



Produire, agencer, activer des archives Images contre images

Sources actives, promesse d'un usage projeté ou du moins potentiel, mais également matériaux variés susceptibles d'acquérir une certaine autonomie, les archives sont associées à des gestes multiples : concrets, symboliques, esthétiques, fictifs... Observer ces gestes, qui à la fois cadrent et se laissent déborder, dans les démarches interdisciplinaires à la croisée de l'art et de la recherche en sciences sociales, invite à reprendre une réflexion pourtant ancienne sur la performativité propre des archives visuelles, en particulier photo et/ou vidéo-graphiques.

Ce cycle de rencontres en ligne vise à questionner l'archive en tant qu'exploration méthodologique, pratique créative et acte socio-politique rendant possibles des contre-regards à partir d'objets, de récits, d'actions et de sites d'observation le plus souvent saisis autrement que par la production d'images. Il propose de mettre en dialogue des travaux qui s'emparent à leur manière des archives pour en interroger le rôle de manière réflexive et critique. Abordées par les modalités de leur fabrique individuelle ou collective et de leur (ré)activation, les démarches présentées donnent corps à la manière dont le « mal d'archive » (Derrida, 1995) va bien au-delà de « la prétention d'étudier des documents » (Azoulay, 2011) [1]. Elles permettent d'interroger les façons de produire, ordonner et représenter ce que nos pratiques désignent plus ou moins explicitement comme des archives. La variété des approches, ici majoritairement ancrées dans la recherche-création, conduit à reconstruire l'écosystème hétérogène des archives et sa portée documentaire hédonique ou alternative.

Producing and enacting the archives Images against images

As active sources, holding the promise of a planned or at least potential use, but also as materials likely to acquire a certain autonomy and agency, archives are associated with multiple practices: concrete, symbolic, aesthetic or fictional, these practices provide a framework while also containing the possibility of breaking their own frame. Observing these practices through an interdisciplinary approach at the interface between art and social science research provides an opportunity to revisit the specific performativity of visual archives, particularly photographic and/or video archives.

This cycle of online encounters aims to consider the archive as a method of creative exploration and as a socio-political action. Coincidentally, this approach to the archive offers the possibility of finding and imagining counter-narratives within everyday objects, narratives and sites of observation most often captured in ways other than through the production of images. The series of encounters in this cycle set up a dialogue between projects with their own specific ways of tackling archives, in order to question their role both reflexively and critically. Approached from the perspective of the modes of their individual or collective production and (re)activation, the projects presented show how “archive fever” (Derrida, 1995) goes far beyond “the claim to study documents” (Azoulay, 2011) [1]. They enable us to question how which our practices more or less explicitly designate as archives is produced, ordered and represented. The variety of approaches, here mostly grounded in research-creation, invites us to re-examine the heterogeneous ecosystem of archives and its documentary scope, whether hegemonic or alternative.

[1] Ariella Azoulay, « Archive », *Political Concepts*, Issue One, New School for Social Research, 2011.
Derrida, Jacques, *Mal d'archive. Une impression freudienne*, Paris, Galilée, coll. « Incises », 1995.

Les présentations de cette séance explorent des pratiques de recherche-création qui articulent des récits d'archives à différents formats, terrains et méthodes de collecte numériques. De quelle manière les pratiques numériques de collecte, de recherche et de diffusion de la recherche offrent-elles un espace à différents récits et voix pour raconter des histoires avec ou sur des archives ? Qu'est-ce que cela signifie d'être les gardien.nes de ces objets numériques ?

The presentations in this session explore archival narratives that intersect with digital formats, fieldworks and collecting methods through creative practice-led research. In which ways do digital practices for collecting, researching and disseminating research offer the space for different narratives and different voices to tell stories using or about the archives? What does it mean to be caretakers of these digital assets?

Monuments Watch / Anahi Alviso-Marino, Neïl Beloufa (Atelier Beloufa)

In this presentation we will live-test a protocol consisting of one of many possible systems to organize research and archival materials while proposing a hybrid format of knowledge dissemination. We will perform what our research project and multimedia map could create as a practice-led research experience that uses and produces digitized archives, filmed field-work notes, photographs and city maps.

Archives, Custodianship and the Digital Space/ Kristine Khouri

The presentation will explore the space of physical materials : artwork, archives, and artifacts and their transformation into reproductions, be they digital or physical. With their transfiguration and multiplication, wider access to these historical materials is made possible, and new narratives may be written, but at the same time these reproductions necessitate further debate on the issues of authority, ownership, possession and rights associated with them, as well as a foregrounding of ethics, especially in the digital. We will think together about the implications and considerations that emerge in a few cases of digital archives and research projects.

Modératrices/ discussants: **Emilie Villez** (directrice de Kadist, Paris) et **Mina Saïdi Sharouz** (Collectif Penser l'urbain par l'image).

Invited panelists:

Anahi Alviso-Marino is a scholar-researcher specializing in political sociology of visual arts in the Arabian Peninsula and currently a postdoctoral fellow (ingénierie d'études) at the collective "Penser l'urbain par l'image" (Labex Urban Futurs), University Gustave Eiffel. She works at the intersection of social sciences and artistic practices and has exhibited her archival and research materials from Yemen, Kuwait, and the United Arab Emirates in Paris at the Palais de Tokyo (« L'ennemi de mon ennemi » a project by Neïl Beloufa, 2018), and at the Villa Vassilieff ("One of many stories. Art worlds in Yemen," 2017). Her forthcoming book focuses on art and politics in Yemen, and she is currently working on a collaborative research project and multimedia map with Neïl Beloufa, charting monument stories across the Arabian Peninsula.

Neïl Beloufa's practice spans film, sculpture, and installation. He has exhibited internationally, including solo shows at Hangar Bicocca, Milan 2021; K11, Shanghai, 2016; Museum of Modern Art, New York, 2016; Schinkel Pavilion, Berlin, 2015; Institute of Contemporary Arts, London, 2014; Hammer Museum, Los Angeles, 2013; Palais de Tokyo, Paris, 2012 and 2018 as well as the Schirn Kunsthalle, Frankfurt, 2018. He took part in the International Contemporary Art Exhibition of the Venice Biennale in 2013 and in 2019. His films have been screened at the Toronto, Rotterdam, London, and Berlin international film festivals. He was also awarded grand prizes at the 54th and 57th International Short Film Festival Oberhausen. Since 2019, his practice has included digital art works, most recently creating "Screen-Talk," a mini-series website experience currently on exhibition at Milan's Pirelli HangarBicocca within the monographic installation "Digital Mourning."

Kristine Khouri is a researcher whose background is in Arab cultural history and art history. Her interests began in the history of arts circulation, exhibition and infrastructure in the Middle East and North Africa as well as archives, practices in and with them, and knowledge dissemination. In the past few years, she has been focused on critical engagement with digital archives, and issues that emerge from them including rights, access, and language. She previously worked on the Past Disquiet research project unearthing the histories of exhibitions and museums in exile, and transnational solidarity in the arts in the 1970s. Kristine is currently a board member of the Arab Image Foundation in Beirut.