



THE BIG ARCHIVE

art from bureaucracy

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The Big Archive Art From Bureaucracy

Gabriele Brandstetter, Holger Hartung



The Big Archive Art From Bureaucracy:

The Big Archive Sven Spieker, 2017-03-03 The archive as a crucible of twentieth century modernism and key for understanding contemporary art The typewriter the card index and the filing cabinet these are technologies and modalities of the archive To the bureaucrat archives contain little more than garbage paperwork no longer needed to the historian on the other hand the archive's content stands as a quasi objective correlative of the living past Twentieth century art made use of the archive in a variety of ways from what Spieker calls Marcel Duchamp's anemic archive of readymades and El Lissitzky's Demonstration Rooms to the compilations of photographs made by such postwar artists as Susan Hiller and Gerhard Richter In *The Big Archive* Sven Spieker investigates the archive as both bureaucratic institution and index of evolving attitudes toward contingent time in science and art and finds it to be a crucible of twentieth century modernism Dadaists constructivists and Surrealists favored discontinuous nonlinear archives that resisted hermeneutic reading and ordered presentation Spieker argues that the use of archives by such contemporary artists as Hiller Richter Hans Peter Feldmann Walid Raad and Boris Mikhailov responds to and continues this attack on the nineteenth century archive and its objectification of the historical process Spieker considers archivally driven art in relation to changing media technologies the typewriter the telephone the telegraph film And he connects the archive to a particularly modern visuality showing that the avant garde used the archive as something of a laboratory for experimental inquiries into the nature of vision and its relation to time *The Big Archive* offers us the first critical monograph on an overarching motif in twentieth century art [Art + Archive](#) Sara Callahan, 2022-01-25 *Art Archive* provides an in depth analysis of the connection between art and the archive at the turn of the twenty first century The book examines how the archive emerged in art writing in the mid 1990s and how its subsequent ubiquity can be understood in light of wider social technological philosophical and art historical conditions and concerns Deftly combining writing on archives from different disciplines with artistic practices the book clarifies the function and meaning of one of the most persistent artworld buzzwords of recent years shedding light on the conceptual and historical implications of the so called archival turn in contemporary art [The Thing about Museums](#) Sandra Dudley, Amy Jane Barnes, Jennifer Binnie, Julia Petrov, Jennifer Walklate, 2011-08-26 *The Things about Museums* constitutes a unique highly diverse collection of essays discussing how objects are constructed in museums the ways in which visitors may directly experience those objects how objects are utilised within particular representational strategies and forms and the challenges and opportunities presented by using objects to communicate difficult and contested matters [Postdate](#) Jodi Throckmorton, Atreyee Gupta, Latika Gupta, Raqs Media Collective, Susan Krane, 2015-04-13 Catalog of an exhibition held at the San Jose Museum of Art California February 5 August 2 2015 and the Ulrich Museum of Art Wichita State University Kansas September 12 December 15 2015 [Not Born Digital](#) Daniel Morris, 2018-01-25 *Not Born Digital* addresses from multiple perspectives ethical historical psychological conceptual aesthetic the vexing problems and sublime potential of

disseminating lyrics the ancient form of transmission and preservation of the human voice in an environment in which e poetry and digitalized poetics pose a crisis understood as opportunity and threat to traditional page poetry The premise of Not Born Digital is that the innovative contemporary poets studied in this book engage obscure and discarded but nonetheless historically resonant materials to unsettle what Charles Bernstein a leading innovative contemporary U S poet and critic of official verse culture refers to as frame lock and tone jam While other scholars have begun to analyze poetry that appears in new media contexts Not Born Digital concerns the ambivalent ways page poets rather than electronica based poets have grappled with screen memory that is electronic and new media sources through the re purposing of found materials

Noise Channels Peter Krapp, 2011-10-28 Brings to light the critical role of noise and error in the creative potential of digital culture

Activating Democracy Sheryl Oring, 2016-09-02 Driven by a powerful belief in the value of free expression Sheryl Oring has for more than a decade been helping people across the United States voice concerns about public affairs through her I Wish to Say project This book uses that project as the starting point for an exploration of a series of issues of public interest being addressed by artists today It features essays by contributors ranging from art historians and practicing artists to scholars and creators working in literature political science and architecture All the contributors offer a different approach but they share a primary goal of sparking a dialogue not just among makers of art but among viewers readers and the concerned public at large The resulting volume will be an essential resource for politically engaged contemporary artists searching for innovative cross disciplinary ways of making and sharing art

John Zorn's File Card Works Maurice Windleburn, 2024-03-13 This book is the first study of John Zorn s file card works with special focus made on the pieces Godard 1985 Spillane 1986 Interzone 2010 and Liber Novus 2010 It explains the unique creative process behind these compositions contextualizing them in relation to the history of file cards the open work concept cinematic listening and uncreative aesthetics Semiotic hermeneutic and ekphrastic analyses draw hypertextual links between the four file card compositions and the worlds of their respective dedicatees author Mickey Spillane filmmaker Jean Luc Godard novelist William S Burroughs and painter Brion Gysin and psychiatrist C G Jung This book will appeal not only to those interested in Zorn s music but also to scholars of music semiotics and hermeneutics intermedia studies and avant garde music

Archive Everything Gabriella Giannachi, 2023-09-19 How the archive evolved to include new technologies practices and media and how it became the apparatus through which we map the everyday In Archive Everything Gabriella Giannachi traces the evolution of the archive into the apparatus through which we map the everyday The archive traditionally a body of documents or a site for the preservation of documents changed over the centuries to encompass often concurrently a broad but interrelated number of practices not traditionally considered as archival Archives now consist of not only documents and sites but also artworks installations museums social media platforms and mediated and mixed reality environments Giannachi tracks the evolution of these diverse archival practices across the centuries Archives today offer a multiplicity of viewing

platforms to replay the past capture the present and map our presence Giannachi uses archaeological practices to explore all the layers of the archive analyzing Lynn Hershman Leeson's Women Art Revolution project a digital archive of feminist artists She considers the archive as a memory laboratory with case studies that include visitors encounters with archival materials in the Jewish Museum in Berlin She discusses the importance of participatory archiving examining the multimedia roadshow Digital Diaspora Family Reunion as an example She explores the use of the archive in works that express the relationship between ourselves and our environment citing Andy Warhol and Ant Farm among others And she looks at the transmission of the archive through the body in performance bioart and database artworks closing with a detailed analysis of Lynn Hershman Leeson's Infinity Engine

Contemporary Archival Fiction Elin Ivansson, 2025-09-30 This book presents a synthesised framework for analysing archival poetics in multimodal literature examining case studies from twenty first century American fiction towards elucidating the archival turn in contemporary literature more broadly Ivansson turns her focus on multimodal archival fiction here understood as works which engage with archival practices of collecting and organising both verbal text and visual inclusions of fictional and factual archival material such as photographs sketches notes and newspaper clippings The volume brings together work from multimodality cognitive stylistics and narratology with archival studies to demonstrate how contemporary archival fiction engages with archival themes through multimodal design Case studies include works from Barbara Hodgson Leanne Shapton Valeria Luiselli and Jacob Garbe and Aaron A Reed The selected examples allow for a detailed exploration of how to analyse the multimodal composition and reader experience of archival poetics Furthermore these case studies also elucidate how such a framework can be applied more broadly to the analysis of fictional works thematically and structurally concerned with the archive or those that grapple with such areas of interest in contemporary research as materiality bookishness and ontological ambiguity This volume will appeal to students and scholars in multimodality stylistics American literature and literary studies

Archiveology Catherine Russell, 2018-03-15 In Archiveology Catherine Russell uses the work of Walter Benjamin to explore how the practice of archiveology the reuse recycling appropriation and borrowing of archival sounds and images by filmmakers provides ways to imagine the past and the future Noting how the film archive does not function simply as a place where moving images are preserved Russell examines a range of films alongside Benjamin's conceptions of memory document excavation and historiography She shows how city films such as Nicole V dr's's Paris 1900 1947 and Thom Andersen's Los Angeles Plays Itself 2003 reconstruct notions of urban life and uses Christian Marclay's The Clock 2010 to draw parallels between critical cinephilia and Benjamin's theory of the phantasmagoria Russell also discusses practices of collecting in archiveological film and rereads films by Joseph Cornell and Rania Stephan to explore an archival practice that dislocates and relocates the female image in film In so doing she not only shows how Benjamin's work is as relevant to film theory as ever she shows how archiveology can awaken artists and audiences to critical forms of history and memory

Liberating Histories Claire

Norton, Mark Donnelly, 2018-07-11 *Liberating Histories* makes an original scholarly contribution to contemporary debates surrounding the cultural and political relevance of historical practices. Arguing against the idea that specifically historical readings of the past are necessary or are compelled by the force of past events themselves, this book instead focuses on other forms of past talk and how they function in politically empowering ways against social injustices. Challenging the authority and constraints of academic history over the past, this book explores various forms of past talk including art, films, activism, memory, nostalgia, and archives. Across seven clear chapters, Claire Norton and Mark Donnelly show how activists and campaigners have used forms of past talk to unsettle common sense thinking about political and social problems; how journalists, artists, curators, filmmakers, and performers have referenced the past in their practices of advocacy; and how grassroots archivists help to circulate materials that challenge the power of authorised institutional archives to determine what gets to count as a demonstrable feature of the past and whose voices are part of the historical record. Written in a lucid, accessible manner and combining insightful critical analysis and philosophical argument with clear consideration of how different forms of past talk influence the narration of the past in a variety of socio-political contexts, *Liberating Histories* is essential reading for students and scholars with an interest in historiography and the ethical and political dimensions of the historical discipline.

International Perspectives on Publishing Platforms Meghan Forbes, 2018-12-21 With large-scale scholarly projects dedicated to digitizing print-based magazines and a concurrent turn towards digital mapping and data visualization, periodicals that were once accessible only in the archive now have the capacity to reach a wider audience and make visible previously overlooked networks and connections enacted within and across the magazines. *International Perspectives on Publishing Platforms: Image, Object, Text* offers a unique contribution to the field of periodical studies while also broadening the scope of purview to consider related content with regards to other relevant printed matter and cultural products as well as digital archiving strategies. Including interdisciplinary contributions from academics around the world, the volume presents a wide range of approaches to periodicals and printed matter from Africa, Asia, Europe, the Middle East, Latin America, and the Caribbean. Questions of material print culture and the digital realm are considered both via theoretical and more empirical approaches. As a whole, the book considers the pluralism of perspectives that the study of periodicals and printed matter contribute to our historical understanding of various political and social issues and also devotes attention to the ways in which digital archiving projects can be instrumentalized as a strategy for filling in gaps in the historical record. *International Perspectives on Publishing Platforms* should be of great interest to researchers, academics, and postgraduates engaged in the study of periodicals, publishing, book history, world literature, digital humanities, media, visual, and material culture.

Loft Jazz Michael C. Heller, 2017 Cover LOFT JAZZ Title Copyright Dedication CONTENTS List of Illustrations and Table 1 Fragmented Memories and Activist Archives PART ONE HISTORIES 2 Influences Antecedents Early Engagements 3 The Jazz Loft Era PART TWO TRAJECTORIES 4 Freedom 5 Community 6 Space 7 Archive 8 Aftermaths and

Legacies Acknowledgments Notes Bibliography Index

Exploring the Archived Web during a Highly Transformative

Age Sophie Gebeil, Jean-Christophe Peyssard, 2024-10-01 Given recent global crises the imperative to preserve and analyze online content has never been more vital to enhancing our comprehension of contemporary changes This book the outcome of the 5th international RESAW conference that convened experts from fifty disciplines across seventeen countries in Marseille in June 2023 tackles the multifaceted challenges of web archiving It underscores the dual roles of web archiving as cultural heritage and as essential source material for researchers delving into contemporary events and the evolution of digital culture Through twenty chapters it explores the development of web archiving and examines how technical cultural geopolitical societal and environmental shifts impact its conception study and dissemination [Evidence and the Archive](#) Katherine Biber, Trish Luker, 2018-09-03 This collection explores the stakes risks and opportunities invoked in opening and exploring law s archive and re examining law s evidence It draws together work exploring how evidence is used or mis used during the legal process and re used after the law s work has concluded by engaging with ethical aesthetic or emotional dimensions of using law s evidence Within socio legal discourse the move towards open justice has emerged concurrently with a much broader cultural sensibility one that has been called the archival turn Ann Laura Stoler the archival impulse Hal Foster and archive fever Jacques Derrida Whilst these terms do not describe exactly the same phenomena they collectively acknowledge the process by which we create a fetish of the stored document The archive facilitates our material confrontation with history historicity order linearity time and bureaucracy For lawyers artists journalists publishers curators and scholars the document in the archive has the attributes of authenticity contemporaneity and the unique tangibility of a real moment captured in material form These attributes form the basis for the strict interpretive limits imposed by the rules of evidence and procedure These rules do not contain the other attributes of the archival document those that make it irresistible as the basis for creative work beauty violence surprise shame volume and the promise that it contains a tantalising secret This book was previously published as a special issue of Australian Feminist Law Journal *The Invention of the Colonial Americas* Byron Ellsworth Hamann, 2022-08-30 The story of Seville s Archive of the Indies reveals how current views of the sixteenth and seventeenth centuries are based on radical historical revisionism in Spain in the late 1700s The Invention of the Colonial Americas is an architectural history and mediaarchaeological study of changing theories and practices of government archives in Enlightenment Spain It centers on an archive created in Seville for storing Spain s pre 1760 documents about the New World To fill this new archive older archives elsewhere in Spain spaces in which records about American history were stored together with records about European history were dismembered The Archive of the Indies thus constructed a scholarly apparatus that made it easier to imagine the history of the Americas as independent from the history of Europe and vice versa In this meticulously researched book Byron Ellsworth Hamann explores how building layouts systems of storage and the arrangement of documents were designed to foster the creation of new knowledge He

draws on a rich collection of eighteenth century architectural plans descriptions models document catalogs and surviving buildings to present a literal materially precise account of archives as assemblages of spaces humans and data assemblages that were understood circa 1800 as capable of actively generating scholarly innovation *Art as Demonstration* Sven Spieker,2024-02-06 How artists wield demonstration to question the status quo both aesthetically and politically marshaling art and education as powerful agents of change Demonstration in short says See here It is the practice of pointing to something in order to explain or contest it As such Sven Spieker argues that demonstration has helped reshape art from the height of the Cold War to the late twentieth century reformatting our understanding of how art and political engagement relate to each other Focusing on Western Europe especially Germany Eastern Europe and the United States Art as Demonstration expands on contemporary discussions of art as protest activism and resistance Spieker shows how a closer more historical look at art s connection with demonstration reconnects us with earlier efforts notably by the early twentieth century avant garde to marshal art for the purpose of instruction and engagement Art as Demonstration reconceives the history of postwar art in Eastern and Western Europe from the perspective of demonstration understood formally as a technique for showing and pointing as well as politically as protest resistance etc Close analyses of individual artworks reveal how the deployment of demonstration has changed over time Spieker shows how protest and resistance organize art and artists not only politically but also and especially formally and aesthetically a development of particular importance in the Cold War art and politics of Eastern Europe The book illustrates how from the 1960s onward demonstration radically changed the way artists thought about art no longer as an object but as a form of education **Moving (Across) Borders** Gabriele Brandstetter,Holger Hartung,2017-02-15 As performative and political acts translation intervention and participation are movements that take place across along and between borders Such movements traverse geographic boundaries affect social distinctions and challenge conceptual categorizations while shifting and transforming lines of separation themselves This book brings together choreographers movement practitioners and theorists from various fields and disciplines to reflect upon such dynamics of difference From their individual cultural backgrounds they ask how these movements affect related fields such as corporeality perception self representation and expression In Crime's Archive Katherine Biber,2018-07-04 This book investigates what happens to criminal evidence after the conclusion of legal proceedings During the criminal trial evidentiary material is tightly regulated it is formally regarded as part of the court record and subject to the rules of evidence and criminal procedure However these rules and procedures cannot govern or control this material after proceedings have ended In its afterlife criminal evidence continues to proliferate in cultural contexts It might be photographic or video evidence private diaries and correspondence weapons physical objects or forensic data and it arouses the interest of journalists scholars curators writers or artists Building on a growing cultural interest in criminal archival materials this book shows how in its afterlife criminal evidence gives rise to new uses and interpretations

new concepts and questions many of which are creative and transformative of crime and evidence and some of which are transgressive dangerous or insensitive It takes the judicial principle of open justice the assumption that justice must be seen to be done and investigates instances in which we might see too much too little or from a distorted angle It centres upon a series of case studies including those of Lindy Chamberlain and more recently Oscar Pistorius in which criminal evidence has re appeared outside of the criminal process Traversing museums libraries galleries and other repositories and drawing on extensive interviews with cultural practitioners and legal professionals this book probes the legal ethical affective and aesthetic implications of the cultural afterlife of evidence

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