



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 reconsiderer l'écosystème hétérogène des archives et sa portée documentaire hégémonique 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 that 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.

La recherche peut créer des effets de sens et de surprises en recomposant des archives de différents registres, de différentes échelles et types de supports/fonds. Comment travailler avec les logiques spécifiques des archives qui configurent des nouveaux corpus et sujets ? Ces questionnements s'attachent également à repenser les actions et les acteurs impliqués dans des usages quotidiens d'archives afin d'explorer les traces transformatives et moins visibles de ces interventions.

Research can create effects of meaning and surprise by recomposing archives that consist of different registers, scales and types of medium. How can we work with the specific syntaxes of archives that shape new bodies of research material and new research subjects? The aim of these questions is also to think anew about the actions and actors involved in the daily use of archives in order to explore the transformative and less visible traces of these interventions.

Projet d'Atlas des plans du Grand Paris / Yoko Mizuma, Frédéric Pousin, Nathalie Roseau (Groupe transversal Inventer le Grand Paris)

Des archives au corpus. Le projet d'Atlas des plans du Grand Paris

Les archives de l'urbanisme ont la particularité d'être dispersées dans des fonds distincts, a fortiori lorsqu'il s'agit des projets métropolitains, notamment ceux du Grand Paris. Le projet présenté est né de cette interrogation. Il s'agissait d'une part de saisir les différents moments de la planification et les réseaux de relations qui se sont noués autour des événements qui les ont jalonnés, des acteurs qui l'ont élaborée, des institutions qui l'ont portée, des politiques publiques qui ont été engagées. Cette démarche de recherche supposait d'autre part d'identifier les fonds constitués et les archives conservées, de comprendre la relation entre ces fonds et de réunir les différentes pièces susceptibles d'éclairer ces questions. Mené au sein du collectif Inventer le Grand Paris, le processus de construction de cet atlas a produit un "corpus des plans" qui peut nourrir de nouvelles recherches sur la question des grands plans d'aménagement : sur leurs opportunités, sur leurs temporalités, sur leur épaisseur. Ce corpus est constitué et assemblé sous la forme d'un "Atlas virtuel des plans du Grand Paris", qui sera prochainement mis en ligne sur la plateforme scientifique web www.inventerlegrandparis.fr. A travers la présentation que nous en ferons, cette communication reviendra sur la genèse et la construction de cet atlas, et les questions qu'il soulève au regard des archives des villes et des territoires.

Archives and Corpus. The project of the historical Atlas of the plans of Greater Paris

Urban planning archives are usually spread among different archival collections, and this is particularly true for metropolitan archives, including the Greater Paris ones. The project of the historical Atlas of the plans of Greater Paris arose from this question. On the one hand, the research program linked to the project aimed to distinguish the different moments of planning and the networks of relationships set up around events, actors, institutions and public policies. On the other hand, it was necessary to identify the existing collections and archives held, understanding the relationships between them and gathering the various documents that could shed light on these issues. Elaborated within the research group Inventer le Grand Paris, the design of the atlas consists of a corpus of plans and documents, providing a resource for new questionings on the large-scale metropolitan plans, their opportunities, temporalities and thickness. Shaped and displayed in a dedicated section of the web site www.inventerlegrandparis.fr, the historical Greater Paris plans Atlas will be available on line in the next weeks. In this presentation we will examine the genesis and the architecture of this Atlas as well as the related questions regarding territorial and city archives.

The archival lives of photographic objects and the city as archive / Hannah Baader (4A-Lab KHI Florenz), Costanza Caraffa (Photothèque, KHI Florenz), Armin Linke (artist, Berlin)

Photographic archives are more than the sum of the photographs in their holdings. They are open, dynamic organisms and one of the social contexts in which photographs as three-dimensional material objects unfold their agency. Photographs and their mounts, stamps and inscriptions, but also card catalogues and inventory books, photo boxes and their spatial arrangement on the shelves, as well as digital instruments: they all interact within the archive's habitat. This is also a place where archivists and scholars operate. Their functional role within the system as a whole is not that of neutral custodians of (visual) truth – for they shape (photographic) documents with archival, academic and photographic practices and technologies. They are rather active in the sedimentation processes of the archive that produce and transform knowledge. The Photothek of the Kunsthistorisches Institut in Florenz studies the traces of the archive's uses in different times and by different actors - among them, in recent years, more and more artists such as [Antonio Di Cecco](#), [Armin Linke](#), [Massimo Ricciardo](#), [Elisabeth Tonnard](#).

This interest for the dynamic dimension of archives resonates in the project “The City as Archive”, in which Hannah Baader and Costanza Caraffa together with artist Armin Linke focus on Florentine archiving practices and the establishment of Florence's eighteenth-, nineteenth- and twenty-century museums and archives. Together, these collections form a rare and surprising accumulation or archive of epistemic things and of knowledge distributed in and provided by the city at its various institutional levels. The creation of public access to archives and study collections for both scholars and the larger public was not limited to works of art; it extended to history, literature and especially to the natural sciences. These institutionalization processes can be connected as much to cosmopolitanism as to local interests, the making of an Italian nation and, in more recent years, to the European project. Their making and remaking hint at different moments of the reappraisal of material and visual cultures, as well as to changing forms of knowledge production and to different approaches to archives and archaeologies of the past, often conceptualized as trajectories into the future. Florence, therefore, might be read as an immense archive of knowledge that is more than the architectonical articulation of its stones and as a site that invites us to reflect upon new archaeologies of its past and present.

Invité.e.s / Invited panelists :

Le chantier de l'Atlas historique des plans du Grand Paris s'inscrit dans le cadre des travaux développés au sein du **groupe transversal Inventer le Grand Paris** du Labex Futurs Urbains. Dédié à l'histoire de l'aménagement du Grand Paris, éclairé par des regards croisés internationaux, ce programme d'ensemble réunit des chercheurs spécialistes de l'histoire de l'architecture, de l'urbanisme et du paysage ainsi que de l'histoire urbaine et sociale. L'Atlas des plans constitue une ressource produite dans le cadre de ce programme pour repérer et assembler les archives des plans métropolitains qui ont jalonné l'histoire du Grand Paris. Depuis 2017, date de la création du site web du programme, il est porté par un groupe de chercheurs d'IGP, Loïc Vadelorge, Cédric Fériel, Alessandro Panzeri et dirigé par Frédéric Pousin, directeur de recherche au CNRS, UMR AUSSser/IPRAUS et Nathalie Roseau, professeure à l'École des Ponts et directrice de recherche au LATTS, assistés actuellement de Yoko Mizuma, ingénierie de recherche au Labex Futurs urbains. Sa mise en œuvre a bénéficié de l'apport de plusieurs stages et contrats de recherche ainsi que de la conception technique de Go on Web. Plateforme de publication des travaux et levier de circulation des recherches, le site éditorial www.inventerlegrandparis.fr héberge cet atlas parmi les différentes ressources partagées sur l'histoire croisée de la métropole, contribuant ainsi à éclairer le débat sur les enjeux contemporains qui traversent les villes et les territoires.

*The historical Atlas of the Plans of Greater Paris is part of the work developed by the **Inventing Grand Paris transversal group** of the Urban Futures Labex. Dedicated to the history of the development of Greater Paris, enlightened by international perspectives, this program brings together researchers specializing in the history of architecture, urbanism and landscape as well as urban and social history. The Atlas of Plans is a resource produced as part of this program to locate and assemble the archives of metropolitan plans that have marked the history of Greater Paris. Since 2017, when the program website was created, it has been carried by a group of researchers from IGP, Loïc Vadelorge, Cédric Fériel, Alessandro Panzeri and directed by Frédéric Pousin, research director at CNRS, UMR AUSSser/IPRAUS and Nathalie Roseau, professor at École des Ponts and research director at LATTS, currently assisted by Yoko Mizuma, research engineer at Labex Futurs urbains. Its implementation has benefited from the contribution of several internships and research contracts as well as the technical design of Go on Web. The editorial site www.inventerlegrandparis.fr hosts this atlas among the various shared resources on the entangled history of the metropolis, thus contributing to enlightening the debate on contemporary issues that cross cities and territories.*

Hannah Baader (PhD Freie Universität Berlin) is Permanent Senior Research Fellow at the Kunsthistorisches Institut in Florenz, Max-Planck-Institute, and leader of the Research Group Transregional Art Histories. Spaces, Actors, Ecologies. She is head of the 4A_Lab in Berlin, a research and fellowship program of the Max-Planck Institute in Florence in cooperation with the Prussian Cultural Heritage Foundation. Before joining the Kunsthistorisches Institute in Florence in 2004, she was appointed by the Freie Universität Berlin (1995-2001) and the Biblioteca Hertziana in Rome, Max-Planck-Institute (2002-2003). Her doctoral research was supported by the Gerda-Henkel Foundation. She was guest scholar at the Max-Planck-Institute for the History of Science in Berlin (2007), the Getty Research Institute in Los Angeles (2014 and 2016) and Visiting Professor at the University of Heidelberg at the Cluster of Excellence Asia and Europe in a Global Context (2017) and at the University of Zurich (2017). Her forthcoming publications include a monograph on *The Iconology of the Sea in Early Modern Italy and Art and Ecology*, edited with Sugata Ray and Gerhard Wolf (New York: De Gruyter, 2021).

Costanza Caraffa (PhD Berlin 2003) has been Head of the Photothek at the Kunsthistorisches Institut in Florenz, Max Planck Institute since 2006. In 2009 she initiated the Photo Archives open conference series with meetings held in London, Florence, New York, Los Angeles, and Oxford (planned: Basel, Chicago). In 2009 she authored the Florence Declaration – Recommendations for the preservation of analogue photo archives. She edited or co-edited among others Photo Archives and the Photographic Memory of Art History (2011), Photo Archives and the Idea of Nation (2015, with Tiziana Serena), Photo-Objects. On the Materiality of Photographs and Photo Archives in the Humanities and Sciences (2019), Foto-Objekte. Forschen in archäologischen, ethnologischen und kunsthistorischen Archiven (2020) and co-curated the exhibition “Unboxing Photographs” (Berlin 2018).

Armin Linke is a photographer and filmmaker combining a range of contemporary image processing technologies to blur the border between fiction and reality. Linke indagates the formation – so called Gestaltung – of the natural, technological and urban environment in which we are living. Armin Linke’s oeuvre – photographs and films – function as tools to become aware of the different design strategies. Through working with his own archive, as well as with other media archives, Linke challenges the conventions of photographic practice, whereby the questions of how photography is installed and displayed become increasingly important. In a collective approach with other artists, as well as with curators, designers, architects, historians, philosophers and scientists, the narratives of his works expand on the level of multiple discourses.

Linke was research affiliate at the MIT Cambridge, USA, guest professor at the IUAV Venice and professor at the University of Arts and Design Karlsruhe (HfG). Currently he is guest professor at ISIA Urbino and artist in residence at the Kunsthistorishes Institut in Florenz – Max-Planck-Institut. Linke’s works have been exhibited internationally. His installation Alpi won the special prize at the 2004 Venice Biennale of Architecture and Image Capital was awarded the Kubus.Sparda Art Prize in 2019.

Modérateuses/ discussants : Alexa Färber et Laëticia Overney (collectif Penser l’urbain par l’image)

