4 Francesco Dragoni

Iconic Wave and “Archival Impulse”
in the 20th Century Italy

DISCUSSION

10:50 – 11:15

COFFEE BREAK

11:15 – 11:30

Thursday, 21 October

MORNING SESSION 2

11:30 – 12:50

CONSTRUCTING THE ARCHIVE /
PRIVATE OR PUBLIC INTEREST?

Chair: Lana Lovrenčić

5 Kamila Kludkiewicz

(Re)Constructing the Archive. The Case
of a Reproduction Collection from Poznań

6 Ivana Gržina

From a Private Archive to a Public Museum
(and Sometimes All Over Again)

7 Miha Colner

Contextualising the Archive: Case Study
Miroslav Zdovec

8 Slađana Petrović Varagić & Miroslav Karić

Archivist / Archiver: Dragica Vukadinović

DISCUSSION

12:50 – 13:15

LUNCH BREAK

13:15 – 14:30

Thursday, 21 October

AFTERNOON SESSION 1

14:30 – 16:10

‘ADDING’ WOMEN INTO EXISTING
ARCHIVAL NARRATIVES

Chair: Ana Šeparović

9 Derrick R. Cartwright

Constructed Invisibility: Photographic
Archives and Esther Born

10 Kateryna Filyuk

Marking of Absence: What Iryna Pap’s
Archive Bears?

11 Mette Sandbye

Striving for Independence: The Role of
Women Photographers in the Fight for Danish
Women’s Liberation in the Early 1900s

12 Sigrid Lien

Subverting the Archive: The Challenges of
Researching Early Women Photographers

13 Ellen Nolan

Hidden Histories in the Nita Harvey Archive
(1928-1938): Why Stories and Narratives
Within Archives Should Be Included and
Recorded as Part of the Archive

DISCUSSION

16:10 – 16:40

COFFEE BREAK

16:40 – 17:00

Thursday, 21 October

AFTERNOON SESSION 2

17:00 – 18:20

ARCHIVE AS ARTISTIC DEVICE

Chair: Ivana Mance

14 Kathy Carbone & Vukašin Nedeljković

Documenting Asylum and Refuge:
The Amplification Project and the
Asylum Archive

15 Judit Gellér

Our Photographs Old and New

16 Maria Gourieva

Private Archives and the Ethical Choices
of Curatorship

17 Viktoriia Myronenko

Exploring the Soviet Cinematographer’s
Private Photo Archive: Issues of
Popularization and Representation

DISCUSSION

18:20 – 19:00

Friday, 22 October

MORNING SESSION 1

10:00 – 11:40

ETHICS OF ARCHIVE RESEARCH
AND CONSTRUCTION OF MEMORY

Chair: Leonida Kovač

18 Mireia Ludevid Llop

Memory as First Breath

19 Ana Catarina Pinho

Empire, History and Fiction. Contesting
Narratives Through Archival Appropriation
in Contemporary Art

20 Magdalena Anna Nowak

Stanisław Ostoja-Kotkowski’s Archive
at the National Museum in Warsaw.
Self-historicization Through Photography

21 Lucila Mallart

Archival Practices and National Identities
in the Iconographic Repertoire of Spain
(1915-1923)

22 Katarzyna Ruchel-Stockmans

Community-Based Photographic Archives
and ‘Potential’ Histories of the Cold War in
Eastern Europe

DISCUSSION

11:40 – 12:15

Friday, 22 October

MORNING SESSION 2

12:15 – 13:00

PARIS WORKSHOP STUDENTS PANEL

Chair: Ana Cruz Yábar

LUNCH BREAK

13:00 – 14:10

Friday, 22 October

AFTERNOON SESSION 1

14:10 – 15:30

EPISTEMOLOGICAL AND INTERDISCIPLINARY
PERSPECTIVES

Chair: Hrvoje Gržina

23 Anna Katharina Skarpelis

A Sociologist Walks into a Photographic
Archive: Access, Knowledge & Modalities
of Analysis

24 Michèle Dick, Elahe Helbig, Stella Jungmann

Visiting the Archive – Finding Epistemic
Spaces. Interdisciplinary Perspectives on
Swiss Photographic Archives

25 Cristina Moraru

Archive and Memory in Post-socialist Art

26 Satu Savia

From Helsinki Market Square to the World –
the Significance Analysis of a Stereoscopic
Photograph

DISCUSSION

15:30 – 16:00

CLOSING REMARKS

16:00 – 17:00

Saturday, 23 October (optional)

10:00 – 12:00

Visit to the private archive of artist Tomislav
Gotovac (Tomislav Gotovac Institute) and
the exhibition on artist and curator Dimitrije
Bašičević Mangelos at Spot Gallery

Bringing
Down the
'Archive
Fever'

Photography archives are more than just collecting, writing about and curating. Photography archives are collections of photographic material and the accompanying documentation that contextualizes, explains and / or describes it. Recent global discussions confirm that archives are responsible for major changes in many discourses – institutional, educational, historical, etc. They provide necessary impulses for networking and raise awareness about the urgency to protect those still undetected, not yet announced, while encouraging new knowledge through continuous research and interpretation. Archives are inevitable in critical thinking on how the past has impacted our contemporary moment. Photographic archives are important cultural testimony and can be used for the promotion of history as well as its reconsideration, for the establishment of civilizational values which have been threatened throughout history. This is especially emphasised in the case of women photographers, who have been predominantly left out of the collecting discourse.

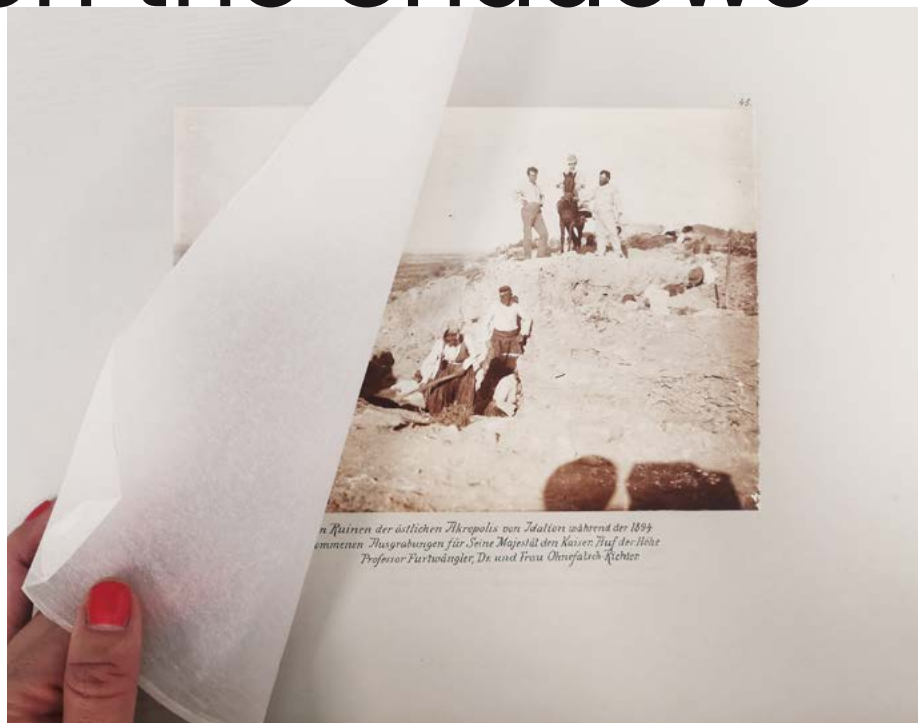
Numerous archives exist in institutions all over the world; yet, many of them are still lacking in attention from researchers and the general public. In addition, many photographers and/or members of their families continue to keep archives in private hands, often without basic knowledge on how to maintain them and open them to the public or how to connect with institutions, at least partially. The aim of this conference is to explore the ways in which photographs have been archived and collected, both private and public ones. We are also encouraging the establishment of a network to exchange knowledge and skills needed in photographic practice, study, circulation and collaboration, while highlighting the social, political, representational discourse of the history of photography and its present, as well history, critical theory, art history, visual studies, archival studies, anthropology, other humanistic and social disciplines. Efficient management can help ensure the life of the photographic work. Therefore, the conference, as part of The Cycle: European Training in Photographic

Legacy Management project, put into discussion new and sustainable forms of preservation and valuation of photographic artworks.

The conference is divided into six panels: Large archives, Constructing the archive – private or public interest?, 'Adding' women into existing archival narratives, Epistemological and interdisciplinary perspectives, Archive as artistic device, Ethics of archive research and construction of memory. We have already suggested in their titles the width of reception of contemporary photographic archives, which can be viewed both chronologically, but also thematically. The presentations will tackle the ways of preserving the original structure of the archive on its entering into an institution, but also the small archives developed by artists on their own, which were often left forgotten and were discovered by accident. The intention of the conference is to show that photography is not just a diapositive of an image, but a medium which contains stories, commentaries, texts and history. These so-called 'collisions' of knowledge, opinions, images and texts which accompany them testify to a heterogeneous field that cannot be synthesized.

Faced with the archival impulse – which can on the one hand appear as a chaotic installation of an artist or writer, and on the other as a neatly folded, ancient register – we are trying to pacify the archive fever, whose temperature was at one point measured by Jacques Derrida, by discussing different issues: from archaeology, procedures applied when archiving asylums, over meeting the early scene of female photographers in Scandinavia and still insufficiently known destinies of Central and Eastern Europe, to recent questionings of archival practices about the memory culture of the Iberian peninsula. Defined and already categorized, or in the process of creation, archives show the need to be detached from standard processes of classification while maintaining the focus on photography as a cultural practice and an indefinite field of knowledge, memory and meaning depending on the image.

Re-framing Archaeological Photographic Archives: Focusing on the Shadows



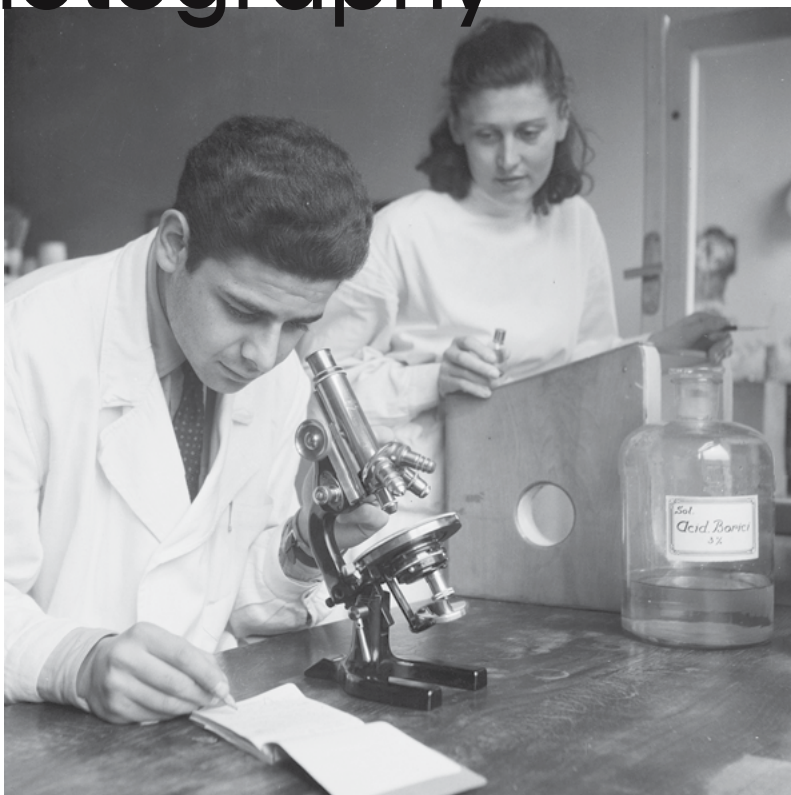
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Collecting institutions, such as museums, libraries and archives, own photographic archives that are in fact the “framings” of particular people. And in the case of 19th-century archaeological photography in Cyprus, these framings come from foreign explorers, excavators and archaeologists. Although we know that the natives of the island played a crucial role in Cypriot archaeology, photography of the time mainly mirrored the foreign viewpoints, colonial attitudes and understandings. Foreign excavators were cast as seers, seekers, scholars, the “mind” and “eyes” of archaeology, while locals were cast as passive doers, a mindless workforce, the “hands” of archaeology. This presentation explores archives related to Cypriot archaeology and, particularly, the way archaeological spaces in the late 19th-century Cyprus are represented by foreign archaeologists, how they are populated, and what is excluded in these representations. As an example, I focus on a particular photographic album created by archaeologists Magda and Max Ohnefalsch-Richter in 1895. The particular album omits or underplays the presence of native workers and other local agents at archaeological sites. Furthermore, only foreign archaeologists are mentioned by name in the detailed captions that accompany the photographs. In order to highlight how photographic archives are constructed based on the standpoint of the photographer and how the framing of the photograph can shift in various contexts to highlight different meanings, a particular photograph – as well as its multiple uses and (re)framings – is discussed in detail.

The final part of the presentation presents my own practice as a visual artist who attempts to re-frame photographic archives and archaeological spaces by highlighting the omitted and what became the shadows of archaeological history.

THEOPISTI STYLIANOULAMBERT is an Associate Professor at the School of Fine and Applied Arts at the Cyprus University of Technology, the coordinator of its Visual Sociology and Museum Studies Lab, and the group leader of Museum Lab at the CYENS research centre. Theopisti is a member of the peer-reviewed journal *photographies* advising committee, a member of the board of directors of the International Association of Photography and Theory, and has received several international fellowships and awards. She is the author of *The Political Museum* (Routledge, 2016) and the editor of *Museums and Photography: Displaying Death* (Routledge, 2017), *Museums and Visitor Photography* (MuseumsEtc, 2016), *Photography and Cyprus: Time, Place, Identity* (I. B. Tauris, 2014) and *Re-envisioning Cyprus* (University of Nicosia Press, 2010). Finally, she has exhibited her work in a number of art exhibitions in Cyprus and abroad. www.theopististylianolambert.com
www.vmslab.com

AGEFOTO or: How I Learned About the “Archive Fever” and Started to Love Photography



In 1991, the Photographic Documentation Agency (AGEFOTO) was declared bankrupt. This act ended an almost half-century-long history of the state photo service, which created a fascinating corpus of almost half a million photographs. The AGEFOTO's negatives and slides document various forms of human activity throughout the former Yugoslavia during the second half of the 20th century, and the entire archive is today a first-class source of Croatian visual history after the end of the Second World War. However, the road to its full functionality, in the form in which researchers use it today, has been long and difficult.

Searching and using archived photographs was a challenge from the very beginning. Photographs and original finding aids – now mostly searched through a database and distributed digitally – are still physically stored in the order established by the last reorganization done in 1965, while the overall potential of the photographic archive as an information resource stems from the dynamic interrelationship of all its components. The pictorial content of each original negative or slide is only partially understandable without its reference copy, contact sheet, without juxtaposing it with other photographs or placing the image in relation to the textual supplement. The entire photographic archive is optimally usable through the complementarity of its material and content aspects, so only taken as such opens to the user many different narratives conditioned by the material properties of the archive, its content and contexts of creation and use.

Among the hundreds of thousands of photographs are the enviable opera of numerous Croatian photographers, some of whom are still waiting for a well-deserved presentation and appraisal. However, thanks to the agency's registry, accidentally found in 2005, today we are able to partially reconstruct their work and add at least basic biographical information.

By working on the archival arrangement of the agency's registry, the author of this presentation was overwhelmed by “archive fever” for the first time. When he got over it, by further revealing the secrets of the archive, he finally and truly fell in love with photography.

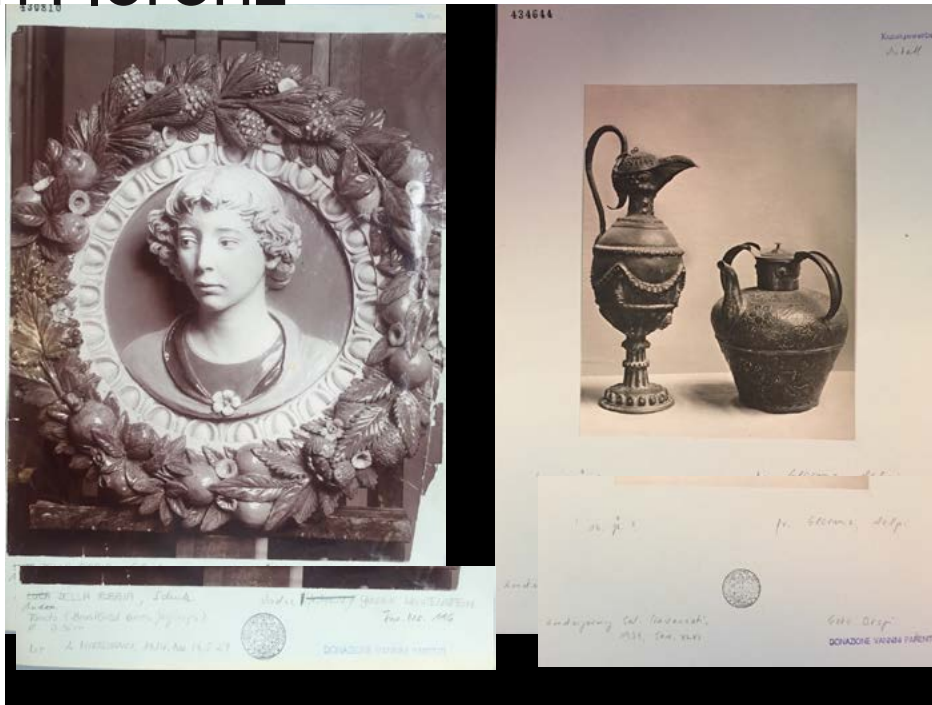
What Lies Behind an Ink Stamp. The Heuristic Potential of a Florentine Dealer's Photo Archive in the Photo Library of Kunsthistorisches Institut in Florenz

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The photo archive of the Florentine art dealer Elia Volpi (1858-1938), composed of approximately 4700 photographs, was bequeathed in 1983 to the Kunsthistorisches Institut in Florenz by the family of Mario Vannini Parenti, Volpi's son-in-law. About 2050 photos were selected to be inventoried and tagged with the ink stamp "DONAZIONE VANNINI PARENTI" and put together with the other photos of the Photo Library. About 1400 photos were discarded as duplicates and collocated in boxes tagged as "Fondo Volpi" but not available for public consultation. In 1986 another part of photos, about 1250, was gifted to the Museo di Palazzo Davanzati, creating the first core of the Photo Archive.

Considering this particular biography, I tried to "virtually" reconstruct Volpi's photo archive, identifying every single photograph, making them express their heuristic potential of handwritten notes on the back, stamps, traces of everything that could be connected with Volpi's business or his need to study and sell works of art. We know that a photo archive is a complex device which preserves, conveys and broadens knowledge and scientific research: Jacques Derrida linked the archive (ideally every archive) to a "desire for memory." The memory of Volpi and even that of Vannini Parenti have been preserved tied up together. Still, the history of Elia Volpi as an artist, restorer, dealer, collector and connoisseur needed to be disclosed through study and research because it lay hidden behind the ink stamp "DONAZIONE VANNINI PARENTI."

Trying to reflect on how archival practices direct paths that lead to knowledge, hiding or revealing new sources, supporting or hindering the remembrance, with this paper, I would like to disentangle data and information from Elia Volpi's photo archive, focusing on how it was acquired, inventoried, digitally enhanced throughout the years and, mostly, how it has revealed its heuristic potential after a long and thorough analysis.



PATRIZIA CAPPELLINI, PhD, graduated in Art History at the Università degli Studi di Firenze. Since 2010 she has been studying the photo archive of the art dealer Elia Volpi which was the topic of her post-graduate thesis defended in 2012. She tried to focus on the narrative potential of photographs in order to explore the various utilizations of photography in the art trade. In 2015 she was granted a research fellowship at the Staatliche Museen zu Berlin-Preußischer Kulturbesitz. In 2019 she defended her PhD thesis at the Università degli Studi di Udine on the business relationship between Elia Volpi and Wilhelm von Bode, publication forthcoming. Her recent publications include: *The Art Dealer and the Devil: Remarks on the Relationship of Elia Volpi and Wilhelm von Bode* (2017), *Attorno all'acquisizione delle antichità prenestine Barberini: nuovi margini di narrazione a partire dalla fotografia* (2018); *Trading Old Masters in Florence 1890-1914. Heritage protection and the Florentine art trade in Post-Unification Italy* (2019).

Iconic Wave and “Archival Impulse” in 20th Century Italy Taxonomies of the Collective Imagination in Mario Bellucci's Iconographic Musical Collection (1920-1966)



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Mario Bellucci (1892-1966), active as a musicologist in Rome since 1924, conducted pioneering research in the nascent field of musical iconography. He also designed a vast private iconographic collection, organised as a Figurative Dictionary, illustrating various aspects of the Musical Life of every Century and every Nation.

Lacking a shared methodology, Mario Bellucci used heuristic selection criteria, grouping about 16 000 images, including old drawings, prints and photographs. He also chose everyday material: postcards, calendars, posters, and numerous clippings from illustrated magazines. Today the Collection is kept in the Provincial Library of Foggia (Apulia).

Although some studies have recently highlighted the relevance of Bellucci's research, the approach to the Iconographic Collection remains problematic. In fact, most of the material used is purely visual and, however, heterogeneous. The presented research is oriented to identify and analyse the complex processes of visual signification adopted by the scholar.

The speech will start by recognising the encyclopaedic structure of Bellucci's Dictionary. The scholar's activity was indeed influenced by the cultural re-foundations promoted first by the Fascist regime and later by the newborn democratic republic. Then it will consider some photographic excerpts from popular periodicals. It will clarify how rotogravure printing offered readers the perception of a rapid change in social and cultural reality, in the Italian context, between the 1920s and 1960s.

Finally, the speech will consider the Bellucci Iconographic Collection as an extreme attempt to order the ambiguous and polysemic iconic flow, which grew in the first half of the twentieth century. Just another overwhelming case of “Archival Impulse,” borrowing the expression from the artistic field so elaborated by Hal Foster, inspired by the reflection of Derrida.

FRANCESCO DRAGONI (b. 1987), PhD student at the LeLiA department of the University of Bari, with a project concerning the Musical Iconographic Collection of Mario Bellucci La Salandra (tutor: Lorenzo Mattei; co-tutor: Maria Giovanna Mancini).

Graduated in History of Art with honours from the same university, he obtained a specialization in historical and artistic heritage at the Suor Orsola Benincasa University of Naples and the University of Campania Luigi Vanvitelli. In 2019 he curated an exhibition about Luigi Vecchione's Contemporary Art Collection (Experiences and research from Gemito to Pistoletto, Church of the Holy Apostles in Nola; Scientific Committee: Almerinda Di Benedetto, Pierluigi Leone De Castris and Gaia Salvatori). In 2020 he collaborated on the catalogue of an exhibition about the disassembled Museum of the Athenaeum Palace in Bari (Art, collecting, antiquarian taste in the Palazzo degli Studi in Bari, 1875–1928, Athenaeum Palace in Bari, edited by Luisa Derosa and Andrea Leonardi).

The interest in photographic archives that has been evolving for several years now has led to the discovery of collections that were previously unknown, forgotten, hidden in inaccessible places. What should we do with a collection of photographs without an inventory? One that has never been described? Should an archivist work on a collection, taking into consideration the rules that were in use several decades ago, when the collection was created? Can they propose a new arrangement, disregarding traditional methods?

The Institute of Art History at Adam Mickiewicz University in Poznań houses a collection of glass diapositives, photographic and photomechanical prints, containing approximately 10 000 objects. Its origins date back to the early 20th century. The collection itself was formed by German and Polish art historians – depending on the time and nationality of Poznań, either a German or a Polish city in the first half of the 20th century. The collection contains reproductions of works of art by professional studios as well as photographs by art historians working in Poznań.

Until recently, this collection was located in the university's basement, placed in dirty boxes, forgotten and unused since the 1970s. For the past few years, it has been slowly cleaned and organized. With the project to make it available online, questions have arisen on how to organize the collection, on the hierarchy of information about the objects and on the segregation of data about them. What is more important in this situation – reconstructing or constructing the archive? What is the role of an archivist who has a collection but very little information about its history?



(Re)Constructing the Archive. The Case of a Reproduction Collection from Poznań

From a Private Archive to a Public Museum (and Sometimes All Over Again)



25 In art museums, the acquisition of a visual artist's estate frequently includes correspondence, journals, sketches and notes, various documents, books, and photographs. As a secondary aspect of the artist's practice, such material is (at best) placed in associated archives or filed under "documentation" of respective museum art collections. In practice, this means that the "institutionalization" of such material does not necessarily result in its greater visibility and availability, as it all too frequently remains un-inventoried, let alone catalogued. In a considerable number of cases, this material is seen only as an additional research tool, and as such, is subject to the volitional treatment of curators under whose part of the museum collection it should fall. In the grey area between public and private property, such material is frequently taken out of the institution, often without a written trace. This material is sometimes returned to the museum in the form of new intellectual and material assemblages in bizarre turnabouts, such as reacquisitions from the private archives of former curators. Photographs, because of their very nature, are especially sensitive in this kind of context. They are – sometimes due to easier storage and preservation, but more often because of a utilitarian approach pushed to the extreme – arbitrarily separated from their original context and embedded into a new one, often at the expense of their material integrity and original appearance. This presentation outlines a curator's personal experience in a museum of art with several such "auxiliary" archives of museum collections, in which various photographic objects are the most numerous. In an effort to preserve the conceptual integrity of the new/old archive, which will as much as possible mirror all earlier uses, interventions, manipulations, etc. of the material, as a sign of its pre and post acquisitional biography (Edwards, Morton, 2015), and equally the history of the museum, we have resorted to a top-to-bottom archival description that will reach the level of each individual item which is also being catalogued. In this way, the archival imperative of acknowledging the provenance and original order is not being betrayed. At the same time, we are ensuring the visibility of each individual photograph, which is described both as a document and as an artefact. Taking into consideration the fact that this kind of approach is not universally applicable, we will present all of its recognized benefits and inherent limitations. Finally, we will discuss the challenges of applying the same approach to a digital context.

IVANA GRŽINA is a Curator at the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts. She is in charge of two art collections, as well as of the Gallery's Photo Archive. She is currently a PhD student of Information and Communication Sciences at the Faculty of Humanities and Social Sciences in Zagreb, specializing in Museum Studies. Her areas of scientific interest include the position and role of photography in museums, management strategies of photographic material in heritage institutions, systematization of Croatian expert terminology related to photography, and history of Croatian photography in the Central European context. Her writings include several papers on the history of photography in Croatia, the relationship between photography and art history, the position of photography in museums, and the digitization of photographic material.

In his presentation, Miha Colner will showcase and analyse an example of constructing a photographic archive in a museum context and the ways of contextualising seemingly marginal and insignificant photographic material. The focal point of the presentation will be the personal photographic archive of Miroslav Zdovc (1929-2009), a prominent Slovenian professional photographer and artist using photography. His extensive archive comprises diverse materials: personal imagery, documentary photographs, documents of artworks, and (his own) photographic artworks. Colner will thus present a project in the making, in which curators from Božidar Jakac Art Museum, Kostanjevica na Krki have been conducting the process of cataloguing, evaluating and finally showcasing Zdovc's immense body of work. However, due to its relative obscurity, his oeuvre needs to be additionally contextualised.

His sudden death prevented him from organising his immense personal archive and equipping it with precise historical context, which would make it easier to conduct thorough research of his work. Therefore, Colner will present the approaches of researching and evaluating Zdovc's work which will eventually be contextualised through a retrospective exhibition.

Contextualising the Archive: Case Study Miroslav Zdovc



MIHA COLNER

GBJ – Božidar Jakac Art Museum, Kostanjevica na Krki

miha.colner@gmail.com

MIHA COLNER (1978) is an art historian who works as a curator at GBJ – Božidar Jakac Art Museum, Kostanjevica na Krki. He is also active as a lecturer and publicist, specialising in the fields of photography, graphic arts, moving image and various forms of (new) media art. In the 2017–2020 period, he was a curator at MGLC – International Centre of Graphic Arts, Ljubljana, and in the 2006–2016 period at the Photon – Centre for Contemporary Photography, Ljubljana. Since 2005, he has been publishing articles in newspapers, magazines, and professional publications, as well as in his blog. He lives and works in Ljubljana and Kostanjevica na Krki, Slovenia.

Archivist / Archiver: Dragica Vukadinović



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Already during her art history studies, Dragica Vukadinović joined a group of artists and colleagues who actively advocated and promoted the New Art Practice in the 1970s in Belgrade (Serbia, Yugoslavia). She started her professional career at the Student Cultural Centre Belgrade (SKC), first as member of the programme committee, and later as assistant editor for the Visual Art Programme at SKC, programme associate at Srećna galerija (1974-1990), and the editor of the Archiving and Documentation department of SKC (1991-2012). During the four decades, Dragica Vukadinović was continuously engaged in publishing, affirming and interpreting the works of New Art Practice as well of comics, illustrations and especially photography. As an active participant in art events in the 1970s and 1980s, Vukadinović also developed her own artistic production, which included photography and video-works exhibited rarely and mainly as part of group exhibitions organized in Srećna Galerija (SKC).

In the 1990s, Vukadinović retroactively collected documentary material, forming a significant archive and making an important contribution to the preservation and digitalization of a large part of the rich photo archive of SKC. Working with archives, Vukadinović had two standpoints: firstly, within the institutional framework of SKC and secondly, as a 'quiet' author-photographer and videographer, she created an archive of her own – practice. In that sense, our research focused on her personal archive, which has high social relevance. This work was searching for the possibilities to introduce Dragica Vukadinović' archive and to contextualize her pioneering role in the promotion of photography. Along with the material objects (photos, 8-mm films, videos, magazines, texts etc.), the interview as methodology also produced new knowledge about Vukadinović' art/archivist/archiver practice and about the developments of the art scene in the last 50 years.

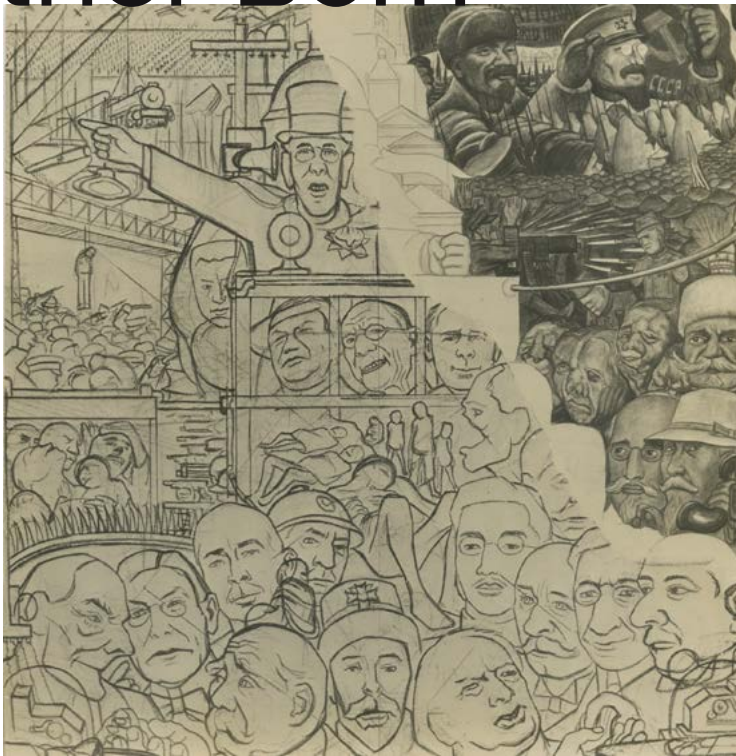
SLADANA PETROVIĆ VARAGIĆ (1975) holds a MA in Art History from the Faculty of Philosophy, University of Belgrade (2001) and an MA in Film and Media, University of Belgrade, Faculty of Dramatic Arts Belgrade (Serbia). Since 2006 she has been a member and programme coordinator at the Independent Film Centre Filmart, which is running several projects such as *Criticism on the Spot* (Kritika nadelu), *Photo-documents* (Fotodokumenti), *IVA.lab* (residency for video art), *International Student Film Camp Interaction*, *International Documentary Masterclass Interdoc*, among others. From 2002 to 2017, she worked as a programme manager and a custodian at the Art Gallery Pozega (Pozega, Serbia); curator at the Museum of Contemporary Art Vojvodina (Novi Sad, Serbia); manager and curator of a public cultural institution – Pozega Cultural Centre. She created, curated and organized numerous exhibitions and projects in the field of contemporary visual arts and film.

MIROSLAV KARIĆ (Belgrade, 1975) has graduated in Art history from the Faculty of Philosophy in Belgrade, in 2000. Since 2001, he has been the secretary and the curator at the Independent Artistic Association Remont, while he has been a member of the editorial team of the Remont art magazine since 2003. For years, Karić was the editor of the Exhibitions section in the Belgrade cultural monthly *Yellow Cab*. His professional biography includes participation in many projects as a project manager, curator, and PR. Since 2020, Karić has been working as a curator at the Museum of Contemporary Art in Belgrade. Miroslav Karić and Sladjana Petrović Varagić are the curators of the *Photodocuments initiative*. www.film-art.org/fotodokumenti

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Constructed Invisibility: Photographic Archives and Esther Born



DERRICK R. CARTWRIGHT
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Esther Baum Born (1902-1987) is today best known as an architectural photographer. In 1937, a group of her images were published in an influential volume, *New Architecture of Mexico*. That publication earned the young artist a lasting place in accounts of modern design. *New Architecture of Mexico* connected the emerging practices of Luis Barragán, Juan Legarreta, Juan O’Gorman, and others to similarly bold contemporary experiments in Mexican mural painting, sculpture and printmaking, as well as to global architectural debates. Born’s contribution was proclaimed an “unexpected surprise.” She went on to publish images in *Architectural Record* and other influential periodicals of the time. An alliance with her husband, Ernest Born (1898-1992), clinched a lasting identification with his flourishing architectural practice but subordinated her own reputation to his broader recognition as a champion of the modernist built environment.

Esther Born was a gifted portraitist. Frida Kahlo and Diego Rivera are among the creative types often appearing in contact sheets from her Mexican sojourn. Extended personal correspondence testifies to the ongoing dialogue between Born and these legendary artists and other contemporaries (for example, Frank Lloyd Wright). These relationships remain fundamentally unacknowledged because rarely considered by scholars of photography. This has partly been determined by the disparate institutional settings in which Born’s photographs are preserved. Archival situations have produced a limited professional image of Born. In keeping with the theme of this conference, this paper explores the ways in which this artistic legacy has been framed and rendered more or less legible to researchers through archival practices. As a case study, we gain from a finer-grained analysis of the strategies by which Esther Born’s reputation has been managed and by reconsidering the options available to women photographers within twentieth-century archives.

DERRICK R. CARTWRIGHT is an Associate Professor of Art History in the Department of Art, Architecture + Art History at the University of San Diego. He is also the Director of University Galleries at USD and the Director of Curatorial Affairs at the Timken Museum of Art, San Diego. Cartwright has lectured throughout the world and published on a wide variety of American art, photographic, and transatlantic cultural exchange topics. Recent publications include *Church or Factory: Radical Inclusivity and Vanguard Practice in 1960s New York* (2017); *Acquired Taste: Experiments in Campus-Based Museums* (2017); *D. Y. Cameron: Mystic Beauty and Sacred Space* (2018); *Sign of the Times: Mark Bradford’s What Hath God Wrought?* (2019); and *The Pope of Coyoacán: Notes on Armando Romero* (2021).

Marking of Absence: What Iryna Pap's Archive Bears?



Iryna Pap, a Ukrainian photographer whose oeuvre was recently rediscovered, stands out starkly in her moment – and the significance of her legacy continues to grow. Being a professional novelty and a female newcomer in the male-dominated world of Soviet photography, Pap worked for *Izvestia*, one of the USSR's newspapers of record from 1958 to 1971. She was born in Odesa in 1917, the same year that *Izvestia* was established, into a family of Lithuanian Jews active in the printing business. Upon her graduation in 1941 from the then newly-formed Ukrainian Institute of Cinematography, the confluence of the outset of the Second World War and family work took Pap and her relatives all over the Soviet Union – from Kuibyshev (Samarra) to Uzhgorod, and everywhere in between. Eventually, she returned to Kyiv. Her time at *Izvestia* coincided with Khrushchev's Thaw – an era of major infrastructural construction, economic growth, space exploration, and the weakening of ideological tension. Pap was the first professional photojournalist who was granted official approval to take aerial photographs of Kyiv's reconstructed streets after WWII.

Iryna Pap was meticulously structured about her archive, although it didn't save it from indifference. Her *Izvestia* production was accumulated in 140 envelopes, each numbered and dated. The overall number of negatives is approximately 1200. The majority of envelopes contain reporter's notes, contact sheets, press prints, negatives and positives. However, after her death in 1985, this archive remained forgotten at the *Izvestia* editorial office in Kyiv, where it was discovered and rescued from oblivion in 1991 by the photographer Valery Miloserdov.

In the meantime, Iryna's personal archive, which contains photos from her foreign trips to Northern Europe, has been recently retrieved by her family members. It's much smaller as compared to the *Izvestia* archive, containing around 450 negatives.

This remains the primary and unique source for studying her oeuvre due to the relative lack of firsthand information, whether in the form of ego documents, memories, or archival traces that might shed specific light upon the written discourses that shaped its creation and recorded its reception. Therefore, the vast quantity of what we cannot reconstruct poses the question of how to address the archive.

In Denmark, women gained the right to vote in 1915. Today, Denmark considers itself a liberal, gender-equal democratic society. But few women are visible in the Danish history of – particularly early – photography. Nevertheless, around 1900 approximately one-third of the registered photographers in Denmark were women, and this seems to be the case in other Nordic countries as well. So how do we retrieve the story of these women from the archive(s) and how do we save them from archival oblivion?

In Denmark, several of these photographers were involved in the women's movement leading up to 1915. I will particularly focus on one of them: Julie Laurberg (1856-1925). She studied in Paris and in Italy; in 1900, she gained a Silver Medal of Photography at the World Exhibition in Paris; throughout her career, she wrote about photography, and in 1921, she co-edited an educational book on photography. She was appointed Royal Court Photographer and had her own studio in central Copenhagen. Nevertheless, she is almost invisible in the Danish history of photography.

This talk is a part of a larger project, where five scholars from each of the Nordic countries will look into the same history, also challenging how to write the history of photography into a larger cultural history. How can one inscribe the 'small history' of the many Danish women photographers in the 'large' history of democracy, women's liberation and other societal developments? Is it possible to trace any common features or specificities of the trans-Nordic photographic culture where these women pioneer photographers were situated? And trans-European? Recently several projects (for instance, *Une histoire mondiale des femmes photographes*, 2021) have brought forward women photographers throughout history via new research into the archives, but much more work needs to be done, ideally through collaborative and comparative work forms across Europe (to begin with).

METTE SANDBYE is a Professor of Photography Studies at the Department of Arts and Cultural Studies, University of Copenhagen. Head of Department 2012-20. She has published numerous books and articles on contemporary art photography and photography as part of visual culture. Editor of the first Danish history of photography (*Dansk Fotografihistorie*, 2004). Chair of The Nordic Network of The History and Aesthetics of Photography 2003-2007. Recent publications include: "Negotiating Postcolonial Identity: Photography as Archive, Collaborative Aesthetics and Storytelling in Contemporary Greenland", in Lien, S. & Nielssen, H. (eds.) *Adjusting the Lens: Indigenous Activism, Colonial Legacies, and Photographic Heritage*; "New Mixtures: Migration, War and Cultural Differences in Contemporary Art-Documentary Photography," *Photographies*, vol. 11 (2018); "A Farewell to the Family Album? (And Case Study on the Cultural History of Wedding Photography)", in M. Neumüller (ed.) *The Routledge Companion to Photography and Visual Culture* (2018).

Striving for Independence: The Role of Women Photographers in the Fight for Danish Women's Liberation in the Early 1900s



Women photographers held a strong position in the early photographic culture of the Nordic countries. Notably, these professional women were not only engaged in aesthetic production but also in political struggles. In Norway, a considerable number of them made up the core of the organized women's movement. In spite of its strong political and cultural impact, this early feminist visual culture is still considerably under-researched. What characterized the photographic speech of the early women photographers? Is it possible to find lines of connections between their political agenda and their photographic work? And do the archives open up for answers to these questions?

As established by Derrida, the archive can only offer a particular kind of reconstruction, a partial view (Derrida 1996). As a first step, the paper will analyse the kinds of partial views of Norwegian photography history that have been extracted from the archives over the years. Which stories are the privileged ones, and which stories remain untold? Secondly, it will ask why it is so difficult to subvert this archival partiality – by looking closer at the archival structures that contribute to making the histories of the early women photographers so difficult to trace.

Elizabeth Edwards has introduced the concept of non-collection to signify the “myriads of historically located material photographic practices which exist in institutions but are not ‘collections’” (Edwards 2019, 68). The paper will, through examples from my own empirical studies, demonstrate how the photographic material that the early women photographers left behind often tend to exist in the archives as such non-collections. Thus, it will finally argue that archival absences require political action to create new and subversive archival structures – in other words, an extended archive that bridges the private and the public.



Subverting the Archive: The Challenges of Researching Early Women Photographers

The Nita Harvey archive is a family archive that exists in private ownership, in my hands, at my London studio. The archive belonged to my great aunt Nita, who was cast in 1933 by Paramount producer Cecil B. DeMille and brought from London to Hollywood under contract to Paramount Studios.

The archive contains hundreds of Paramount Studio negatives and photographs, family photographs, press cuttings, a 35-mm nitrate casting reel, diaries, magazine diaries, personal letters and anecdotes, contracts, bank statements and ephemera that create insider documentation of 1930's Hollywood from a female perspective.

The narrative that was spoken to me in 1980's childhood conversations with my great aunt Nita was that 'she didn't make it in Hollywood because she refused to go on the casting couch.' This was a mantra (or a trauma, depending on which way you look at it) that she repeated often and one that became embedded in her story.

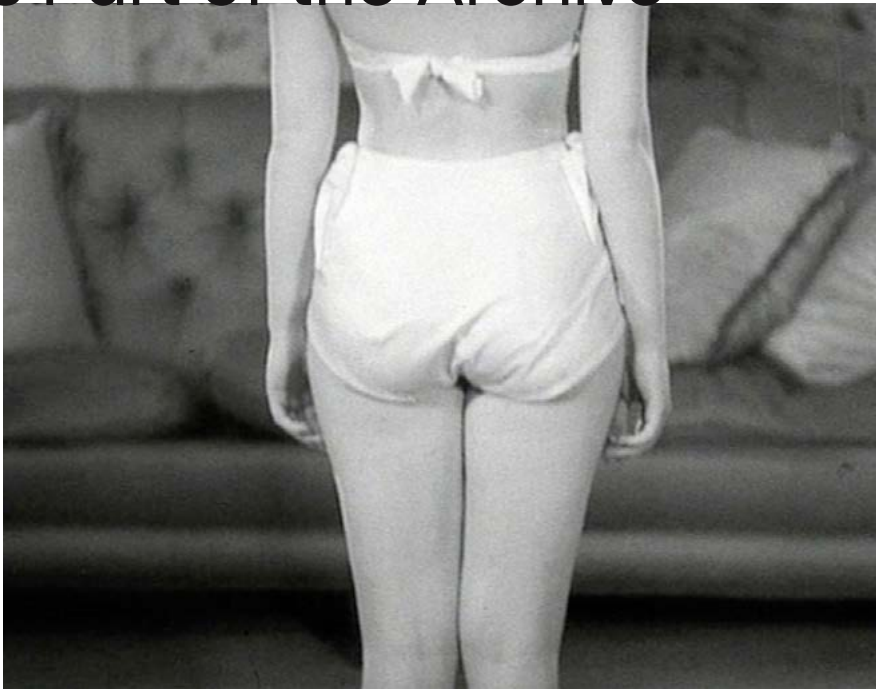
Thirty years later, I inherited Nita's archive, intending to make an artist's intervention, using the archive as an object. Each time I delved into the archive, however, Nita's story and her words spoke to me, changing my perspective and what I found myself looking for. As I re-mapped Nita's archive and the evidence within it, her story kept aligning to the documents – notes, letters to her mother and diary entries. However, it was the nitrate casting reel that made for the strongest evidence of inequality and objectification – here was an unseen document of behind-the-scenes 1930's Hollywood casting practice.

In the two-minute film (which I intend to screen), Nita stands in a bra and knickers wearing rope sandals, behind a chalk line drawn on the floor and in front of a large couch.

In this paper, I shall argue, using the Nita Harvey archive, that a dialogue should be established between the story and the archive itself because it is often within 'the story' that cultural and historical patterns arise, hidden histories are revealed, and new information is created.

ELLEN NOLAN is a senior photography lecturer at UCA, Rochester/Farnham and a PhD candidate at Westminster University. She previously worked as a photography lecturer on the MA Fashion Photography degree at LCF. She holds a BA degree in Photography from Nottingham Trent University and an MFA degree in Fine Art from Goldsmiths, London. She has worked as a successful fashion and portrait photographer and regular contributor to magazines such as *British Vogue*, *i-D* and *The Sunday and Saturday*. She has shot major fashion advertising campaigns for Dries Van Noten, Levi's, Nike and Eley Kishimoto. She has also directed pop videos and shot album covers. Her works have been exhibited internationally (Arles Festival, France, The Photographers Gallery, London and The National Portrait Gallery, London, where her work is part of their National Collection). Nolan's research focuses on the aspects of representation and performativity in commercial and domestic family photography. Her work considers the use of photography as a means of exploring the act of representation as a meditation on photography and image performance.

Hidden Histories in the Nita Harvey Archive (1928-1938): Why Stories and Narratives Within Archives Should Be Included and Recorded as Part of the Archive



Documenting Asylum and Refuge: The Amplification Project and the Asylum Archive



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41 In this joint presentation, Vukašin Nedeljković and Kathy Carbone introduce the work and ambitions of two separate but intersecting archival projects: Asylum Archive and The Amplification Project: Digital Archive for Forced Migration, Contemporary Art, and Action, both of which preserve and share photography that evidences and bears witness to experiences of asylum and refuge. Asylum Archive was originally started as a coping mechanism while I (Nedeljković) was in the process of seeking asylum in Ireland; it is directly concerned with the reality of life for asylum seekers and the trauma involved. Asylum Archive grew from that experience. I kept myself intact by capturing and communicating with the environment through photographs. This creative process helped me overcome confinement and incarceration. Asylum Archive is a political platform and an artefact of Direct provision as a continuation of the history of Carceral Institutions in Ireland, bearing in mind that we have very little visual information about previous incarcerations of the poor, the marginalised and the undesired in institutions, including Magdalene Laundries, Borstals, Mother and Baby Homes, Industrial Schools and psychiatric hospitals. Formed in 2019, The Amplification Project: Digital Archive for Forced Migration, Contemporary Art, and Action is a public, participatory community-led digital archive of art and activism inspired, influenced, or affected by forced displacement. The Amplification Project offers artists, activists, and other cultural producers a platform to document, store, and share work in any medium that narrates or contemplates lived or observed experiences of exile, crossing borders, seeking asylum, detention and refugee camps, and refugeehood. I (Carbone) have co-founded and direct The Amplification Project with an international group of artists, curators, and activists. In this talk, I contemplate: How might the various artistic expressions in The Amplification Project digital archive—especially photography—create conditions for recognition and dialogue? Challenge and disrupt de-humanising and -personalising media representations of asylum seekers and refugees?

KATHY CARBONE is a postdoctoral scholar and lecturer in the Department of Information Studies at the University of California, Los Angeles (UCLA), currently working on the Refugees Rights in Records (R3) Initiative. She is also the co-founder, director, PI, and archivist of The Amplification Project: Digital Archive for Forced Migration, Contemporary Art, and Action (theamplificationproject.org). Carbone's research, teaching, and practice broadly focus on intersections between archives, contemporary art, and activism, with particular emphasis on documenting and preserving art practice driven by human rights and social justice agendas and using archives as strategies and tools for expressive resistance and community building. Her work appears in the journals *Archivaria*, *Archives and Records*, *Journal of Critical Library and Information Studies*, *The International Journal of Human Rights*, *Curator: The Museum Journal*, *Archival Science*, and *Journal of Documentation*. VUKAŠIN NEDELJKOVIĆ is an artist and activist. He initiated the multidisciplinary platforms, Asylum Archive (www.asylumarchive.com) and Fortress EU (www.fortresseu.com). Asylum Archive is a platform open for dialogue and discussion inclusive to individuals who have experienced a sense of sociological/geographical 'displacement', social trauma and violence. It is an act of solidarity to bring a different perspective on the life of people who came to Ireland to seek protection. Disavowing Asylum: Documenting Ireland's Asylum Industrial Complex by Ronit Lentini and Nedeljković will be published by Rowman and Littlefield in July 2021, and in January 2022, Nedeljković will launch the second edition publication of Asylum Archive (supported by Arts Council) and hold a solo exhibition in RHA – Ashford Gallery.

Our Photographs Old and New



Archives are often the places of safeguarding memories, places that make us remember, places of preservation. At the same time, an archive also symbolizes imperfection—the fragmented nature of information—since often there are more pieces of information missing than the finding itself, which raises further questions to begin with. The questions related to archives and archiving are mostly focusing on digitization in recent years. The changing ways and effects of technical image usage caused by the technological boom are some of the most characteristic and defining elements of our times. In my lecture titled Our Photographs Old and New, I examine—through a contemporary artwork by Gergely Barcza—how private photography practices and private photo archives have changed in the last decades. What were our private photos and collections like before the digital revolution, and how did information technology, digital devices, the emergence of smartphone cameras, and new sharing options available to everyone transform them?

I attempt to shed light on how people used to make and collect private photographs in the past and how these habits have changed as a result of the digital turn by presenting a contemporary work of art that provides a comprehensive reflection on these phenomena.

Private Archives and the Ethical Choices of Curatorship



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In March 2021, a group of students at the European University curated a show with photographs by Alexander Novikov, sociologist and amateur photographer and active user of Instagram. The main idea of the exhibition was to show what possible ways there are to curate a private archive, “one like we all have” – thus the authors of the exhibition were its curators. Yet the title of the exhibition indicated Novikov, the introductory texts included Novikov’s biography, and Novikov himself was giving a talk at the opening – all of this implied, obviously, by the frame of a one-person art exhibition.

In the same year, also in St. Petersburg, a box of photographic negatives that had belonged to a deceased woman was found in a wardrobe sold by its previous owners. Photographer Alexandra Voronina started an Instagram account to publish some of the images that she has scanned from the archive, thus curating an evolving online exhibition of her work, as if shown in first person.

These two cases will be discussed in my talk to highlight some of the ethical questions of curating private archives – especially the curatorial ethics towards the author (whom I will call producer) of photographs. Specifically, I am interested in the ethical choices the author faces when conceptualizing private, not professional photographic material – and conceptualizing it as historically and culturally interesting – is it possible not to objectify the producer of photographs and keep their agency intact?

In March 2017, the missing part of the photo archive of the famous Soviet cinematographer Leonid Burlaka was discovered in Odessa (Ukraine). Leonid Burlaka, author of more than 40 feature films and about 20 television films, was the director of photography of the iconic Soviet film The Meeting Place Cannot Be Changed (1979). Part of the archive was damaged since the preservation method was not the same as that generally used by the author. The archive, dated 1964, raised numerous issues and formed the basis of the interdisciplinary project Fragile Memory. Leonid Burlaka's archive is an example of photography illustrating various spheres of life in Ukraine from the 1960s to the 1990s and has not only historical but also artistic value. Such an archive preserves not only individual memory but collective memory as well since the photos contain social rituals, historic surroundings, people and their activity. Currently, the archives are preserved by Leonid Burlaka's grandson, cinematographer and director Ihor Ivanko. In addition to the problem of conservation and preservation of the famous Soviet and Ukrainian cinematographer's archives, the other issue is that of their means of presentation and popularization. The paper will touch upon the experience of research and preservation of this private archive, as well as all the methods of its popularization which have been followed over the past four years within the framework of the Fragile Memory project. These include a documentary film, the creation of which has been supported by both Ukrainian and European institutions, and photography exhibitions organized as part of international film festivals.



Exploring the Soviet Cinematographer's Private Photo Archive: Issues of Popularization and Representation

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VIKTORIIA MYRONENKO, PhD, Associate Professor at the Department of Cinematography of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University (Kyiv, Ukraine). She completed her PhD at the National Academy of Fine Arts and Architecture (dissertation: Peculiar Traits of Photography in Kyiv of the Independence Epoch). Currently a full-time faculty member, she has developed several lecture courses: History of Photography, Contexts of Photography, Analysis of Photography and Critical Theories. Researcher and curator of the Fragile Memory project. She is an art historian with research interests in the history of Ukrainian photography, and photography of the Soviet and post-Soviet era in Ukraine. She is equally interested in the question of the intersections of gender and sexuality in the visual culture of Ukraine. Viktoriia Myronenko has participated in many international conferences in Europe and is the author of two books: Ukrainian Erotic Photography (Osnovy Publishing, 2017), Poo-tee-weet? Photography of War: Issue 1 (Osnovy Publishing, 2015) as well as numerous scholarly articles.

Memory as First Breath

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My thesis uses archive research and visual arts practice to retrieve erased memories from the time of fascism in Spain with the aim of transforming the debates around historical memory and autonomy in the territory. My research material is an archive of 5000 pictures of the life of my grandfather and family; positive slides depicting images of his family life between the 1960s and the early 2000s in Catalonia and Spain that contain insight on the shifting ideas of collectivity and nation as well as fragments of memories that were erased during the time of Francoism and the years of the transition. The Civil War and the years of dictatorship left a visible mark in the political landscape of Spain and Catalonia. Given the insufficient institutional leadership, the efforts to deal with the issue have emerged from family members of victims of the regime. After years of silence, it seems difficult to find sufficient languages to articulate what people experienced. I will use the archive materials to explore the geography and history the fascist regime imposed on the people of Spain, as well as strategies of resistance and the creation of alternative futures.

This is a project based on the idea of Rhizomatic thinking that explores the transformative potentials of encounters in space and image as site, with an auto-ethnographical feminist approach and storytelling that will help me encounter the contact zones between my family's story and their politico-historical context. The memories contained in an archive can lead to coalitions that give rise to greater autonomy to communities in order to suggest something new that resonates through Catalonia and Spain.



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MIREIA LUDEVID is a PhD candidate at UAL: London College of Communication. Coming from a fashion photography practice, her current practice focuses on archive research and is transitioning towards site-specific interventions. Her areas of research are visual cultures, memory studies, and contemporary politics of resistance. She will be presenting her current project at the Annual Conference of Memory Studies.

Empire, History And Fiction — Contesting Narratives Through Archival Appropriation in Contemporary Art



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Empires emerge from fictions, and it is mostly through fictional narratives that they were able to create their dominant discourses and develop structures of power and control. Within those discourses, images play a powerful, if not determining, role in promoting a specific collective imaginary. While images may fall into oblivion and end up stored in archives, museums, or domestic spaces, as is the case of family albums, traces of its embedded imaginary are transmitted through generations, enabling the spectres of imperial thinking to rise in times that follow. This is the case with the Portuguese empire and, more specifically, Estado Novo (New State, 1933-1974), the authoritarian and colonialist military dictatorship led by Salazar. Alluding to a past filled with historical greatness, the dictatorship fostered a specific imaginary of national identity in which historical narratives were recreated depending on the functionality they had in the present. After the Revolution in 1974, the difficult relationship with many silences raised by the dictatorship originated an image problem (Lourenço) that is connected to the perception of national identity. This paper aims to explore this problem by focusing on contemporary artistic practices that perform gestures of appropriation and manipulation of archival images, articulating them with the ideological context at the origin of their production, thus opening new readings of Estado Novo archives and contesting its iconography. Approaching the exhibition The Empire of Fiction (MEIAC, 2021) as a case study, this framework will be examined through the discursive reconstructions of archival images in which the traces of imperial thinking that still haunt contemporary societies are unveiled and contested.

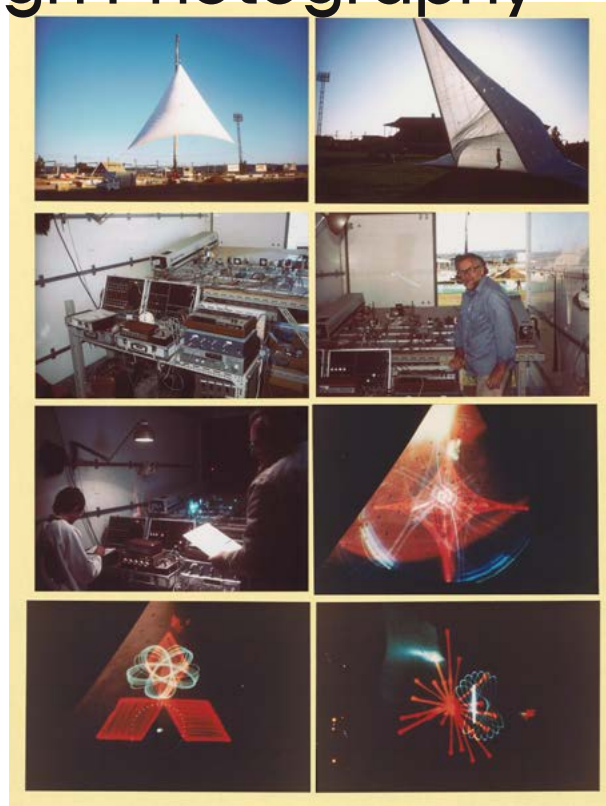
Stanisław Ostoja-Kotkowski's

Archive at the National

Museum in Warsaw.

Self-historicisation

Through Photography



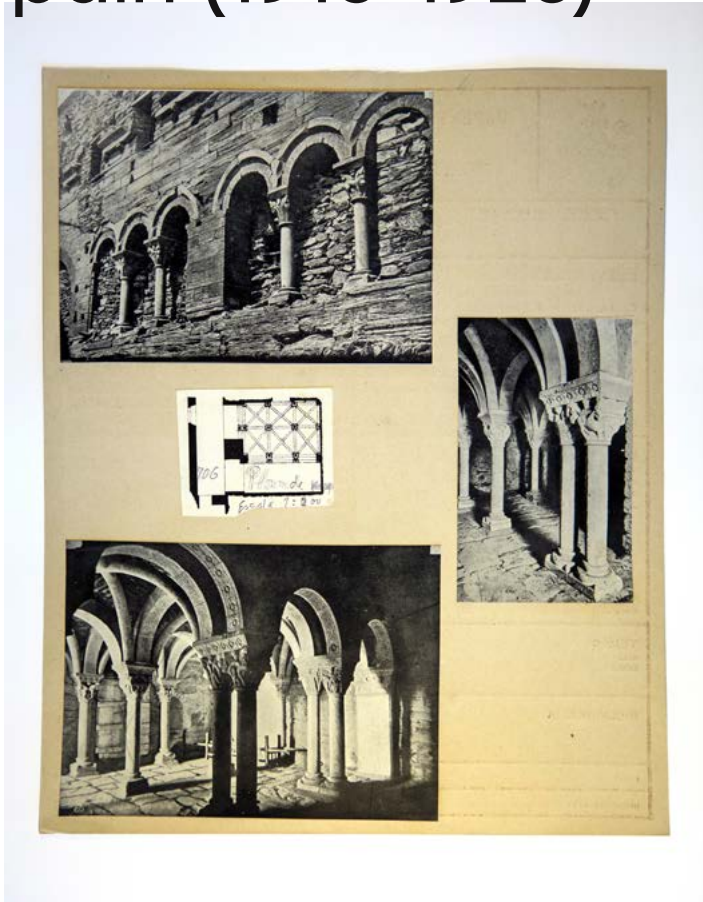
Stanislaw Ostoja-Kotkowski was a Polish-born immigrant artist living and working in Australia from 1949 until his death in 1994. His oeuvre consists of experimental painting, photography and film, theatre scenography and sculpture, and most importantly, kinetic, laser, computer and sound art. In 1993 he donated the archive documenting his work from 1952 to 1993 to the National Museum in Warsaw, where it was kept intact in the basement until its “rediscovery” in 2015. It consists mainly of photographs, press images, clippings and various documents collected in the 15 handmade albums and, most importantly, 525 diapositives of artist’s computer graphic works (which are actually slide photographs from the computer screen). The majority of the photographs document S.O.-K.’s ‘sound and image’ spectacles or kinetic-sound sculptures. I will use the notion of “performative document” to analyse the status of the archive within the institution of the National Museum in order to answer the following questions: what can photographic documentation tell us about the ephemeral and kinetic art, what is the role of the ‘mediated’ representation of art in contemporary curatorial and museum practice?

Secondly, I will comment on the historical aspects of this particular archive. Although S.O.-K. remains quite unknown in Poland, he was a successful artist in his adopted homeland, and his work can be found in the major state and private collections there. Due to the Cold War times and extreme distance, the artist was cut off from the Polish cultural environment. However, the donation of the archive to the National Museum in Warsaw signifies he was eager to become part of the Polish and European art history nevertheless. Therefore, I will speak about the various aspects of “self-historicization” used by S.O.-K.; as an immigrant trying to find his way in a new artistic environment of post-war Australia and as a successful émigré describing his artistic achievements for the Polish public.

Archival Practices and National Identities in the Iconographic Repertoire of Spain (1915-1923)

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In the late 1910s, the Catalan architects and art historians Josep Puig i Cadafalch (1867-1956) and Jeroni Martorell (1877-1951) designed the Iconographic Repertoire of Spain, a gargantuan enterprise that aimed at visually recording “all of Spain’s art”. The project was developed within the context of the planning of the 1929 Barcelona International Exhibition and was meant to provide a new, “scientific” account of the evolution of art in Spain. The Repertoire was generously funded and, by the early 1920s, over 80 000 files had been produced, covering everything from Iberian and Roman remains to Golden Age painting, folk arts, and urban planning in the old and new colonies of Cuba, the Philippines and Morocco. However, the project was interrupted by General Primo de Rivera’s coup d’état in 1923. Even though the 80 000 records have survived to this day (they are held by the National Museum of Art in Barcelona, MNAC, and the Museum of Archaeology of Catalonia, MAC), research on the Repertoire has been scant and fragmentary (Blesa & Cornet, 2001; Carrasco & Lacuesta, 2010; Perrotta 2017; Mallart 2018; Boada 2019). This paper will fill this gap by analysing the archival practices and national identity discourses that shaped the Repertoire. According to Serena & Caraffa (2014), photographic archives gave “visual substance to national identity”. But what happens when both the content and the context of those archives, as is the case with the Repertoire, fall well beyond the limits of the traditional nation-state? Building on Epps & Cifuentes approach to national difference (2005), the paper will analyse the ways in which the Repertoire re-imagined the boundaries and characteristics of Spanish (and Catalan) national identity.



Virtually all archives held in the former communist countries pose a continuous challenge to research. Whether it is because some documents are missing, destroyed or counterfeited, or, on the contrary, because certain ideologically approved contents are overabundantly present, these archives constantly generate controversies and critiques. The photographic archives are subject to similar ambiguities and revisions, while they also face specific dilemmas. Historical photographs inhabit the uncertain zone between document and art, cultural heritage and visual debris. Therefore, the history of photographic archives mirrors the changes in the position of photography with respect to art, heritage, history and the public sphere.

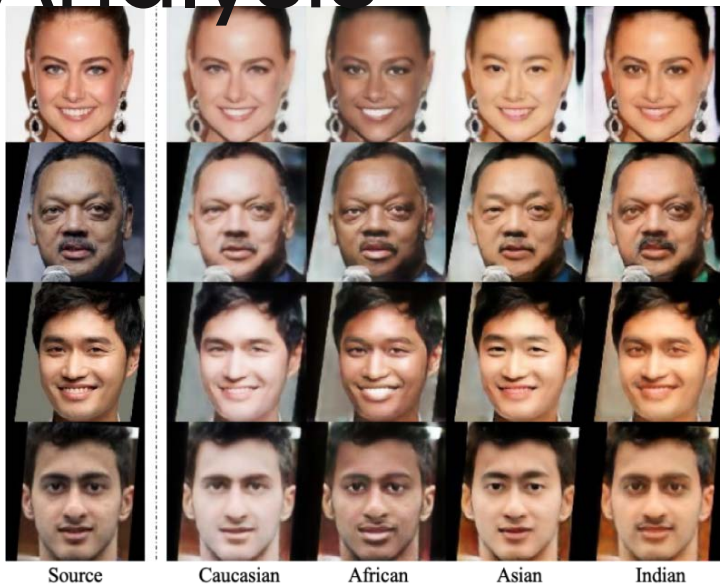
This contribution aims to assess the ways in which community-based archives can uncover or actively forge knowledge of fraught Cold War histories. The main subject of the analysis will be the Karta Center Foundation Photographic Archive in Poland and Fortepan archive in Hungary. Both archival initiatives aim to build independent, bottom-up, freely accessible collections of historically significant photographs. They also advance community-based collecting, processing and attribution practices of the acquired photographs. Yet both inevitably set a number of rules on how photographs are acquired, selected, inventoried, and made accessible.

Looking closer at selected photographic collections dating from the 1950s, I will consider these two different approaches to archiving photographs in the light of Ariella Azoulay's notion of potential history. Through this analysis, I will investigate the ways in which the conflicting narratives of the 1950s in Eastern Europe can be rewritten and reassessed by the potentializing operations of the community-based archives.

Community-Based Photographic Archives and 'Potential' Histories of the Cold War in Eastern Europe



A Sociologist Walks into a Photographic Archive: Access, Knowledge & Modalities of Analysis



The social sciences are increasingly using images in their work but rarely draw on art-historical insights when developing methods for image analysis. My intervention comes from the perspective of a trained sociologist who deploys computational and qualitative techniques to analyse historical photographic images and is now joining an art-historical institute (eikones, center for the history and theory of the image at the University of Basel). The talk brings together the two fields – sociology and art history – to think through methods on how to analyse photographs. Beyond proposing a specific method, the paper asks: What epistemological concerns should we take seriously when analysing a corpus of photographs? What information (marginalia, inscriptions on the back of photographs, metadata) gets lost when we focus only on the visual? What are the opportunities for integrating the rich “metadata” in a mostly visual analysis? And what kind of new knowledge is created by deploying these forms of analysis? Empirically, the talk draws on my work studying National Socialist era portrait photographs and the challenges and opportunities I have encountered in fieldwork, software development, and subsequent image analysis.

ANNA SKARPELIS is a cultural and comparative-historical sociologist applying qualitative and computational methods in her research on racialised authoritarianism, subjectification and the transformation of large-scale institutions (such as citizenship and the welfare state). She is currently an affiliate of the Weatherhead Center for International Affairs at Harvard University and a NOMIS fellow at eikones. She received her PhD from the department of sociology at New York University.

Her dissertation, *Making the Master Race*, investigated ethnoracial classification practices. Empirically, she explored how bureaucrats in Japan, Germany and their empires bridged the gap between historical understandings of racial science and their own work in applying legislation on the ground between the 1870s and the 1950s (think Michael Lipsky meets George Steinmetz and Ann Stoler). In terms of novel methodologies, Anna applies computational methods to historical and contemporary data sources. Her first book project is called *Racial Vision: Failed Projects of Human Difference*.

In Switzerland, as elsewhere, photographic archives have often been forgotten or ignored, even though they play a key role in forming and understanding collections, museum practices and, for that matter, in establishing disciplines and institutes at universities. Only recently, photo historians have been focusing on the construction of knowledge in archives and on the collections' constitution. No longer can archives be considered knowledge repositories; instead, attention must be paid to the collection logic and the individual stories of origin.

The interdisciplinary working group Photographic Archives as Epistemic Spaces, formed in 2020 at the University of Zurich, investigates the photographic archive as a porous and dynamic space, in which knowledge and methods are formed through the complex interrelations and interactions between the image objects, institutions, social actors and the public. In order to understand this interplay, the group aims to form a network that goes beyond academia and initiates discussions concerning practices and paradigms in the handling of collections within the Swiss photographic archives.

Though the working group could not complete its planned visiting of and experiencing various archives in person, the pandemic-induced restrictions enabled the group to consider new questions, e.g., how 'experiencing' the photo object at the archive is valued or how archivists publish online databases to reach out to scholars. Beyond the theoretical questions of archives as spaces of power, the group also raised questions about the practical issues that archivists and curators are currently facing, e.g., the bi-directional transfer of knowledge between archives and users. Still in its initial stages, the working group will present preliminary findings and discussions held with practitioners at the Ethnographic Museum in Neuchâtel, the photographic archive Mission 21, and the Museum der Kulturen in Basel.

Visiting the Archive – Finding Epistemic Spaces. Interdisciplinary Perspectives on Swiss Photographic Archives



Archive and Memory in Post-socialist Art



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Memory is an archiving tool through which something can be kept in a certain form (Stephen Bull), while photography becomes a device that adds to memory things that the human mind cannot recall on its own. According to Freud, photography not only changed the means through which we remember things, events and people but also completely transformed any type of relationship with collective or social memory. In this sense, photographs can be compared with images stored in memory, although there is a fundamental difference: the recalled images are residues, remnants of continuous experience, while a photograph isolates the appearances of a disconnected instant (Kevin Robins). John Berger argued that it is desirable to incorporate photography into social and political memory. This mission is rendered harder in the context of post-socialist art, where the archives are subjected to the contradictory dynamics of globalization, post-communism and post-colonialism. These archives become fragmented, and they multiply, becoming porous, leaking, or manipulating their content in various forms (Hito Steyerl).

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Historical photographs have traditionally been secondary sources for research in cultural studies. Usually, they are illustrations for written content. This presentation attempts to elucidate photographs as knowledge, visual culture and cultural heritage – not only to cultural studies – but also to the public.

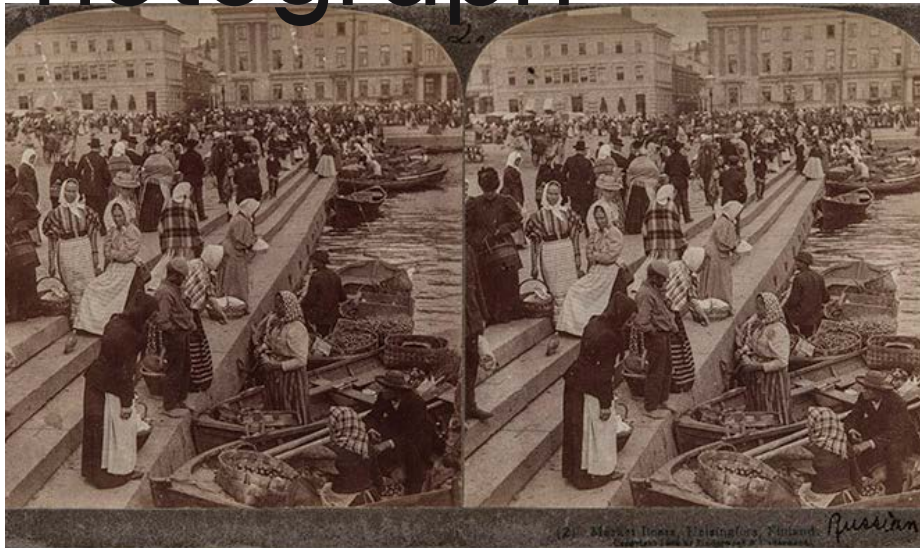
Providing open access to collections has been a prominent trend in the museum world in recent years. Also, Helsinki City Museum has made collections available online. Nearly 60 000 catalogued photographs are available on the Internet as open data (www.helsinki-photos.fi). There is lots of potential for interpretation and meanings in photographs – but those can be difficult to understand by reading the museum's conventional cataloguing documentation or by looking at the digitized photograph on the Internet.

This presentation consists of two perspectives. Firstly, it describes the significance analysis and secondly, it provides a case study. Significance analysis is a method for defining the significance and museum value of museum's objects. Rather than focusing solely on what the object looks like, establishing significance explains the objects' meaning for the museum and at the same time encourages museums to find new approaches to influence the public's understanding of history.

The subject of the research is a stereoscopic photograph showing the Helsinki Market Square at the time when Finland was an autonomous part of the Russian Empire. This historical photograph is an excellent example of a museum object with many significances like historical, functional and political.

The information available online increases all the time. By using the significance analysis, museums can bring more meanings, value and perspectives related to photographs. This presentation suggests that paying attention to the significance of photographs can give fruitful knowledge about our cultural heritage.

From Helsinki Market Square to the World – the Significance Analysis of a Stereoscopic Photograph



14	30	50
Page from the original album <i>Studies in Cyprus</i> by Magda and Max Ohnefalsch-Richter (1895), the Cultural Foundation of the Bank of Cyprus, photo by Theopisti Stylianou-Lambert.	Esther Born, Mural by Diego Rivera (1934). University Galleries, University of San Diego.	The Empire of Fiction, Extremadura and Latin American Museum of Contemporary Art – MEIAC (2021).
16	32	52
Milan Pavić, Rebrol Hospital, Zagreb, 1949. Croatian State Archives, AGE-FOTO, HR-HDA-1422/B-206/44.	Iryna Pap, Khreshatyk, Kyiv's main street, view from the helicopter, Courtesy of the Iryna Pap's archive	Quentron Optics Laser Show, Down Under Grand Prix Expo, Adelaide (1985).
18	34	54
Kunsthistorisches Institut in Florenz-Max-Planck-Institut.	Julie Laurberg, Copenhagen (1915): from her film about the women's right to vote.	Serrabone Priory, France, part of the Iconographic Repertoire of Spain (1915 – 1923). Photo by Lucila Mallart.
18	36	56
Iconographic Collection by Mario Bellucci La Salandra, card index: series 1, Musicians (detail). Regional Library of Foggia (Apulia, Italy). Photo by the author (June 2021).	A portrait of the photographer Solveig Lund and her cat, from a private archive.	Fortepan / Zajti Ferenc.
22	38	58
Audiovisual Archives at Adam Mickiewicz University in Poznań, photo by Marcin Sokalski.	Film still, Hollywood casting (c. 1933). Nita Harvey archive material.	Ge, Jiancheng, Weihong Deng, Mei Wang, and Jiani Hu (2020). FGAN: Fan-Shaped GAN for Racial Transformation, pp. 1 – 7 in 2020 IEEE International Joint Conference on Biometrics (IJCB).
24	40	60
An improvised "photo album" created by a former member of the museum staff, Archive of the Vanka Collection, Strossmayer Gallery of Old Masters, Croatian Academy of Sciences and Arts.	Camp Roja, Ventimiglia, Italy (2020). Photo by Vukašin Nedeljković.	Working Group viewing photographs from the Aimé Humbert Collection at the Ethnographic Museum in Neuchâtel (October, 2020). Photo taken by Elahe Helbig.
26	42	64
Miroslav Zdovc, The Exhibition Opening, Ljubljana, 1970s.	Gergely BARCZA: 1975.03. Budapest, detail from the QR Code (2014).	Image from the exhibition <i>Dream Factory Communism</i> (Frankfurt, 2003).
28	44	66
Self-portrait. Photo by Dragica Vukadinović.	Instagram screenshot, Tatyana Anikhnova @tatyanaanikhnova	(G30664): Helsinki Market Square (c. 1897). Underwood & Underwood. Helsinki City Museum.
	46	
	48	
	Behind the scenes of <i>Life of Cranes</i> (1964). From Leonid Burlaka's archive.	
	Sebastià Llop in Faió (c. 1980). Modified by Mireia Ludevid.	

Training programme in PLM

Photographic archives constitute an important cultural testimony and a catalyst for promoting awareness of shared European history and values. Although efficient management can help ensure the life of the photographic work, its management requires specific competences that photographers and their assistants lack.

To address this gap in training, a consortium of 5 European partners have come together to carry out the project *The Cycle: European Training in Photographic Legacy Management*, co-funded by the European Union Creative Europe programme. This programme seeks to find new, efficient, and sustainable forms of preservation and valorisation of photographic artworks in Europe by forming professionals in PLM.

The Cycle aims to develop a specialised profile of PLM professionals: young practitioners in the cultural field and photographers' assistants who seek to acquire added-value know-how to excel in the management of a photographic studio or collection, as well as photographers looking to increase the visibility of their artistic work. During a period of four months, seven international students have participated in a specialised and interdisciplinary training programme in PLM, delivered through workshops and training residencies in Paris. In today's session, they will present their experience.

Participants: Andrés Bravo Duran (Mexico, andres.bravo.91@outlook.com), María Fernandez Mota (Mexico, mariefdzmota@hotmail.com), Linda Harrison (Canada, linda.d.harrison@gmail.com), Joao de Moura (France, joaodemoura1997@gmail.com), Liza Moura (Brazil, liza_moura@yahoo.fr), Ricardo Tokugawa (Brazil, ricardo.tokugawa@gmail.com), Corentin Schimel (France, corentin.schimel2@gmail.com)

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