



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'acquiescer 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 reconsidérer 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.

03/11/2021

Exhiber les archives
Exhibiting the archives

Que se passe-t-il quand exhiber construit l'archive ? Comment s'articulent aux multiples gestes d'exposition artistiques, muséales, (trans)médiatiques, la découverte de collections à la fois espérées et accidentelles ? De quelle manière interviennent les publics ainsi créés ?

What happens when the act of exhibiting and exposing builds the archive? How is the discovery of anticipated and accidental collections articulated with artistic, institutional, and (trans)media practices ? In what way do the audiences thus created intervene within these processes?

Accidental archives / Asunción Molinos Gordo (visual artist)

This presentation will focus on an art project that consisted in a garden grown from the seeds that survive the digestive system, entitled "In transit (Botany of a journey)" and developed in 2020 for Jameel Art Center in Dubai. Two cubic meters of human fecal matter were collected from Al Aweer sewage treatment plant, which service Dubai's airport as well as the city's residential area, and taken to an experimental farm. Thousands of edible plants, fruits and vegetables germinated from the human manure and a large selection were taken to the art centre and assembled in the form of a kitchen garden. I will present the mechanics of the work as well as the concepts behind it, expanding on the idea of our intestines as archival spaces, where incredible data about global food habits gets stored in an accidental and extremely revealing manner.

Madeleine project/ Clara Beaudoux (transmedia documentary maker)

A young woman moves into a Paris apartment and discovers a storage room filled with the belongings of the previous owner, a certain Madeleine who died in her late nineties, and whose treasured possessions nobody seems to want. In an audacious act of journalism driven by personal curiosity and humane tenderness, Clara Beaudoux embarks on The Madeleine Project, documenting what she finds on Twitter with text and photographs, introducing the world to an unsung 20th century figure. The Madeleine Project : 5 seasons on Twitter, 8 videos, two books, one exhibition.

Invité.e.s / Invited panelists :

Asunción Molinos Gordo is a visual artist with a research-led practice strongly influenced by disciplines such as anthropology, sociology and cultural studies. She questions the categories that define "innovation" in mainstream discourses today, working to generate a less urban-centric way of understanding progress. The main focus of her work is contemporary peasantry. Her understanding of the figure of the small or medium farmer is not merely as food producer but as cultural agent, responsible for both perpetuating traditional knowledge and for generating new expertise. She employs installation, photography, video, sound and other media to examine the rural realm driven by a strong desire to understand the value and complexity of its cultural production, as well as the burdens that keep it invisible and marginalized. She has produced work reflecting on land usage, nomad architecture, farmers' strikes, bureaucracy on territory, transformation of rural labor, biotechnology and global food trade. Molinos Gordo won the Sharjah Biennial Prize 2015 with her project WAM (World Agriculture Museum) and represented Spain at the XIII Havana Biennial in 2019. In 2020 she was commissioned to create Art Jameel's Artist Garden, in Dubai, where she presented the project In Transit: Botany of Journey. Her work has been exhibited at venues including Victoria & Albert Museum (London, UK), Delfina Foundation (London, UK), ARNOLFINI (Bristol, UK), The Townhouse Gallery (Cairo, EG), Darat Al Funun (Amman, JO), Tranzit (Prague, CZ), ART BASEL Miami Beach (US), Cappadox Festival (Uchisar-Turkey), The Finnish Museum of Photography (Helsinki, FI), Museo Carrillo Gil (Mexico), MAZ Museo de Arte de Zapopan (Guadalajara, MX), MUSAC (León, ES), CA2M (Madrid, ES), CAB (Burgos, ES), Matadero (Madrid, ES) and La Casa Encendida (Madrid, ES), among others. She obtained her B.F.A. from the Universidad Complutense de Madrid, where she also pursued her Master in Contemporary Art Theory and Practice. She is currently studying Anthropology and Ethnography at UNED (Spain).

<https://www.asuncionmolinos.com/>

Clara Beaudoux is a transmedia documentary maker. She launched in 2015 the "Madeleine project", a transmedia documentary project (5 seasons on Twitter, videos, two books, an exhibition). She made web documentaries, short movies and videoclips and worked as a journalist at Radio France. She has been living and working in Brussels since early 2020.

The Madeleine project:

<https://madeleineproject.fr/>

#Madeleineproject – the 8mm film found in his basement:

<https://vimeo.com/171422077>

Madeleine's recipes: <http://madeleineproject.fr/les-recettes-de-madeleine/>

Clara Beaudoux: <http://www.clarabeaudoux.net/>

Modératrices/ discussants : Anahi Alviso-Marino and Anne Jarrigeon (collectif Penser l'urbain par l'image)

