

Giving up the archive?

Reflections on the creation, examination and dissemination of arts organisations' archives.

Many arts organisations are interested in locating and exploring their archival heritage. What are the driving forces behind this interest? How much archive material survives, where and in what condition? What can archives tell us about the history of these organisations and how important are they to their contemporary activities? This study day aims to explore these questions, providing reflections and case studies from academics, curators, artists and archivists.

10.30-11.00 Coffee and registration

11.00-11.20 Welcome: ARLIS

Introduction to the morning session: Dr Dominic Paterson (Chair)

Dr Dominic Paterson works at the University of Glasgow where he teaches 20th and 21st century art and theory. He wrote his doctoral thesis on the place of aesthetics in the work of French philosopher Michel Foucault, and his research interests include critical theory as well as modern and contemporary art. Dominic organised and introduced a series of talks and film screening events as part of the Glasgow International Festival of Visual Art, which expanded upon the Festival's theme of 'past, present, future'. Including artists Susan Phillipz, Gerard Byrne and Jimmie Durham.

<http://www.gla.ac.uk/schools/cca/staff/dominicpaterson/>

11.20-11.50 Stories from the archive: Dr Francis McKee

Francis McKee will examine the process of archiving both the Third Eye and CCA material in Glasgow which ranges from 1973 to the present. He will look in particular at the discovery and digitisation of 150 video tapes from the early 1970s and how they transform our understanding of that period in terms of Scottish and British video art history. Following on from this he will look at the wider understanding the archives give us of the development of contemporary UK art over the past 40 years and the genesis of the national and international networks that enabled this growth.

<http://www.gsa.ac.uk/research/supervisors-plus-students/primary-supervisors/m/mckee-francis/>

11.50-12.20 The artist's voice : Ross Sinclair

Working in Glasgow and internationally as a practicing artist, Ross Sinclair has utilised sculpture, video, painting and text to interrogate how different formal approaches can contribute to the construction and dissemination of meaning and the paradigm of art practice in context in relation to audience. Sinclair is currently looking back on the development the dynamic and critically respected art scene in Glasgow over the past twenty five years through the methodology of interviews with his artist peers. A selection of extracts with artists such as Martin Boyce, Susan Philipz and Douglas Gordon will be screened for the first time, alongside a reflection of Sinclair findings during his research.

"What lies at the heart of any situation, any scene, any place, any history, any geography, any relationship? How do we come to understand it? What elements have inexorably bound together to form it's essential core and how can we begin to unravel it, dissect analyse and contextualise the meaning? Is this Miracle-ism to be seen in relation to what came before...and what happened after - and what is happening now, and what might develop in the future...?"

<http://www.gsa.ac.uk/research/supervisors-plus-students/primary-supervisors/s/sinclair-ross/>

12.20-13.00 Keynote: Gerard Byrne, Case Study: Loch Ness (Some possibilities and problems)

Revisiting and reanimating historical moments to be considered in the present, Gerard Byrne's work has been exhibited at Documenta 13, the 54th Venice Biennale, and in previous Sydney, Gwangju, Lyon, and Istanbul biennales. Recent solo exhibitions include Whitechapel Art Gallery, London, 2013, Gulbenkian Foundation, Lisbon, 2012, IMMA, Dublin, the Renaissance Society, Chicago (2011), and at the 2007 Venice Biennale, where he represented Ireland. In 2006 he was a recipient of the Paul Hamlyn award. He is represented by the Lisson Gallery in London, Green on Red Gallery in Dublin, and Nordenhake Gallery, Stockholm. He has been a professor at the Royal Danish Academy for Fine Art since 2007.

13.00-14.00 Lunch

14.00-14.10 Introduction to the afternoon session: Dr Julie Bacon (Chair)

Julie Louise Bacon's research focuses on the relationship between: aesthetics and politics, art and philosophy, technology and consciousness, mythologies and archiving. Julie Louise has curated wide-ranging events including: the art and network technology symposium *SIGNAL* (La Chambre Blanche, Quebec, 2012); the public art symposium *The Clearing* (London, 2010); the five-part AHRC conference and exhibition series *Performing the Archive* (sites throughout the UK, 2006-07), the *Fix* performance biennial (Catalyst Arts, Belfast, 2004), *The Suicide of Objects* (Catalyst Arts/The Ulster Museum, Belfast, 2004).

http://www.kent.ac.uk/arts/staff-profiles/profiles/fine_art/j-l-bacon.html

14.10-14.40 Archiving new media: Beryl Graham

CRUMB is a resource for curators of new media art, and includes a web site and a discussion list with over 1300 international subscribers. How can such 'crowd-sourced' knowledge be digested and re-presented? Given that many art forms and archives are participatory, including new media systems, how might audience-generated archives reflect a future 'history of exhibitions'? Beryl Graham is co-editor of CRUMB, co-author with Sarah Cook of the MIT book "Rethinking Curating", and recently edited a book on "New Collecting" for Ashgate Press.

www.crumbweb.org

14.40-15.10 Documenting the visual arts in Ireland: Donna Romano

Donna Romano is Acting Librarian at the National College of Art & Design Ireland, which is home to The National Irish Visual Arts Library (NIVAL), a public research resource dedicated to the documentation of 20th century and contemporary Irish visual art and design. NIVAL collects, stores and makes accessible for research an unparalleled collection of documentation about Irish art in all media. NIVAL's collection policy includes Irish visual art from the whole island as well as Irish art abroad and non-Irish artists working in Ireland. Information is acquired on artists, designers, galleries, arts organisations and institutions, critics and other related subjects.

<http://www.nival.ie/>

15.10-15.40 *The Artist's Trust* : Marysia Lewandowska

Property shapes all social relations. Its invisible lines force separations and create power relations felt through the unequal distribution of what is otherwise collectively produced value. Over the last few years the precise question of how what is privately owned can be publicly shared in society has animated intense political debates across diverse sites, from the body, to the courtroom, to the server, to the museum, to the archive.

Lewandowska's recent project for the publication *Undoing Property?* (Sternberg Press, 2013), co-edited with curator Laurel Ptak, includes an account of correspondence exchanges between director of Van Abbemuseum and artist Michael Asher unfolding over a period of 12 years (1975-1987). Asher's work represents an example of an artist's practice consistently attending to its own formulations, while proposing an enquiry into processes and procedures institutions use to frame, control and to reproduce their values. An attempt in publishing the letters, containing references to two of the artist's proposals for the museum, has exposed how the private interest collides with a public good.

Lewandowska is a Polish born artist based in London since 1985 who, through her collaborative projects has explored the public function of media archives, collections and exhibitions in an age characterized by relentless privatisation. She has been collaborating with Neil Cummings between 1995 and 2008. For the past 10 years she has been a Professor of Art in the Public Realm at Konstfack in Stockholm where she established *Timeline: Artists' Film and Video Archive*.

www.marysialewandowska.com

15.40-16.10 Panel discussion (afternoon's speakers including key note)

16.10 Drinks reception