



REFRAMING THE ARCHIVE

International Conference
on Photography & Visual Culture

HAUNTED ARCHIVES
OF LIVINGNESS

VISUAL CULTURE AND
THE POLITICS OF CARE IN
THE AGE OF ECOLOGICAL
ENTANGLEMENT

24-26 SEPTEMBER 2025

VIRTUAL EVENT

ARCHIVO

REFRAMING
THE ARCHIVEInternational Conference
on Photography & Visual Culture

6th EDITION

24-26 SEPTEMBER 2025

HAUNTED ARCHIVES OF LIVINGNESS

VISUAL CULTURE AND THE POLITICS OF CARE
IN THE AGE OF ECOLOGICAL ENTANGLEMENT

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VANESSA BADAGLIACCA Independent Researcher, Spain

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XAVIER RIBAS Visual Artist, Spain / United Kingdom
JACK FABER Artist / Filmmaker / Artist-researcher, Sub Artic regions
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PRODUCTION

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INTERNATIONAL ASSOCIATION FOR
PHOTOGRAPHY AND VISUAL CULTUREHAUNTED ARCHIVES
OF LIVINGNESSVISUAL CULTURE AND THE
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OF ECOLOGICAL ENTANGLEMENT

The archive, in its variables of collecting private or public documents, relating to a person, family, municipality or state, is configured as a circumscribed place, with limited access or reserved for specific users. Its historical connection – especially the archive as institution – with power and various forms of long-standing hegemony, while it has contributed to arousing its fascination and a certain aura of mystery in recent decades, has been paralleled with a profound questioning and recognition of its problematic “neutral technology” (Azoulay, 2019).

To consider that a collection of written texts, visual works, volumes, and photographs, and moving images composes a corpus can lead us back to the etymology of the Latin term, which takes on this meaning much later. Before, it referred to a body, individual, person, or living being, as well as a corpse, inanimate body, matter, organism, and structure. If we then maintain the polysemy of the corpus to diversify the archives in which they live, we will suddenly find ourselves faced with a variety of typologies that expand the very notion of the archive, push it out of protective walls, dirty it, contaminate it and regenerate it, making it

living matter and in constant metamorphosis (Coccia, 2020).

We can read this corpus as an archive that self-generates, feeds itself, feeds back, tells itself, passes on, and lets itself be consulted. A system of knowledge that owns itself as an archive, which “should be seen as a contact zone between past and present but also between temporally diverse and interconnected processes of documenting and consuming information” (Tortorici, 2018), available to be activated and put into relation in a constant becoming in transformation. What can this approach teach us about the wonder, the abject, the beauty, the waste in the planet when they become “haunted archives of livingness” (Subramaniam, 2024)? In this context, photography emerges as a central medium through which haunted archives are constituted, activated, and contested. Photographs not only preserve the visual remnants of ecological and political violence, but also act as spectral witnesses — carriers of both memory and omission. What role does the photograph play in embodying “livingness” or decay? How can photographic archives resist the logics of extractivism, classification? Confronted with climate change, overdevelopment, ecological devastation, environmental crises, energy dependence, poverty, reproductive injustice, unsustainable agriculture, and food insecurity, to name just a few, “seeking to understand the world as embrangled in its histories is the urgent project before us.” (Subramaniam, 2024)

How can we look at the geological traces, at the rivers’ flow, at the accumulation of waste, at the dialects of folk proverbs and storytelling, at “invasive” plant species, at the physical space occupied to store our digital data and see them, observe them, sense

them and create through them? Would we be able to look at them with the attention devoted to documents preserved and protected in archives without falling into the trap of “classification, tagging, and naming of different groups to form a human index” (Azoulay, 2019), or —by contrast— would we be able not to forget or ignore them but rather to embrace a project of care?

Envisioning art—and cultural practices more broadly—as an empowering means at our hands to cultivate a utopia for a better liveable future, the 6th edition of the International Conference *Reframing the Archive* brings together scholars, researchers, visual artists and other professionals in the field of visual arts, to share their work and reflect on how contemporary artistic practices have been and are dealing with these haunted archives of livingness.

Vanessa Badagliacca

PROGRAM

WEDNESDAY, SEPT 24

10h30	WELCOME / ANA CATARINA PINHO
10h35	INTRODUCTION TO THE PROGRAM / VANESSA BADAGLIACCA
10h50	KEYNOTE SPEAKER / BERGIT ARENDS <i>DOING FIELD WORK WITH THE EXPANDED ARCHIVE</i> DISCUSSION AND Q&A MODERATED BY VANESSA BADAGLIACCA
13h00	BREAK
14h00	PANEL I : ETHICAL ISSUES AND AFFECTIVE ECOLOGIES IN THE MUSEUM MODERATION: LAIA ANGUIX-VILCHES , Utrecht University <i>Abalone Futurism: Iridescent Art in Native California</i> REILLY CLARK , University of California, Santa Barbara <i>Abbott's Many Hearts: Death, Touch, and the Haunted Archive of Medical Collections</i> MAIA NICHOLS , San Diego State University <i>Medical Photographic Archives in the Museum - Vector for a Techno-Aesthetics of Medical Knowledge</i> ANCA POP , Royal Holloway, University of London / V&A Museum, Photography Department, London
15h00	PANEL II : RETHINKING THE ARCHIVE FROM MATERIALITY AND IMPERMANENCE OF PHOTOGRAPHY MODERATION: CONCEPCIÓN CORTÉS ZULUETA , Museo Nacional de Ciencias Naturales (MNCN-CSIC) <i>Reframing the Wallal Archie: Feminist Intervention, Creative Practice and the Photographic Fragment</i> CHLOE BARTRAM , Murdoch University <i>How Long Is Long Enough - Can Art be valuable, even if it disappears? The Archive Beyond Permanence</i> ANNA ROSA KRAU , SRH Berlin University of Applied Sciences - School of Arts, Information and Media (AIM) <i>Seeing Through the Other: Empathy and the Phenomenology of the Archival Image</i> LUCREZIA ZANARDI , Radboud University / Dortmund University of Applied Sciences and Arts
16h00	PANEL III : ARCHIVING AS A NURTURING ACTION OF POLITICAL COEXISTENCE MODERATION: STEPHANIE VON SPRETER , UiT, The Arctic University of Norway, Tromsø <i>Resurrecting the Unarchived: Korean Pavilion at the Venice Biennale and Its Politics of Self-narration</i> HYUNAH LEE , Technical University of Munich <i>"Casa de tres llaves": A Speculative Archive to Imagine Housing Futures from the Margins</i> TANA GARRIDO , Independent Researcher
17h00	END OF SESSION

THURSDAY, SEPT 25		FRIDAY, SEPT 26	
10h30	WELCOME / ANA CATARINA PINHO & VANESSA BADAGLIACCA	10h30	WELCOME / ANA CATARINA PINHO & VANESSA BADAGLIACCA
10h35	GUEST SPEAKER: SUSANNE KRIEMANN <i>ARCHIVES OF "WORLD MATERIALS": MNGRV, PECHBLENDE</i> DISCUSSION AND Q&A MODERATED BY VANESSA BADAGLIACCA	10h35	GUEST SPEAKER: XAVIER RIBAS <i>IN A DIM LIGHT. PHOTOGRAPHY, BODIES, OBJECTS, LANDSCAPES</i> DISCUSSION AND Q&A MODERATED BY VANESSA BADAGLIACCA
12h00	ROUNDTABLE / ARCHIVES OF ENVIRONMENTAL CHANGE MODERATED BY VANESSA BADAGLIACCA JACK FABER , Artist / Filmmaker / Artist-researcher, Sub Artic regions SAMIA HENNI , McGill University, Montreal, Canada BORBÁLA SOÓS , Curator, United Kingdom	12h00	ROUNDTABLE / THE MAKING AND UN-MAKING OF ARCHIVES MODERATED BY VANESSA BADAGLIACCA SÖREN MESCHEDE , Cultural Manager / Producer, Spain MARIANNA TSIONKI , Leeds Arts University, United Kingdom MARIANNA CUNHA , University of Westminster, United Kingdom
13h30	BREAK	13h30	BREAK
14h30	PANEL IV : HAUNTED ARCHIVES OF MIGRATION AND DIASPORIC MEMORY MODERATION: LAURA SINGEOT , Université de Tours — <i>Performing the Scattered Archive: Repertoires of Diasporic Memory in Gesture and Decay</i> MAHSA SHEYDANI , Loughborough University <i>Haunted Archives: On Silence, Disappearance, and (In)visibility</i> SIYING WU , University of Edinburgh <i>Resonant Refusals: Post-Internet Archives of ESEA Migrant Memory and More-than-Human Decay</i> NAM JOO HUH , Loughborough University	14h30	PANEL VII : SUBVERSIVE ARCHIVAL MODES AND DECOLONIALITY MODERATION: MARIANNA TSIONKI , Leeds Arts University — <i>Reimagining archival (im)plausibility: Innovation, techno-utopias and plundering in Operation Sunken Sea</i> by Heba Y. Amin AMANDA TAVARES , Instituto de História da Arte, Universidade Nova de Lisboa <i>Rage Against the Archive: Institutional Critique through New Media Art</i> ANSHUL ROY , University of Colorado Boulder <i>Impermanentia: The Archive, Lacunae, and Imagination as Living Process</i> ISABEL DANTAS DOS REIS , Independent Researcher
15h30	PANEL V : REMEMORYING THE PLANET. ON MORE-THAN-HUMAN ARCHIVES MODERATION: EMILIANO GUARALDO , University of St. Gallen — <i>Patchy: Incomplete Readings of Landscape as Archive</i> JOELLA KIU , Singapore Art Museum <i>River, borders, imagination and contested histories in Zoe Leonard's Al Río / To the River</i> ESTÉFANI BOUZA ARNOSO , University of Wales Trinity Saint David <i>The Visual Archive as Embodied Process: Disrupting Oil Narratives by Reimagining Petro-Geographies</i> JESSIE MARTIN , Catholic University of Eichstätt-Ingolstadt	15h30	PANEL VIII : REMEMORYING AS AN ACTIVATION OF PERSONAL ARCHIVES AND A PRACTICE OF CARE MODERATION: CLAIRE RAYMOND , University of Maine — <i>The House of Vera: Memory Reconstruction Through Personal Archive and Machine Vision</i> VERA GAILIS , Independent Artist and Curator <i>ARCHIVIO LETIA - Living Artist Archive as a Contemporary Bottega</i> LETIZIA MARIA CARIELLO , Academy of Fine Arts of Brera <i>Silent Witnessing and Engagement of Intersubjective disaster Memory Transmission</i> YUKO YOSHIDA , Shiga University
16h30	PANEL VI : THE PHOTOGRAPHIC IMAGE AS A PLACE OF RESISTANCE COUNTER-NARRATIVES THROUGH MYTHMAKING AND DIGITAL ARCHIVE MODERATION: DIEGO MANTOAN , University of Palermo — <i>Archival hauntings in the present for the future: The photographic image as a mythmaking tool</i> MAJA DANIELS , Gothenburg University <i>Our Days of Gold: Haunted Digital Life of a Photography Archive</i> ASSUNTA RUOCCO , University of Lincoln	16h30	PANEL IX : ECCENTRIC ARCHIVING. ON LIVING ORGANISM MODERATION: EVA BOTELLA , Universidad Autónoma de Madrid — <i>Building archives of care in artistic practices with plants through SF writing</i> JOSÉ IMANOL BASURTO LUCIO , Independent Researcher <i>An eccentric archive that celebrates interconnected life</i> BELÉN CEREZO , Independent Researcher
17h30	END OF SESSION	17h30	CLOSING REMARKS / VANESSA BADAGLIACCA & ANA CATARINA PINHO

KEYNOTE SPEAKER

Bergit Arends

The Courtauld, United Kingdom

DOING FIELDWORK WITH THE EXPANDED ARCHIVE

I take the 'archive' as framework to develop contemporary artists' methodologies and methods to do fieldwork. In conjunction, I discuss the role of photography as documentary medium and as material photo-object. The archive is considered within an expanded field, which has three main constituent parts: the documentary and object archive as historical repository; the environment as archive of the Earth, including its geological strata and fossil materials, biosphere and atmosphere; and the human body, memory and mnemonic processes as archive. The widened conception of the archive and diverse photographic practices will be adopted to re-consider fieldwork. How are these constituent parts of the archive embedded in the field, and, secondly, into photography?

Fieldwork is a situated process that is embedded in the systems of the archive, enabling thinking about the histories of sites, ethics, and their translation through photography. Photography is understood as an embodied process, that, immersed into a site, can generate reciprocal relations to place, to being local or Indigenous; to probe colonial relations, their legacies and futures; and to be tentative about more-than-human relations. Yet, what is made explicit as knowledge and what remains restless and unreconciled? Similarly, photographs as photo-objects are dynamic and unstable in both their historical and current dimension, and any engagement with them will further contribute to their formation and transformation.

Through exemplary artists' case studies in relation to the region of the Arctic and those working with radioactivity as an unstable and spontaneous phenomenon, I will discuss practices of doing fieldwork.

GUEST SPEAKER

Susanne Kriemann

Visual Artist, Germany



ARCHIVES OF A “WORLD MATERIALS” MNGRV, PECHBLENDE

The presentation by guest speaker Susanne Kriemann explores the concept of “World Materials”—a term coined by philosopher Bernadette Bensau de Vincent to make visible the afterlife of materials such as plastics and plutonium by artistic means.

With an expanded view of the photographic document, Kriemann approaches landscapes as analogue recording systems that bear witness to human-caused transformations. Drawing from archaeological, geological, and archival research, the presentation delves into how matter—organic or industrial—can act as an agent of environmental narrative in times of climate emergency.

Two key projects anchor the presentation. *Mngrv* introduces a speculative botanical species emerging from the intertidal zones, where roots merge with remnants of human activity such as plastic waste and oil. It questions the boundaries between nature and culture in the context of climate change and environmental degradation. Kriemann’s long term research project *Pechblende* examines the hidden legacy of uranium mining in the Ore Mountains, Eastern Germany, using autoradiography and cameraless photography to reveal the persistent presence of radiation beneath the surface of seemingly untouched landscapes.

Both works challenge conventional distinctions between the natural and the artificial, the past and the present, and explore how materials carry and communicate histories shaped by our shared present.

GUEST SPEAKER

Xavier Ribas

Visual Artist, Spain / United Kingdom



IN A DIM LIGHT PHOTOGRAPHY, BODIES, OBJECTS, LANDSCAPES

In his book *Is Racism an Environmental Threat?* (2017) Ghassan Hage argues that the environmental breakdown we are experiencing today is rooted in colonial processes of geographical expansion, appropriation, overexploitation of nature and dehumanization of the other: "The practices of racial and ecological domination", he writes, "have the same roots".

In my presentation I would like to share and discuss two of my recent works, *Afterlife* (2020) and *Dead Ice* (2024), that I presented in an exhibition at Galeria ProjecteSD, in January 2024. The title of the exhibition, *In a Dim Light*, alluded to the fragile visibility that falls onto, and emanates from, the bodies, objects and landscapes that have been destroyed by these processes, and that inhabit spectrally the museums of the present.

ROUND TABLE SEPT 25 / 12H00

ARCHIVES OF ENVIRONMENTAL CHANGE

EROSIONS / ERASURES

SURVEYING / SURVEILLING

ABSENCE / ACCENT

Environmental degradation, geopolitical surveillance, historical erasures, broken human and more-than-human ecosystems affect the planet at various scales and latitudes. In this context, the art exhibition, by telling stories that hegemonic power erased, presents itself as a place of resistance, recovery and as a form of reparative gesture.

MODERATION

VANESSA BADAGLIACCA

Independent Researcher, Spain

GUEST SPEAKERS

JACK FABER

Filmmaker / Artist-researcher, Sub Arctic regions

SAMIA HENNI

McGill University, Montreal, Canada

BORBÁLA SOÓS

Curator, United Kingdom

ROUND TABLE SEPT 26 / 12H00

THE MAKING AND UN-MAKING OF ARCHIVES

CONTEMPORARY ART PRACTICES AS A

CONSTRUCTION OF HUMAN AND

MORE-THAN-HUMAN COLLECTIVE MEMORY

A discussion on curatorial and mediation practices attempting to activate the transformative potential of art in raising awareness on social justice, indigenous knowledges and environmental issues, being a catalyst for emotions and driving us to imagine better worlds.

MODERATION

VANESSA BADAGLIACCA

Independent Researcher, Spain

GUEST SPEAKERS

SÖREN MESCHÉDE

Cultural Manager / Producer, Spain

MARIANNA TSIONKI

Leeds Arts University, United Kingdom

MARIANA CUNHA

University of Westminster, United Kingdom

PANEL I

ETHICAL ISSUES AND AFFECTIVE ECOLOGIES IN THE MUSEUM AN ENCOUNTER BETWEEN ART AND SCIENCE

REILLY CLARK

University of California, Santa Barbara

MAIA NICHOLS

San Diego State University

ANCA POP

Royal Holloway, University of London V&A Museum,
Photography Department, London

MODERATOR

LAIA ANGUIX-VILCHES

Utrecht University

ABALONE FUTURISM

IRISDESCENT ART IN NATIVE CALIFORNIA

REILLY CLARK

University of California, Santa Barbara

In recent years, art historians and museum professionals have sought alternative relationships between human beings and the more-than-human world. “Abalone Futurism: Iridescent Art in Native California” explores the role of abalone shells in contemporary Native American art on the West Coast. The essay argues that abalone (*Haliotis*) is uniquely well-suited as a material to imagine new, decolonial futures for artists, scholars, and museums. Unlike most of the scholarly literature on abalone, which is largely anthropological, archaeological, and scientific in nature, this talk focuses on Native Californian life, cultural revitalization, and resistance through the lens of contemporary art and museum practice. First, the essay establishes the use of iridescent abalone shells on the West Coast before European contact. Next, it traces the transformation of abalone with European colonization and missionization.

This talk considers abalone cultural objects that have been returned from anthropology collections to descendent communities as part of larger repatriation frameworks. It also considers abalone artworks that remain in mission museums. Finally, this talk explores the role of *Haliotis* in contemporary art installations and museum interventions. For Tongva artist, Mercedes Dorame, abalone connects past, present, and future. Dorame’s 2023 Getty commission, appropriately titled *Woshaa’axre Yaang’aro* (Looking Back) uses *Haliotis* as a materialization of Native Californian history. Likewise, Chicana artist Sandy Rodriguez uses abalone in her 2023 biombo *enconchado* (folding screen with shell), *Mapa of Resistance & Revolt of Central Califas*. The artist uses the iridescent material as a crystallization of California history and Indigenous survivance. This talk follows contemporary artists using abalone as a prism for Native California, a refractive medium of its pasts and its possibilities, a lens for looking forward while looking back.

ABBOTT'S MANY HEARTS: DEATH, TOUCH, AND THE HAUNTED ARCHIVE OF MEDICAL COLLECTIONS

MAIA NICHOLS

San Diego State University

This paper explores the Maude Abbott Collection of congenital heart specimens as a haunted archive where death, touch, and affect converge to challenge traditional medical and archival logics. Moving beyond the notion of the collection as a clinical archive, I propose it as a living, phenomenological space that embodies ecological and affective entanglements between life and decay, care and loss. Maude Abbott's transformative curatorial practice reframed pathological specimens not as inert objects but as visual and tactile sites of embodied memory and shared vulnerability. In contrast to the detached, objectifying instruments of 19th-century European psychiatry and physiology, Abbott's preserved hearts resist reduction to mere scientific data; instead, they manifest as poetic, spectral presences that haunt the boundaries between life and death.

Drawing on phenomenology (Merleau-Ponty) and critical theories of hauntology and archival materiality (Derrida, Avery Gordon, Azoulay), this paper argues that these specimens disrupt conventional archives by contaminating the medical gaze with affective and existential depth. The hearts enact an expanded archive of livingness, where material decay and historical memory coalesce, prompting a politics of care that reorients scientific collections toward ecological and ethical responsiveness. By foregrounding Abbott's curatorial vision, this study reveals the medical museum as a dynamic "contact zone" where affect, pedagogy, and posthumous intimacy coalesce—reanimating the archive as a space of relationality, care, and ongoing transformation.

MEDICAL PHOTOGRAPHIC ARCHIVES IN THE MUSEUM VECTOR FOR A TECHNO-AESTHETICS OF MEDICAL KNOWLEDGE

ANCA POP

Royal Holloway, University of London
V&A Museum, Photography Department, London

Two disparate contemporary cultural developments form the background of this paper. The first one is the crisis of medical knowledge. Although widely beneficial within the clinic, technological progress has also led to a problematic approach to the medical human body, under the sway of a techno-scientific paradigm. The other trend has seen museums increasingly keen to display historical medical photographs. With periods of closure over data protection coming gradually to an end for historical archives of medicine, medical photographic collections are increasingly on display in museums and galleries. This has occasioned a burgeoning body of research, understandably focused on the ethical, legal, etc. questions confronting museum curators when operating the transition of photographs from the clinic to the exhibition.

Seeking to expand that focus, I will suggest that the vector guiding such a transition be seen as bidirectional. It is not only the museum – with its ethics and politics of display – that is being interrogated when dealing with visual medical archives. Rather, by eliciting a 'seeing' that is qualitatively different to a clinical one, the museum opens up a space for medical knowledge to also be questioned and transformed. I will first argue that medical photographic technologies have engendered not only clinically useful visualisations of the human body, but also aesthetically novel images of the latter. Second, by drawing on G. Simondon's concept of 'techno-aesthetics', I will submit that the museum activates a unique kind of 'seeing', that welds the aesthetic strikingness of the photograph to the technical prowess of the photography. Finally, I will argue that such a techno-aesthetic 'seeing' holds the potential to inform a novel approach to the medical human body, one that could be classified as both positivistic and imaginative, conducive not so much to medical scientific knowledge as to medical scientific imagination.

PANEL II

RETHINKING THE ARCHIVE FROM THE MATERIAL AND IMPERMANENCE OF PHOTOGRAPHY

CHLOE BARTRAM

Murdoch University

ANNA ROSA KRAU

SRH Berlin University of Applied Sciences
School of Arts, Information and Media (AIM)

LUCREZIA ZANARDI

Radbound University
Dortmund University of Applied Sciences and Arts

MODERATOR

CONCEPCIÓN CORTÉS ZULUETA

Museo Nacional de Ciencias Naturales (MNCN-CSIC)

REFRAMING THE WALLAL ARCHIE

FEMINIST INTERVENTION, CREATIVE PRACTICE AND THE PHOTOGRAPHIC FRAGMENT

CHLOE BARTRAM

Murdoch University

My feminist, practice-led research engages photographic archives as a site of omission and possibility. Focusing on the Wallal Archive, held by the State Library of Western Australia documenting the 1922 solar eclipse expedition, I explore how fragments reveal what is occluded, particularly women's labour and presence. Drawing on Sara Callahan's view of the archives as dynamic spaces, my work embraces ambiguity and absence to open new readings. This unfolds through two modes. First, during Covid 19 lockdown, unable to access collections, I turned to Polaroids. These materially unique, unpredictable processes, shaped by temperature, chemistry, and chance, mirrors the contingency of archival memory. Inspired by Peter Buse's idea of the Polaroid as a photo-object without delay, I use this medium to foreground presence and touch, rephotographing archival images and staging them with domestic scenes, elevating banal moments into sites of significance. The second mode, culminating in Archiving Totality, involved rephotographing the Wallal Archive using a Hasselblad film camera. I captured fragments guided by Barthes' punctum and an art-historical lens that transforms the mundane into symbols of care and labour.

Material traces like dust, mouse points and task bars underscore the entanglement of analogue and digital. Dust becomes both literal and metaphorical, echoing Steedman, Callahan, and Kaplan in signalling decay, persistence and the fragmentary nature of knowledge. By centring what is peripheral my practice resists archival tendencies to privilege grand, masculine narratives. Instead, it reimagines the Wallal Archive as a living, speculative site open to multiple, contradictory stories. This approach aligns with Banu Subramaniam's call to activate archives in ways that reveal uncertainty and care. Ultimately, my work transforms photographic archives from static records into dynamic spaces where overlooked pasts and new futures can emerge.

HOW LONG IS LONG ENOUGH

CAN ART BE VALUABLE, EVEN IF IT DISAPPEARS? THE ARCHIVE BEYOND PERMANENCE

ANNA ROSA KRAU

SRH Berlin University of Applied Sciences
School of Arts, Information and Media (AIM)

Unlinking value from exploitative ideals in contemporary material lifecycles. How do sustainable materials challenge our understanding of artistic value—especially when longevity is tied to outdated notions of extraction, exploitation, overproduction & perfection? This exploratory study critically examines how we value art in an era where material sustainability and ethical production are essential. Viewing the world through an Anthropocentric lens compels rethinking every life aspect. Reconsidering archival practice here prompts a paradigm shift, challenging long-held preservation assumptions. The material artwork & its lifecycle increasingly become inherent to the artwork itself. So, how do we handle them? Prioritizing sustainability, accepting decay & lifecycles of photographic art archives and collections can disrupt conventional ideas of market value & permanence. It advocates for art embracing a modest environmental footprint, recognizing value beyond Western-centric frameworks—beyond the art market—through cultural, emotional, or ecological significance.

Reframing an archive must challenge rigidity & foster creative exploration without jeopardizing cultural worth. Therefore, this research expands the notion of collecting. It introduces an ecological handprint in art, emphasizing proactive, positive environmental contributions over simply doing less harm. This shifts focus from indefinite fossil-based preservation to responsible custodianship throughout an artwork's lifecycle. By accepting that photographic materials naturally change & decay, this study suggests a more realistic, flexible artistic ecosystem. The goal is to understand & appreciate non-permanent art, researching where its true values lie & where longevity truly stems from. Ultimately, this releases artworks from outdated concepts of performance, suggesting more flexible approaches for archives & collections, reversing their inherent need for constant growth.

SEEING THROUGH THE OTHER: EMPATHY AND THE PHENOMENOLOGY OF THE ARCHIVAL IMAGE

LUCREZIA ZANARDI

Radboud University / Dortmund University of Applied Sciences and Arts

This artistic research explores a phenomenological approach to photography grounded in Edith Stein's concept of empathy (*Einfühlung*), applied to her archival materials housed at the Edith Stein Archive in Cologne. Central to this investigation is the intention to encounter the archival object not merely as historical evidence but as a perceptual event—an invitation to experience the material's presence through empathic entanglement.

Drawing upon Stein's framework, the study engages photography as a medium of embodied relationality, wherein the act of handling and imaging the archive becomes a gesture of receptive attention to the other through the self. This inquiry culminates in a method I term "expanded photography," which integrates phenomenological intentionality, sensory responsiveness, and spatial installation to elicit intra-active materiality. The work proposes a reconfiguration of the archive—not as static repository but as an active site for the unfolding of empathic perception.

PANEL III

ARCHIVING AS A NURTURING ACTION OF POLITICAL COEXISTENCE

HYUNAH LEE

Technical University of Munich

TANA GARRIDO

Independent Researcher

MODERATOR

STEPHANIE VON SPRETER

UiT, The Arctic University of Norway, Tromsø

RESURRECTING THE UNARCHIVED

KOREAN PAVILION AT THE VENICE BIENNALE AND ITS POLITICS OF SELF-NARRATION

HYUNAH LEE

Technical University of Munich

Historical records are not always inherited from the past—they are often produced through institutional acts of remembering, especially when tied to the idea of nationhood. This paper examines the recent and unprecedented archival focus on the Korean Pavilion at the Giardini della Biennale, Venice, Italy, prompted by its 30th anniversary. Although constructed in 1995 as a site loaded with political symbolism, at times representing hopes for Korean reunification, the pavilion had long remained absent from academic discourse and institutional archives within South Korea. Today, however, it is being retroactively positioned as a cultural landmark in the country. A surge of archival efforts, including oral histories, symposia, publications, and new exhibitions, heavily carried and supported by newly excavated old photographs, seeks to solidify the pavilion's historical narrative and institutional legitimacy after decades. Of particular significance is *The Last Pavilion*, a recent commemorative publication that frames the pavilion's founding as a miraculous event, constructing a mythic origin story to support its current relevance. Similarly, the recent 2025 architecture exhibition, *Little Toad, Little Toad, Unbuilding the Pavilion*, deepens this retrospective effort through an extensive archival catalogue and a new ecological narrative, reframing the pavilion as a "House of Trees"—a design once born of bureaucratic necessity, now reimagined as philosophical intent.

This paper explores how these new materials do not simply document the past but actively generate meaning in the present, shaping the pavilion's, and the nation's, cultural identity through belated retrospective narration. I argue that the Korean Pavilion's archival traces function not as a neutral repository, but as a living, politically charged entity, leveraging selective recovery, remembrance, and reinterpretation to assert national visibility and soft power within the symbolic field of the Venice Biennale.

“CASA DE TRES LLAVES”A SPECULATIVE ARCHIVE TO IMAGINE
HOUSING FUTURES FROM THE MARGINS**TANA GARRIDO**

Independent Researcher

This project investigates the intersections between domestic space, class politics, feminist critique, and visual culture through the creation of “Casa de tres llaves”, an expanded and speculative archive centered on working-class housing. Drawing from the typology of the “casas de dos claús” of Alcoy—narrow, vertically organized dwellings that required passing through communal staircases to access interior rooms—the project traces how space, memory, and social control entangle in architectures of precarity and survival. These homes, characterized by shared infrastructures and improvised forms of cohabitation, embody non-hegemonic relationalities and collective care practices that resist dominant models of nuclear family domesticity.

Through an arts-based methodology combining archival research, speculative fabulation, 3D modeling, sound, and clay sculpture, “Casa de tres llaves” activates a living, affective archive. It questions the historical erasure of working-class domesticities and foregrounds their potential as sources of counter-narratives and alternative futures. The archive is not conceived as a static repository, but as a generative space of entanglement—an ecological and epistemic terrain where minor knowledges, material traces, and speculative gestures converge.

In line with current discussions on “haunted archives of livingness,” this project reclaims the domestic as a site of political possibility and ecological interdependence. It explores how visual culture can serve as a tool for declassification, rematerialization, and radical imagination. Ultimately, “Casa de tres llaves” proposes an approach to the archive as a situated contact zone—between past and present, decay and resistance, memory and desire—capable of reconfiguring how we inhabit, remember, and care.

PANEL IV

HAUNTED ARCHIVES OF MIGRATION AND DIASPORIC MEMORY

MAHSA SHEYDANI

Loughborough University

SIYING WU

University of Edinburgh

NAM JOO HUH

Loughborough University

MODERATOR

LAURA SINGEOT

Université de Tours

PERFORMING THE SCATTERED ARCHIVE

REPERTOIRES OF DIASPORIC MEMORY

IN GESTURE AND DECAY

MAHSA SHEYDANI

Loughborough University

In an era of ecological fragility and displacement, how can ephemeral performative acts and material decay be used as alternative archival methods for diasporic memory to reveal what is exiled, excluded, or erased?

I explore the notion of a scattered archive, proposing a repertoire-based model of diasporic and excluded memory passed through gesture, decay, and ephemerality. Based on Diana Taylor's concept of the repertoire (2003) as embodied, performative knowledge, I argue for an archival logic rooted in impermanence, vulnerability, and affective transmission. To ground this idea, I examine Tara Fatehi Irani's *Mishandled Archive* (2017) as a performative artistic practice that utilizes scattering, decay, and ephemerality as archive strategies. Over the course of 365 days, Fatehi Irani distributed copies of family photographs, documents, and handwritten memories from Iranian families in Iran and the diaspora across various public urban spaces, documenting each act with a dance, and Instagram posts that included local temperature and coordinates. Left to weather, be found by passers-by, or disappear entirely, these fragments gradually formed a scattered archive: vulnerable, unstable, and alive. They performed repertoires of memory that resist classification and challenge official knowledge systems, embracing fragmentation and decay as acts of care, or as a diasporic hauntology for an archive that has historically excluded them. In doing so, these micro-performative fragmentations offer alternative modes of witnessing and remembering the archive, which are the modes that respond to ecological entanglement, as well as political and postcolonial displacement. Therefore, and by positioning deterioration and gesture as archival strategies, *Mishandled Archive* unsettles dominant regimes of visibility and ownership. Through this lens, the archive becomes an act, and memory becomes something lived, released, and shared across bodies, borders, and weather.

HAUNTED ARCHIVES

ON SILENCE, DISAPPEARANCE, AND (IN)VISIBILITY

SIYING WU

University of Edinburgh

How should we talk about silence? How do we miss the missing? How do we grieve the “ungrievable lives” (Butler 2009)?

This paper engages with the seemingly impossible task of narrating silence and absence, focusing specifically on the undocumented (and often forced) disappearances of Chinese immigrants in Britain. I argue that disappearance fundamentally unsettles the objectivist and empiricist impulse inherent in the archival vocation—the tendency to ground narratives and historical accounts in what is present, material, and visible. The disappeared as an analytical category therefore challenges the very logic of archival intelligibility, calling for an alternative epistemology of what constitutes an archive and the language we use to speak its silences.

Drawing on Avery Gordon’s conception of haunting, I propose to examine the archive as a spectral/haunted space—one in which invisibilized violence and trauma “demands its due, demands your attention” (Gordon 2011, 2). This haunting does not simply mark absence but manifests as a persistent presence that resists erasure. Through this lens, I explore how disappearance can be understood not only as a void but also as a ghostly presence that disrupts dominant modes of knowing and recording.

By engaging with scholars such as Avery Gordon, and Saidiya Hartman—particularly her notion of “writing at the limit of the unspeakable and the unknown” (Hartman 2008, 1)—this paper investigates the political and ethical stakes of representing the unrepresentable. Ultimately, I seek to interrogate the (im)possibilities of witnessing, mourning, and narrating lives that the archive was never meant to hold.

RESONANT REFUSALSPOST-INTERNET ARCHIVES OF ESEA MIGRANT MEMORY
AND MORE-THAN-HUMAN DECAY**NAM JOO HUH**

Loughborough University

This paper explores how post-internet documentary and curatorial practices by and about East and Southeast Asian (ESEA) migrants activate haunted archives of livingness through intermedial, audiovisual, and computational aesthetics. Drawing on works that combine found footage, machine learning, VR, and testimonial performance, I argue these practices resist archival fixity and classificatory violence (Azoulay, 2019; Bowker & Star, 1999) by staging nonlinear temporalities, fractured subjectivities, and more-than-human entanglements.

By analysing case studies including Yarli Allison’s *A Queer’s Guide to Proper Home Decomposition* and Nguyễn Trinh Thi’s *How to Improve the World*, the paper situates minoritarian archives as unstable ecologies of care and decay; ones that mobilise affect, latency, and environmental ruins to challenge extractive histories of racialised labour, colonial classification, and epistemic erasure. These practices echo Saidiya Hartman’s concept of “critical fabulation” and Avery Gordon’s “ghostly matters,” functioning as speculative, embodied reanimations of absence and loss. Further drawing on Banu Subramaniam’s *Botany of Empire* and Tsing’s *Mushroom at the End of the World*, I read these archives as porous multispecies assemblages shaped by planetary precarity, toxic residues, and infrastructural hauntings. Rather than static containers, they emerge as relational and affective “contact zones” (Pratt, 1992), where nonhuman agents - plants, fungi, data, ruin - intervene in the politics of memory and care. Ultimately, I propose a reimagining of the post-internet archive as a spectral, posthuman terrain: an unstable corpus that refuses closure, insists on survival, and offers tools for attentive witnessing amid climate catastrophe and cultural abandonment.

PANEL V

REMEMORYING THE PLANET ON MORE-THAN HUMAN ARCHIVES

JOELLA KIU

Singapore Art Museum

ESTÉFANI BOUZA ARNOSO

University of Wales Trinity Saint David

JESSIE MARTIN

Catholic University of Eichstätt-Ingolstadt

MODERATOR

EMILIANO GUARALDO

University of St. Gallen

PATCHY

INCOMPLETE READINGS OF LANDSCAPE AS ARCHIVE

JOELLA KIU

Singapore Art Museum

This paper will examine the practices of contemporary artists in Southeast Asia who are interested in the question of how land remembers. Environments and landscapes are embodiments of deep time – trees grow thicker barks with every year, rocks might contain fossils that are centuries-old, and rivers have shaped shorelines by slowly eroding and depositing soil. This paper opens with an introduction to the “worlds of islands” that comprise the Indo-Malay Archipelago, drawing upon archipelagic thinking in the process. In this context, land is not seen as separate from the sea that surrounds it, but in direct communion with. This relationship is at the core of recent works by artists such as *ila* (Singapore), Charmaine Poh (Singapore), Martha Atienza (Philippines) and Lêna Bui (Vietnam). For these artists, established archives are both a rich resource and an incomplete endeavour. They dive into personal and institutional archives, conducting research and creating new narratives or ways of remembering when existing formats prove lacking. Through gestures of mapping, composing, unearthing, and reanimating, these artists defer to the agentic environments within which they work. Within their works, the land and the waters that flow through it are live, conversational beings.

By connecting the elemental with the temporal, this paper will address a series of questions: Is forgetting necessarily the opposite of remembering? What other states exist in between? How can we slip into, reify and enmesh ourselves into the land’s memory of itself? In doing so, it hopes to arrive at a patchy (syncopated, variegated and splotchy) reading of how landscapes might function and be read as archives in their own right. Here, patchiness is at once a nod to the instability of memory (as in the case of environmental loss) and the archipelagic nature of the Indo-Malay or Nusantara world (as patches of land within patches of water).

RIVER, BORDERS, IMAGINATION AND CONTESTED HISTORIES IN ZOE LEONARD'S *AL RÍO / TO THE RIVER*

ESTÉFANI BOUZA ARNOSO
University of Wales Trinity Saint David

In *Al Río/ To the River* (2016-2022), Zoe Leonard photographed the 3,145 kilometres stretch along Rio Grande / Río Bravo that runs between Mexico and the United States and is used to demarcate the border.

In this paper it will be examined the ways in which Leonard engaged with the complicated histories of historical archives such as Timothy H. O'Sullivan's photographs that were part of two geographical surveys of the nineteenth century: The Geological Exploration of the Fortieth Parallel (1867-1869) and the Wheeler's Photographic Survey of the American West (1871-1873). It can be argued that O'Sullivan's photographs were not conceived as landscapes but rather as reconnaissance reports that belonged to a larger capitalist, extractivism project. One in which the search and exploitation of new resources were key. In contrast *Al Río/ To the River* by Leonard can be read as an exercise in unraveling some of the multiple histories of photography contained in the aforementioned archives. In this way, Leonard rather than focusing on the tradition of the landscape of the 'American West' follows the flow of water, through a series of over 500 photographs, depicting the complex nature of the river as a border. Raising questions along the way about immigration, climate change, ecosystems, and water use. Leonard utilises photography both as a material and as methodology in a way that has similarities with Ariella Azoulay's *Potential History: Unlearning Imperialism* (2019). Both constitute and deal with forms of resistance, ways of imagining otherwise by creating alternative narratives.

THE VISUAL ARCHIVE AS EMBODIED PROCESS DISRUPTING OIL NARRATIVES BY REIMAGINING PETRO-GEOGRAPHIES

JESSIE MARTIN
Catholic University of Eichstätt-Ingolstadt

Archives are relationally constituted, reflecting multispecies concerns that extend across times and places (O'Gorman & Gaynor, 2020). Broadening engagements with archives to reflect their multiplicities and potentialities enables new, emancipatory futures to be imagined, and the ontology of oil, described as "the structuring 'Real' of our contemporary sociopolitical imaginary" (Szeman, 2019), to be overcome. To speak about crude oil is seldom to speak about oil as oil, a thick, dark and sticky substance formed from dead life subsisting in specific geological conditions over millennia. To speak about oil is to speak of mobility, heat, security, freedom, independence and capital; inversely, oil is harm, pollution, crisis, risk and depletion. Crude oil gains value through its' relational movements. Motions are initiated through the post-death activities of algae, plankton and microorganisms, and informed by oil's imagining through a capitalist world-ecology (Moore, 2015). Utilising situated photographic techniques as well as the analysis of visual archives, research follows the interconnected industrial practices of fossil carbons outwards from a former oil refinery site in Bavaria, through an oil pipeline crossing into Italy, to oil fields in the Caspian Sea and financial centres in Houston.

This theory and practice led presentation will question established narratives of energy by exploring how artistic engagements with oil give insight into our relationship with deep time. Early 20th Century postcards from extraction sites; photographs taken in refinery neighbourhoods in Texas; early promotional adverts for coal extraction; artistic films of oil pipeline construction: what insight can a more-than-representational reading of these materials offer when understood through oil as ancient death, and capitalism as an organising force? How can visual archives be disrupted and re-organised to reflect deeper, more expansive time-spaces and the reimagining of new futures?

PANEL VI

THE PHOTOGRAPHIC IMAGE AS A PLACE OF RESISTANCE COUNTER-NARRATIVES THROUGH MYTHMAKING AND DIGITAL ARCHIVE

MAJA DANIELS

Gothenburg University

ASSUNTA RUOCCO

University of Lincoln

MODERATOR

DIEGO MANTOAN

University of Palermo

ARCHIVAL HAUNTINGS

IN THE PRESENT FOR THE FUTURE

THE PHOTOGRAPHIC IMAGE AS A MYTHMAKING TOOL

MAJA DANIELS

Gothenburg University

In 1667 the 12-year-old girl Gertrud Svensdotter was accused of walking on water in Älvdalen, Sweden. The event marked the beginning of the Swedish witch-hunts, a period of mass hysteria and horror in Älvdalen and its neighbouring regions.

The photobook and touring exhibition *Gertrud* (Void 2024) brings the history and myth surrounding these events into the present day and allows the world in which Gertrud lived to be resurrected on new terms, where the outcome of the events is not yet settled. When engaging with historical fact turned myth in this work, I use images (still and moving as well as the archival works of local photographer Tenn Lars Persson (1878-1938) as a tool to create alternative readings and outcomes. Myths are open to interpretations but refuse to be fully locked down. Photographs function in a similar way. The core of what is expressed in an image lies somewhere in the unseen or in its silent associations. The act of shaping my own rituals and creating new myths that draw on the elements of already existing ones, becomes a way for me to expand on and challenge certain historical constructs and to show how a visual narrative can recreate our relationship with the past, present and future. In 'Film and the Ethical Imagination' Asbjørn Grønstad (2016) argues that aesthetic forms do not imitate the world but enlarge it. Therefore, the ethical imperative for the artist is to imagine and attempt to bring new values to the world that will affect us. In an attempt to reclaim vision and its haunting gaze from categories associated with masculinity, oppression and objectivity, Donna Haraway (1998) argues that we need to learn in our bodies how to visually situate ourselves within mental and physical spaces that we don't necessarily know how to name. In order to do this, we need to learn how to see well (Haraway 1998:358). Could mythmaking as a method be a way to practice to do this?

OUR DAYS OF GOLD

HAUNTED DIGITAL LIFE OF A PHOTOGRAPHY ARCHIVE

ASSUNTA RUOCCO

University of Lincoln

This paper proposes *Our Days of Gold* (ODOG), an Instagram-based durational artwork, as an instance of haunted platform ecology: a digital archive animated by user gesture, infrastructural decay, and speculative relation. Since 2017, ODOG has reactivated an analogue photographic archive through daily posts that form a slow, unresolved narrative around Cécile, a woman whose presence is felt more than explained. Withholding information and resisting resolution, the work invites followers to co-narrate through scrolling, pausing, and projection. Drawing on over 70 follower testimonies and a growing collection of screen recordings, this paper explores how ODOG's dispersed audience performs acts of care, attention, and speculative memory-keeping in response to platform erosion. As Instagram deprioritises static images and disrupts chronological access, ODOG becomes less navigable. Yet followers return, documenting their movements and voicing attachments.

These gestures enact a vernacular mode of preservation, resonating with Christine Nystrom's view of media as symbolic ecologies shaped through shared habits and situated relation. Giannachi's model of documentation as performative and participatory frames ODOG as a living system of exchange, constituted by minor gestures, temporal loops, and user interaction. Azoulay's potential history further informs the archive's haunted nature, as ODOG foregrounds conditions of witnessing and relational opacity over narrative recovery or institutional legibility. ODOG embodies a polyphonic archive-in-motion—less a record of the past than a shared zone of speculative co-presence. Scrolling, waiting, and looking back operate as durational performances of care, entangled with the instability and obsolescence of platform infrastructures. Engaging Simondon's theory of technical individuation and Hui's digital recursivity, the paper positions ODOG as an emergent ecology of attention: a contingent and distributed archive.

PANEL VII

SUBVERSIVE ARCHIVAL MODES AND DECOLONIALITY

AMANDA TAVARES

Instituto de História da Arte, Universidade Nova de Lisboa

ANSHUL ROY

University of Colorado Boulder

ISABEL DANTAS DOS REIS

Independent Researcher

MODERATOR

MARIANNA TSIONKI

Leeds Arts University

REIMAGINING ARCHIVAL (IM)PLAUSIBILITY

INNOVATION, TECHNO-UTOPIAS AND PLUNDERING
IN *OPERATION SUNKEN SEA* BY HEBA Y. AMIN

AMANDA TAVARES

Instituto de História da Arte, Universidade Nova de Lisboa

This paper presents a case study of *Operation Sunken Sea* (2018-present), an ongoing, mixed-media installation by Heba Y. Amin. A speculative project, *Operation Sunken Sea* materialises Amin's extensive historical research on techno-utopian visions and megalomaniac geoengineering, re-presenting 19th and 20th century proposals to drain or 'move' the Mediterranean Sea. The result is an archival-like exhibition, where documentary materials are interwoven with new performances and objects.

For this paper, I propose a close reading of some of these references to discuss notions of (im)plausibility and transformation under imperialism. Taking inspiration from Ariella Aïsha Azoulay's work on archives, potentiality and unlearning, I argue that Amin's work discloses the pervasiveness of imperialism and highlights the importance of dissociating its structures, technologies and languages from our material and conceptual visions of the world. However, I also argue that *Operation Sunken Sea* calls attention to imperial fragilities, showing how its enterprise of destruction has been perpetuated but never able to fully consolidate itself. To do this, I first problematise notions of modernization and environmental control through a discussion of the atemporal, empty geopolitical slogans reproduced in *Operation Sunken Sea*. I then explore the way in which Amin mimics the architect Herman Sörgel and his infrastructural project Atlantropa – I show that her method of plagiarism operates as a refusal of the position of the 'innovator', highlighting strategies of plundering not only in Sörgel's geotechnological proposition but also in the archive as a structure. Finally, I also analyse Amin's referencing of fictional works, demonstrating how strategies of archival imagination can help us not only criticize an absurd and violent past but also shape a persuasive and possible future.

RAGE AGAINST THE ARCHIVE

INSTITUTIONAL CRITIQUE THROUGH NEW MEDIA ART

ANSHUL ROY

University of Colorado Boulder

Rage Against the Archive is a new media art project that critically probes how the New York Public Library's (NYPL) digital archives catalog, display and sell dehumanizing ethnographic images from colonial India. This practice-based work scrutinizes whether institutional archives perpetuate colonial exploitation, and how certain images get decontextualized and lose their gravitas online. *The People of India*, published between 1868-75, is one of the world's oldest and most extensive ethnographic books, commissioned by the British colonial government in India after the 1857 Sepoy Mutiny. After having experienced violent uprisings and the first challenge to their colonial rule, the British wanted to understand the native tribes and their cultures to rule them better and prevent future rebellions. The camera was used as an imperial tool by the colonial government to document natives, "othering" them in this process. How do these problematic historical images exist in our contemporary archives?

For this project, I explored NYPL's online archives, which has digitized this ethnographic book, providing the public with open access to these images. However, NYPL also sells these images of suffering as Fine Art Prints in various options. This raises questions about the aestheticization of someone's suffering by a digital archive. In my browser-based videos, I use Google Chrome's "Inspect Element" feature as a glitch resistance tool to alter the underlying HTML code of NYPL's website, activating photos by inserting texts in the website that resist the colonial ideology and the fixity of memory of an archive. My browser extension subverts NYPL's website and replaces all art print options with an error message in an act of Electronic civil disobedience. *Rage Against the Archive* proposes a decolonized archive where technology is used to foster respect and care and asks questions about how we, as a conscientious society, should consume exploitative images in cyberspace.

IMPERMANENTIA

THE ARCHIVE, LACUNAE, AND IMAGINATION AS LIVING PROCESS

ISABEL DANTAS DOS REIS

Independent Researcher

Impermanentia reflects on the archive as a living, unstable body—an assemblage of visual and textual traces of unknown or marginal origin. Drawing on photographs from cemeteries and fragments of wartime correspondence from the Portuguese Colonial War, printed on translucent fabric and exposed to the wind, the project explores the archive as permeable matter, shaped by nature, time, and forgetting. These ambiguous, vernacular materials function as haunted archives, where absence and presence coexist. The project's contribution to archival theory is inseparable from its embodied, site-responsive practice. Informed by Bachelard's poetics of space, Sontag's meditations on photography, Azoulay's critique of archival power, and Edwards's work on vernacular images, the project contends that gaps and silences can become sites of resistance. Here, photography is not merely a witness—it becomes a spectral agent, both index and ghost. Printing images on fragile, mobile supports that respond to atmospheric conditions, the work questions the fixity of the image and memory, highlighting their vulnerability. The work navigates ethical tensions of engaging with images of the dead and personal loss, resisting both sentimentalisation and detachment. It offers a porous space for viewers to process their own difficult memories—invited into a shared space and process of witnessing and imaginative repair. What might an archive become when contaminated by life and time? How can artistic practice resist the domestication of memory by power? *Impermanentia* argues that imagining the absent and exposing the archive to erosion may be ways of keeping it alive, by showing both the generative potential and precarity of working with unstable materials and unofficial histories, raising, at the same time, questions about the limits and possibilities of counter-archival practice.

PANEL VIII

REMEMORYING AS AN ACTIVATION OF PERSONAL ARCHIVES AND A PRACTICE OF CARE

VERA GAILIS

Independent Artist and Curator

LETIZIA MARIA CARIELLO

Academy of Fine Arts of Brera

YUKO YOSHIDA

Shiga University

MODERATOR

CLAIRE RAYMOND

University of Maine

THE HOUSE OF VERA

MEMORY RECONSTRUCTION THROUGH PERSONAL ARCHIVE AND MACHINE VISION

VERA GAILIS

Independent Artist and Curator

The *House of Vera* is an ongoing multidisciplinary art-based research project that reconstructs memory through a personal family archive, consisting of inherited objects, photographs, and artworks. At its core is a house in a Ukrainian village once inhabited by my great-great-grandmother—now inaccessible due to displacement and conflict. Although the village has been bombed in recent years, I rely on the last available image from Google Maps (2015) as a visual base. This image is layered with archival materials from the house, forming a speculative reconstruction shaped by memory and loss.

As a Ukrainian-born artist of Jewish origin living in Israel since 2013, I explore how inherited materials shape diasporic identity. Among the key items in the archive are a Nazi-era porcelain plate and a Soviet pioneer rug—objects that testify to the ideological forces of the 20th century: Holocaust, Soviet occupation, and their lasting echoes in the ongoing Russian invasion. The visual archive also includes dozens of family photographs from the 1960s to the late 1980s, as well as artworks depicting the house and its surroundings, created by my relatives who were themselves artists. Methodologically, the project draws on postmemory (Marianne Hirsch), haunted archives (Avery Gordon), and the politics of care (Maria Puig de la Bellacasa). Through mapping, hand-drawn overlays, and digital reenactment, I explore how vernacular archives become active, affective spaces of memory, reconstructing the unreturnable and positioning the domestic archive as both personal and political testimony.

ARCHIVIO LETIA**LIVING ARTIST ARCHIVE AS A CONTEMPORARY BOTTEGA****LETIZIA MARIA CARIELLO**

Academy of Fine Arts of Brera

The LETIA Archive was born as a living artist archive, deeply rooted in the practice and poetics of Letizia Cariello, inspired by the desire to capture the material consistency of time, realized through the search for and collection of its traces—made visible through calendar writings or the red thread connections between objects, photographs, materials, and spaces. It is not a simple repository of works or documents, but rather a living body, an evolving organism that weaves together cataloguing, artistic vision, and a profound emotional relationship with time and space.

The project develops through ongoing theoretical and practical research, beginning with the study of archival methodologies—both Italian and international—and tailoring them to the specific needs of the artist's work and life to constantly expand and reframe the notion of contemporary archive. Far from classificatory logic, the archive is based on the concept of a "heritage community" (as defined by the Faro Convention), seen as a network of people bound by shared memory, identity, and creativity. A diverse constellation of professionals—artists, art historians, lawyers, notaries, numerologists—gathers around the archive, brought together by human and intellectual affinity, engaging in a continuous dialogue that makes the archive a truly collective work. This plurality of knowledge and perspectives shapes a hybrid ecosystem, a contemporary "bottega" where each competence operates like an organ within a living body: distinct in rhythm and function, yet interdependent. By actively participating in seminars and conferences, the archive remains in a constant metamorphosis, open to ongoing external contaminations, sustaining a critical approach. Respecting Italian conservation traditions, it aspires to create a true "cultural ecology": an ecosystem that sees artworks not as isolated objects, but as deeply interconnected with historical, social, and environmental contexts.

**SILENT WITNESSING AND ENGAGEMENT OF
INTERSUBJECTIVE DISASTER MEMORY TRANSMISSION****YUKO YOSHIDA**

Shiga University

This research reveals how a Japanese female photographer/survivor, Kotani Yasuko, has confronted the 30-year trajectory of her presence and absence both in the art discipline and society during the aftermath of natural disaster that occurred in 1995. When the city landscape of Kobe was destroyed by the 1995 Hanshin-Awaji earthquake, Kotani's inner mnemonic-scape was also crushed. As the mass media frantically recorded images of the devastated areas, Kotani refused to create archives of the city; on the contrary, she focused on taking pictures of her own naked body in the series, *Destruction in Blue* (1995-1997), which vividly reflect upon the surrounding destruction. Then two decades later, she created the Blue Darkness series (2019).

This paper argues that Japanese rhetoric of disaster memory does not resonate with survivor visual witnessing, and so a new mode of approaching traumatized mnemonic-scape is necessary to connect with younger generations who did not go through the past disasters, but are likely to face the impending mega disaster. The author claims that the absence of survivor witnessing in contemporary Japan is the crux of the crisis of post-disaster memory transmission, but society has yet to recognize this absence. The traditional governmental revitalization from disasters overemphasizes storytelling of monolithic recovery from the damage. This public discourse keeps disregarding unseen, unheard psychological arena of trauma and the cultural silence among survivors including Kotani herself. The author examines the theoretical mismatch of witnessing between Christian and Shin Buddhist culture's salvation to explore a breakthrough of establishing the secure mnemonic-scape for civilians in a post-disaster society. Kotani's choice of absence and silence are infused inside her artworks as she confronts her trauma from the disaster and considers how effective her witnessing enhances intersubjective memory transmission, as compared to archival records.

PANEL IX

ECCENTRIC ARCHIVING ON LIVING ORGANISM

JOSÉ IMANOL BASURTO LUCIO

Independent Researcher

BELÉN CEREZO

Independent Researcher

MODERATOR

EVA BOTELLA

Universidad Autónoma de Madrid

BUILDING ARCHIVES OF CARE IN ARTISTIC PRACTICES WITH PLANTS THROUGH SF WRITING

JOSÉ IMANOL BASURTO LUCIO

Independent Researcher

In México, between 2010 and 2016, three artistic processes dealt with the levels of agency displayed between different plants using technological devices. “Campos de convivencia” (Guadalupe Chávez, 2010) placed synthesizers on plants to co-produce a human-plant energetic continuum. “Pulsu(m) Plantae” (Leslie Estrada, 2011-2014) collected sensory data from plants to compose soundscapes. “Rizosfera FM” (Electrobiota, 2016) placed electronic devices in tree roots to capture their rhizomatic relationships. These pieces raise questions regarding their relational logic and the writing methods necessary to take notice of said entanglements.

This paper proposes a method to reconstruct, through interviews with human actors, the specific practices of care fostered alongside the duration of these artistic processes. (Miller 2019, Tsing 2021) A living archive of caring practices/gestures found in the pieces (Bellacasa 2017) is produced through the juxtaposition of testimonies and scientific data regarding vegetal life well-being. This heterodoxical mode of research employs the notion of SF practice –Scientific Facts, Speculative Feminism, String Figures (Haraway 2016)– to produce research focused on the entanglements between living organisms in art projects, going beyond the issue of representation to reconstruct a specific sociability that anticipates another kind of relationship between humans and plants.

AN ECCENTRIC ARCHIVE THAT CELEBRATES INTERCONNECTED LIFE

BELÉN CEREZO

Independent Researcher

This presentation will analyse the photographic project *The Oldest Living Things* (TOLT) that artist Rachel Sussman has been developing since 2004 on the planet's longest-living organisms and how the artist refers to this work as an "eccentric archive" since it is an ongoing archive created by an artist and grows in parallel with the scientific discoveries. Further, regarding the intersections between art and science, this paper will address how this project demonstrates that artistic practices contribute very effectively and illuminatingly to expanding and bringing scientific knowledge to light. In addition, based on an analysis of this project that combines image theory with ecofeminism, the paper will propose the notion of "affective documents" to understand the functioning of Sussman's photographs; this concept is relevant to understanding how certain artistic practices affect and move us, generating thought and knowledge which is considered key to producing behavioral changes in viewers in this context of ecosocial collapse. Also, the paper will delve into how TOLT promotes an understanding of life as multispecies and interconnected life aligning with ecofeminist values and also with those of indigenous peoples (non-Western traditions).

In summary, this presentation will show how photography and the archive are the tools that Sussman activates in TOLT to attempt a response to the complexity of trying to understand what life is. The integration of scientific research, the photographic act, and the archive generates images that can provoke, on the one hand, a re-enchantment with life by making us think-feel the smallness of human temporality compared to other organisms and, on the other hand, also a celebration of life, understanding it as interconnected, interdependent, and multispecies life, thus ceasing to consider nature as a resource to be exploited or dominated.

BIOGRAPHICAL NOTES

ORGANIZATION & COLLABORATORS

ANA CATARINA PINHO is an invited assistant professor of photography at the University of Coimbra and a researcher at the Institute of Art History, Nova University of Lisbon, working at the intersection of visual culture, documentary, and the archive. She is also a practicing visual artist, with her work exhibited and published internationally. Pinho is the founder of ARCHIVO, an independent research platform dedicated to photography and visual culture. Since 2012, she has been ARCHIVO's creative director, coordinating its program, and actively contributing to the dissemination of both scholarly and artistic practice. She is the editor of *Archivo Papers* and serves the editorial board of *Arte y Sociedad*.

CLAIRE RAYMOND is the author of ten books of scholarship, including *Mohawk Rebel: Shelley Niro's Art and New York State* (SUNY Press 2025), *The Photographic Uncanny* (Palgrave 2020), and *Francesca Woodman's Dark Gaze* (Routledge 2016), and editor of three books, including *Substance of Fire: Gender and Race in the College Classroom* (2Leaf Press 2018). Publishing as Claire Millikin, Claire is also the author of ten books of poetry, including *Magicalcaca* (Unicorn Press 2024), winner of the 2024 Foreword Indie Award for Poetry. Originally from Georgia (USA), where they have deep family roots, Raymond now teaches for the University of Maine, the unceded homeland of the Wabanaki people.

CONCEPCIÓN CORTÉS ZULUETA is a Ramón y Cajal fellow at the Museo Nacional de Ciencias Naturales (Madrid, MNCN-CSIC). She explores the agency and authorship of nonhuman animals in contemporary visual and aural culture. Recently, she has approached birdsong and the mimics by birds such as blackbirds and starlings, including also human sounds. She has coedited two books and a special issue of *Boletín de Arte on Animals and Art History*, and made research stays at La Sapienza, Università di Roma; Universidade Nova de Lisboa; the National Art Library (Victoria & Albert Museum); the New Zealand Centre for Human-Animal Studies (University of Canterbury), or the MIT.

DIEGO MANTOAN is an associate professor of contemporary art history and digital humanities at the University of Palermo. He is one of the main authors of Wikiradio on Rai Radio3 and Caffè Zimmermann on Schweizer Rundfunk's Rete Due. He writes for Burlington Contemporary, Artribune and doppiozero. He has published with Palgrave, Bloomsbury and Marsilio, as well as speaking at institutions such as Bibliotheca Hertziana, Sotheby's Institute of Art, Galerie Belvedere Wien, Centro Cultural de Belem Lisboa, MACRO Rome, University College London and NYU. His *The Road to Parnassus* (Vernon Press, 2015) was a semi-finalist for the 2016 Berger Prize awarded by The British Art Journal. He has been a collaborator of the directors and secretary of the jury at the Venice Biennale. He has curated the archives of Douglas Gordon (Berlin), Sigmar Polke (Cologne) and Julia Stoschek (Düsseldorf), and has collaborated with the Peggy Guggenheim Collection, ArtVerona, the Teatro La Fenice and the Museo Mario Rimoldi.

EMILIANO GUARALDO is a researcher in Environmental Humanities at the University of St. Gallen in Switzerland. His research explores the connections between visual culture, contemporary art, extractivism and environmental justice. Among other things, he has edited the volumes *Building Common Ground: Contemporary Visual Arts and Ecological Knowledges* (Venice University Press, 2023), and the special issues of *Extrapolation* (Science Fictional Ecologies in Contemporary Art, with Alison Sperling, 2026) and *Lagoonscapes* (Infrastructural Ecologies, 2026). Since 2021, he has been a member of the interdisciplinary research group Unruly Natures.

EVA BOTELLA-ORDINAS works as Associate Professor of Early Modern History at Autonomous University of Madrid (UAM), with four six-year terms of research and four five-year periods of teaching officially recognized, she has been visiting scholar at the European University Institute and Harvard University, among other international academic institutions. She has been a member or coordinator of fifteen Research Projects, and has published thirty-eight research articles, chapters and books. She is a member of GHECO: Research Group on Ecological Humanities-UAM. Her interests range from intellectual and cultural history, to historiography, memory and ecological humanities, with a more-than human, ecofeminist and decolonial perspective.

JULIANE DEBEUSSCHER is an art historian, PhD, associate researcher at the Laboratoire de Recherche Historique Rhône-Alpes (LARHRA). Her research focuses on transnational artistic exchanges in Europe during and after the Cold War and on the history of exhibitions. She has published on these issues in journals such as *Stedelijk Studies*, *Römisches Jahrbuch der Bibliotheca Hertziana*, *Journal of Contemporary Central and Eastern Europe*, and in edited volumes. She has held positions and been awarded contracts and fellowships at the Centre for Modern Art and Theory at Masaryk University in Brno, the Autonomous University of Madrid, the Bibliotheca Hertziana in Rome and the German Centre for Art History in Paris.

LAIA ANGUIX-VILCHES is an art and museum historian specialising in curatorial practices, institutional collecting, and museum inclusivity. She has published in the *Journal of Design History* and the *Journal of the History of Collections*, co-edited a special issue on British curation for the *Museum History Journal*, and convened several panels for the Association for Art History Conference. She has received grants from the Paul Mellon Centre, ICOM, and the Slovak Ministry of Culture. She is currently a postdoctoral researcher at Utrecht University, a board member of the Museums and Galleries History Group, and the book reviews editor for the *Museum History Journal*.

LAURA SINGEOT is an Associate Professor in Anglophone Literatures and Visual Studies at Université de Tours, France. She is interested in the representations of Indigeneity in contemporary Indigenous literatures from Australia and Aotearoa-New Zealand, from novels and poetry to dystopic

Young adult fiction and Sci-fi. She is also researching new museology and Indigenous visual art, focusing on its integration into global networks of creation, curation and reception. Her methodology rests on a comparative transdisciplinary approach, drawing from concepts theorized in decolonial thought. She is the guest-editor of an upcoming special issue of *ARIEL*, entitled "Decolonizing Museums, Collections and Archives in Postcolonial and Indigenous Literatures in English" (2026).

LUIS GUERRA MIRANDA is a visual artist and philosopher. He is a Ramón y Cajal Senior Researcher at the Institute of Philosophy of the Spanish National Research Council (CSIC). He has been a senior researcher at the Madrid Institute for Advanced Study (MIAS), Casa de Velázquez, and the Autonomous University of Madrid. He also held a senior research position at the Research Institute of the University of the Arts Helsinki, Finland. In 2024, he co-organized the GOAP (Open Group on Political Art) at the Santa Mònica Art Center in Barcelona. He was an artist-researcher in the Art & Theory program at Künstlerhaus Büchsenhausen, Innsbruck, Austria (2022–2023). He has been awarded artist fellowships from the Kone Foundation (2020) and the Saastamoinen Foundation (2021).

STEPHANIE VON SPRETER, PhD, is an art historian and curator. Her research areas entail contemporary art and photography, Nordic/circumpolar art, and feminist and decolonial art history. She is member of research groups Worlding Northern Art (UiT The Arctic University of Norway) and AI Ecologies – Exploring AI at the Intersection of Art, Ecology, and the Environmental Humanities (Kristiania University of Applied Sciences). In November she will lead the PRAKSIS residency *Elasticity* together with Marte Aas. She served as artistic director of Fotogalleriet, Oslo, and worked for international exhibitions including the 3rd, 4th and 5th Berlin Biennale, 50th Venice Biennale and Documenta11.

SYNNØVE MARIEVIK is Senior Curator of contemporary art at Kode Bergen Art Museum in Norway. Until recently she was the Academic Director of The Picture Collection, the photohistoric collection at the University of Bergen Library. Her academic background is in art history and curatorial studies, and she holds a PhD in visual culture from the University of Bergen with the dissertation *Nature as violent and violated: Five essays on the visual culture of the Anthropocene* (2021). Her research interests span ecocriticism, the Anthropocene, petroculture and media ecology connected to the history of photography as well as contemporary art.

VANESSA BADAGLIACCA, PhD, is an art historian and teacher. Her academic research – interacting with her curatorial practice – explores the entanglements between plant and geography of life, environmental issues and artistic practices, with an approach informed by the sciences, ecocriticism and new materialisms. Her research is rooted in intersectional art history in the wide scope of the environmental humanities focusing

mainly on the Iberian Peninsula and Latin America in a transnational perspective. She contributes with her writings in academic journals, art magazines, exhibition catalogues, and independent publications. She is currently a member of the interdisciplinary environmental psychology and humanities research group Agrupa at Universidad Autónoma de Madrid.

KEYNOTE AND GUEST SPEAKERS

BERGIT ARENDS is a curator of contemporary art, museum professional, and academic with research interests in the intersections of material culture, art history, and environmental history within European and global contexts. Bergit's monograph *Photography, Ecology and Historical Change in the Anthropocene: Activating Archives* (2024) is part of the Routledge series Photography, Place, Environment. Her doctoral research resulted among other in the award-winning publication *Chrystel Lebas. Field Studies* (2018). She has curated many contemporary art projects for the natural history museums in London and Berlin (*Art/Nature* 2019). Bergit was British Academy Postdoctoral Fellow at the Courtauld Institute of Art, London, and at University of Bristol. Bergit is currently curatorial research fellow in the UK Research and Innovation Network Plus 'Shifting Global Polarities: Russia, China and Eurasia in transition'.

BORBÁLA SOÓS (b. 1984, Budapest) is a London-based curator whose work intertwines artistic and ecological research, addressing environmental thinking alongside social, political, and decolonial issues. Recent roles include curator at Stanley Picker Gallery, Kingston University, London (2023–2025), and Co-curator at OFF-Biennale Budapest 2025. 2022–2023 she was Public Programme Curator at Eastside Projects, Birmingham, and 2012–2019 Director/Curator at Tenderpixel, a contemporary art gallery in central London. She also curated projects in collaboration with institutions such as Kunsthalle Bratislava, tranzit.sk (Bratislava), FUTURA (Prague), Trafó House of Contemporary Arts (Budapest), Rupert (Vilnius), ICA (London), Camden Arts Centre (London), Wysing Arts Centre (UK), and CCA Derry~Londonderry. She has been a visiting lecturer at Goldsmiths College, the Royal College of Art, Central Saint Martins, Kingston University, and Edinburgh College of Art, among others. <http://borbalasoos.co.uk/>

JACK FABER is a Helsinki-based artist-researcher and filmmaker whose work explores narratives of security, survival and new species relations. Investigating their interconnections and role in escalating economic and ecological crises, his interdisciplinary practice focuses on surveillance and cinema. His use of drones, phones and new technologies in unexpected ways, often transform them into means of questioning the militarization of public spaces and contested territories. In his work he examines climate conflicts and possibilities of emancipatory engagements through a hybrid of

salvaged footage, archival materials, documentation and scripted works. He sensitively uses humour, transgression, and immersion for in-depth studies of possible species equality in relations to AI, animals and human rights.

MARIANA CUNHA is a researcher, curator, and senior lecturer at the University of Westminster and the Centre for Research and Education in Arts and Media (CREAM). Her research explores the epistemic and decolonial potentialities of ecological practices in contemporary art and moving images from the Global South. She has co-edited books and published journal articles on Latin American, global cinemas, as well as nonfiction film practices. Her research has been published in peer-reviewed journals and edited collections. She has recently co-edited the special issue *Nature/Ch'ixi/Culture and the Cinemas of Latin America* for the film journal *La Furia Humana*. Her practice research includes exhibitions and thematic screening programmes. Her forthcoming co-edited book *We Live Like Trees Inside the Footsteps of Our Ancestors* (K-Verlag, 2025), explores decolonial, ecocritical, and more-than-human artistic practices from Latin America and aims to shed light on alternative ways of understanding nature and interspecies kinships while resurfacing silenced epistemologies, critically reflecting on the schism between nature and culture.

MARIANNA TSIONKI, PhD, is a curator and art theorist whose research explores the intersections of contemporary art, ecology, and the curatorial as a site of critical inquiry. She is Associate Professor and University Curator at Leeds Arts University, where she leads the curatorial programme at Blenheim Walk Gallery, with a focus on environmental discourse, material ecologies, and post-industrial histories. Her work is grounded in curatorial pedagogies, exploring how exhibition-making and research-based practice can foster critical and collaborative learning in response to urgent questions of environmental justice and planetary futures.

SAMIA HENNI is a historian of the built, destroyed and imagined environments. She is the author of the multi-award-winning *Architecture of Counterrevolution: The French Army in Northern Algeria* (gta Verlag 2017, 2022, EN; Editions B42, 2019, FR), and *Colonial Toxicity: Rehearsing French Radioactive Architecture and Landscape in the Sahara* (If I Can't Dance, Framer Framed, edition fink, 2024, 2025), and the editor of *Deserts Are Not Empty* (Columbia Books on Architecture and the City, 2022, 2024) and *War Zones* (gta Verlag, 2018). She is also the maker of exhibitions, such as *Performing Colonial Toxicity* (Framer Framed, If I Can't Dance, Amsterdam, 2023–25), *Discreet Violence: Architecture and the French War in Algeria* (Zurich, Rotterdam, Berlin, Johannesburg, Paris, Prague, Ithaca, Philadelphia, Charlottesville, 2017–22), *Archives: Secret-Défense?* (ifa Gallery, SAVVY Contemporary, Berlin, 2021), and *Housing Pharmacology* (Manifesta 13, Marseille, 2020). Currently, she teaches at McGill University in Montreal.

SÖREN MESCHEDE (Stuttgart, 1976) is a cultural manager and producer based in Cantabria, Spain. With a background in Philosophy and Law (Göttingen) and an MA in Curating and Producing Contemporary Art in Public Space (Gothenburg), his work focuses on collaborative artistic practices and participatory cultural management. He co-founded and coordinated Concomitantes (2018–2024), mediating projects such as Aguas Vivas with Laia Estruch, and co-founded Interfaz, developing transnational initiatives like Aquí Allí Aquí Lá. Author of *Mutaciones en el espacio público* (2021), he also advises the European Commission and the Daniel and Nina Carasso Foundation.

SUSANNE KRIEMANN is an artist and professor at the Karlsruhe University of Arts and Design (DE). Since 2010 she has co-organized ABA AiR Berlin Alexanderplatz (DE) together with Aleksander Komarov. Her work has been exhibited internationally, including at the CCA Wattis Institute for Contemporary Arts, San Francisco (US), Kunsthalle Wien, Vienna (AT), Stedelijk Museum Amsterdam (NL), and at C/O Berlin and the Museum für Kunst und Gewerbe Hamburg (MK&G) (both DE). She has authored seventeen artist's books since 1998.

XAVIER RIBAS is a photographer, and lectures part-time at the University of Brighton and at the Universitat Politècnica de València. Trained as an anthropologist interested in geography, urban studies and the philosophy of history, his photographic work investigates contested sites and histories, border territories, and geographies of extraction. His recent works take the form of large photographic grids, often including text, archive materials, moving image and sound.

PANEL SPEAKERS

AMANDA TAVARES is a postdoctoral researcher at Instituto de História da Arte, Universidade Nova de Lisboa (Portugal). Her current project, funded by the Leverhulme Trust (UK), explores transnationality, resistance, utopias and solidarities in recent installation works by Zineb Sedira. She received her PhD from the University of Sheffield in 2023, and this research will soon be published in the monograph *Visualising the Mediterranean: Unlearning and Imagining through Contemporary Art* with Liverpool University Press. With experience of transdisciplinary projects, Amanda is particularly interested in how artworks can renegotiate visual tropes about migration, imperialism and interculturality, and the role of installations and multimedia art as spaces for political awareness and social engagement.

ANCA POP is a PhD candidate in Philosophy at Royal Holloway, University of London, writing a thesis on French Philosophy of Medicine and Biology, with the support of a Techne AHRC scholarship. Anca is currently also based in the Photography Department of the V&A Museum, where she is

conducting archival and curatorial research on medical photography. She is co-founder and co-chief editor of *In Vivo Arts*

ANNA ROSA KRAU is an artist and prof whose work is grounded in theoretical and practical sustainability. She holds a strong belief that our current position within the unfolding Anthropocene demands not only critical reflection, but also hopeful, active and constructive contributions. In her view, artistic practice offers a vital space for reimagining our relationship with the world. Blending artistic intuition with scientific curiosity, her work traces the alchemical origins of photography while exploring the transformative potential of natural elements. She believes that the future of the medium lies not in further technological acceleration, but in biochemical innovation and a renewed ethics of material engagement. Through the revival of neglected techniques and the reworking of historical processes, she replaces harmful substances with non-toxic, environmentally responsible alternatives. Her practice is rooted in ecological awareness, the more-than-human world and a deep commitment to material ethics.

ANSHUL ROY (b. 1997, India) is an artist and educator with an MFA in Art Photography from Syracuse University in New York. In 2020, he received a B.Tech in Bioengineering from the Indian Institute of Technology in Kanpur, where he became interested in the intersection of STEM and Arts and how these diverse knowledge systems could merge. Roy's artistic practice is inspired by Postcolonial discourses, exploring issues like identity, historical memory, cultural representation, and visual ethics. He is interested in probing how British colonizers employed photography in India for "othering" and visual propaganda, and how these ethnographic photos exist in institutional archives. Roy has exhibited in venues like ACM SIGGRAPH, where he received the "Best in Show" award in 2024 for his project *Rage Against the Archive*. He has also shown his work at places such as the iidrr Gallery (Manhattan, NY), Light Work (Syracuse, NY) and The Photographers' Gallery (London, UK).

ASSUNTARUOCCO is an artist, writer and lecturer in Fine Art at the University of Lincoln. Her interdisciplinary practice spans painting, photography, moving image, social practice, and digital archives, often engaging the domestic sphere as a site of memory, intimacy, and collaboration. She is the creator of *Our Days of Gold*, a long-form Instagram artwork exploring grief, speculative reanimation, and user memory through the unfolding of an analogue photo archive. Her writing has appeared in *PARSE Journal*, *MAI: Feminism and Visual Culture*, *Journal of Drawing: Research, Theory, Practice*, and the forthcoming anthology *All Things Re-Imagined* (Routledge, 2025). She is currently developing projects on feminist modes of co-authorship, parenting as methodology, and digital mourning.

BELÉN CEREZO is an artist-researcher. From 2022 to 2024, she was a María Zambrano postdoctoral researcher at the Faculty of Fine art at the University of the Basque Country UPV/EHU, Bilbao. She completed her practice-

led PhD at Nottingham Trent University (2025) where she also was an Associate Lecturer in Photography. Her research examines the functioning of images and attends to the transition from a representational model to a performative one that explores new forms of action, relationship and practice generated by images. Cerezo makes moving-image installations, videos, and photographs. Since 2017, her main line of enquiry stems from her encounter with the work of Brazilian writer Clarice Lispector. www.belencerezo.net

CHLOE BARTRAM is a photographic artist, researcher and academic based in Boorloo (Perth, Western Australia), working across archives, photography and feminist material practices. Her practice-led research centres the female gaze, highlighting hidden textures of lived histories in Australian narratives. Chloe's work has shown nationally and internationally, including Les Rencontres de la Photographie Arles (France), Pingyao International Photography Festival (China). She was awarded the 2024 JS Battye Fellowship and 2025 Geoffrey Bolton History Grant. Chloe is currently completing a PhD investigating photographic archives and feminist reimagining's of the Wallal expedition, producing new creative works that blend historical inquiry with creative practice. She currently holds a position as Associate Lecturer in the School of Humanities at Murdoch University, Perth, Australia.

ESTÉFANI BOUZA ARNOSO is a visual artist, researcher and lecturer at Swansea College of Art, University of Wales Trinity Saint David. She is currently visiting researcher at Archivo Platform. Bouza's practice and research focuses on ideas of archiving and collecting in photographic practice. She holds a PhD and an MA in photographic studies from the University of Westminster. Her work has been exhibited widely in UK, Spain, Portugal and South America.

HYUNAH LEE is a doctoral candidate at the Technical University of Munich, Germany, where she is completing her PhD at the Chair of History of Architecture and Curatorial Practice. Since 2019, she has been conducting research on architecture exhibitions at the Korean Pavilion of the Venice Architecture Biennale from 1996 to 2014. She holds a bachelor's degree in architecture from Korea National University of Arts (RIBA Part 2 accredited) and a master's degree in architecture and architectural engineering from Seoul National University. With a background in design, research, and practice, her work focuses on the recent history of architecture on display and its political and sociocultural contexts. She is expected to complete her doctorate in 2025.

ISABEL DANTAS DOS REIS is grounded in the investigation of absence and the poetics of silence, approaching the archive not as a fixed repository of historical facts but as a dynamic space defined by gaps and untold narratives. Her projects explore how imagination can serve as a critical tool to reconfigure memory and reveal the latent stories within

archival omissions. The work conducted during her Master's degree in Photography—The Space of the Unspoken—investigates the transformative potential of imaginative engagement with fragmentary archival traces. As the co-founder and organiser of ANALOGICA, an annual festival dedicated to analogue photography and material image-making, she fosters dialogue between artistic practice and archival inquiry. She has participated in numerous artistic residencies both as an artist and as an organiser, exhibiting her work in Portugal and internationally.

JESSIE MARTIN is a geographer and photographer. She is currently developing her PhD as a Research Assistant in the Practicing Place DFG funded graduate school at the University of Eichstätt. Her interdisciplinary practice explores relations between capital, power, politics and ecology in and across places. She looks to reimagine the practices which construct places, while investigating their historical formation and conceptualisation. Jessie previously worked as a photography lecturer at University of West London, has an MA in Photography and Urban Cultures from Goldsmiths, University of London, and completed her BA in Photographic Arts from University of Westminster. Her PhD project investigates how capitalism practices place through the relations of fossil carbons, specifically oil. Her research acts against the Nature/Human binary to re-articulate how the relations of nature, capital and global power function through petro-geographies and their associated spatial imaginaries.

JOELLA KIU is a curator and art historian based in Singapore. She studies how artists employ the visual, textual, counter-cartographic, speculative and mythological to communicate urgent ecological conditions and contemporary lived realities. Currently, she is Curator at the Singapore Art Museum. Her recent curatorial projects include 'Lost & Found: Embodied Archive' (2024), 'Olafur Eliasson: Your curious journey' (2024), 'SAM Contemporaries: Residues & Remixes' (2023), 'Lonely Vectors' (2022) and 'REFUSE' (2022) at the Singapore Art Museum. Her writing has been published in AAA Like A Fever, Field Journal, The February Journal and PR&TA. Forthcoming written contributions include a chapter within Tastes of Justice: The Aesthetics and Politics of Food-Art Practices in Asia and Australia (Routledge, 2025). She read History of Art and holds an MA from the Courtauld Institute of Art (2017) and a BA from the University of York (2015).

JOSÉ IMANOL BASURTO LUCIO is an art historian from UNAM (2024) and is currently taking his Master's Degree on Art History with a focus on Theory and Methodology (UNAM). Wrote his licenciante's thesis dissertation on the links between somatic practices, agroecology and Contemporary Art, earning the distinction of Honorific Mention. Wrote a co-authored article in which he argued for a possible queer and ecocritical reading of certain performance practices (<https://doi.org/10.11588/kb.2024.3.105429>). Has worked on the writing and documentation of artistic practices for the Contemporary Arts' Research Project "Cosecha de Gestos" (cosechadegestos.glitch.me) under the supervision of Dr. David Gutierrez Castañeda. Has participated

in multiple student forums presenting research on multiple topics, which include: Communitary Museums, links between Black Feminism and the oeuvre of Lorraine O'Grady and Links between contemporary art exhibitions and activism in México. imanolbasurtolucio2@gmail.com

LETIZIA MARIA CARIELLO — LETIA, the stage name adopted by Letizia Cariello in 2021, has focused her research on the materialization of time and space, starting from everyday objects to weave a multiplicity of connections that make the fourth dimension perceptible. Her exploration of interior spaces and times reveals a universal connection between the visible and the invisible, with particular attention to subtle energy. Her education is extensive: she graduated in Art History and in Painting at the Brera Academy where she currently teaches Artistic Anatomy. She has a strong interest in music; in fact, sound and rhythm in her work are—as in classical Greek and Latin culture—closely linked to space. LETIA – Letizia Cariello's works have a meditative, existential character and take shape in various forms: Calendars, Gates, performances, installations, embroidered photographs, book-objects, and the Red Thread that runs through the most diverse materials.

LUCREZIA ZANARDI (1994, Bologna) is an Italian artist and researcher based in Bochum, Germany. She is completing a PhD in Artistic Research at Radboud University, Nijmegen. Zanardi is a board member and curator at Etty Hillesum Huis (Middelburg) and assistant to the museum direction at the Deutsches Bergbau-Museum (Bochum). Her work explores individual and collective perception, memory, and archival research through a phenomenological lens. She has exhibited, among others, at Dortmunder U, Folkwang Museum, Künstlerhaus Malkasten, Rencontres d'Arles, and Fotomuseum Winterthur. Her self-published photobook was shortlisted for the LUMA Dummy Book Award (2021). In 2024, she was selected for the FUTURES Photography program by Camera Torino.

MAHSASHEYDANI is a doctoral researcher in Creative Arts at Loughborough University, UK. With a background in Theatre, Dramatic Literature, and Media Arts, her research explores the intersections of performance, memory, and resistance, contributing to a broader understanding of cultural preservation and reinterpretation. Her current research investigates how performance can become a site of cultural memory and political resonance. She engages with documentary theatre, counter-archives, and the poetics of absence to explore this dynamic.

MAIA NICHOLS holds a Ph.D. in Art History, Criticism and Theory from the University of California San Diego specializing in 20th century French and North African visual and material culture. Her dissertation, researched in France with support from a four-year Canadian Social Sciences and Humanities Research Council Doctoral Fellowship, engages art historical visual and material culture methods and archives to consider the institutional history of French colonial North Africa's progression to independence. She has taught Media Studies at Bennington College.

MAJA DANIELS is a photography-based artist and filmmaker. Her work includes sociological methodology, sound, moving image and archive materials, aiming to further explore each medium's narrative and performative functions. Her work has been exhibited and published world-wide, she is the recipient of numerous awards and fellowships and is a senior lecturer in film at Gothenburg University (HDK-Valand). Maja's first book 'Elf Dalia' (MACK, 2019) received international acclaim. It was nominated for the Aperture-Paris Photo First book Award 2019 and won the Swedish Photo Book of the Year Award 2020. Maja's second book 'Gertrud' (VOID) was published in 2024. It was nominated for the Swedish Photo Book of the Year Award 2025 and is currently touring as an exhibition including installation works, film and still photography. Daniels' made her first short film My other Half in 2015. Her most recent short Her Little Reds premiered in 2025.

NAM JOO HUH is a curator and PhD researcher in Media and Communication at Loughborough University. Her project, Other-Minority Group: Documentary Films on Asian Immigrants after Post-Internet Era, explores ESEA migrant representation in expanded documentary practices that intersect with curatorial methodologies. Nam's work engages with themes of ecological decay, postcolonial memory, and minoritarian aesthetics through interdisciplinary research and audiovisual performance. She has presented/is presenting at conferences including QMU, SOAS, MeCCSA, UAAC-AUUC and BACS and recently curated events for Migration Matters Festival and No Bounds Festival.

REILLY CLARK is an art historian studying repatriation, restitution, and museum practice at the University of California, Santa Barbara. Reilly earned his B.A. and M.A. in Art History at Stanford University, where he focused on modern and contemporary Indigenous art. He also studied at the University of Oxford, where he specialized in repatriation. Reilly has professional experience in repatriation, appraisals, museums, conservation labs, and archaeological sites as well as academic research.

SIYING WU (she/her) is a doctoral researcher at University of Edinburgh. She has obtained a Master degree in Human Geography and a Bachelor degree in Sociology. Her research interest includes migration, mobilities, affect, body, archive and memory. Her current PhD project investigates the violence of forced disappearances of "undesirable" Chinese immigrants in post-war Britain and its lasting impact on affected communities.

TANA GARRIDO (b. 1989) is a visual artist and independent researcher. Her multidisciplinary practice combines cinema and contemporary art through immersive installations that explore memory, domestic space, and labor, often using experimental audiovisual forms. Her work examines domestic environments and popular memory as sites that reveal contemporary social and political realities, drawing on family narratives, testimonies, speculative fabulation, and archival materials to foster active participation

and critical reflection. She has exhibited at venues including La Casa Encendida (Madrid, Generación Award, 2025), Centro Cultural Cigarreras (Alicante, 2023), Montehermoso Kulturunea (Vitoria-Gasteiz, 2023), Centro de Arte Contemporáneo de Quito (Ecuador, 2022), Artista x Artista (Havana, 2019), Azkuna Zentroa (Bilbao, 2020), Arts Santa Mònica (Barcelona, 2015), and Sant Andreu Contemporani (Barcelona, 2014), among others. She is currently the programmer of the Bendita Tú festival.

VERA GAILIS is a multidisciplinary artist, curator, and researcher born in Ukraine and based in Israel since 2013. Her work explores themes of migration, memory, gender, and identity through archival materials, photography, and installation. She holds an MA in Interdisciplinary Arts from Tel Aviv University and leads community-based art initiatives connecting immigrant artists with local publics. Gailis's recent projects examine the intersection of personal and political history, using family archives, inherited objects, and visual research tools to explore postmemory and material testimony. She regularly presents her work in exhibitions, lectures, and conferences in Israel and abroad.

YUKO YOSHIDA currently works as an associate professor at Shiga University, Japan. Her Ph.D. dissertation "Silence After Catastrophe: Disaster Survivor Witnessing in Contemporary Japan" will be defended at the Amsterdam School for Cultural Analysis, University of Amsterdam in 2025. She conducts her research on testimony and acts of witnessing to survivors' psychological traumas from everyday gender-based violence to natural disasters. Her recent publications are: "Animated Embodiments of Witnessing: An Architectural Narrative of Silence" (Animate(d) Architecture: A Spatial Investigation of the Moving Image, published by Liverpool University Press, 2024), "Naturalization of Sex Object" (2023), and "When Memory Becomes Debris: Aesthetic Modes of Representing Disaster Loss" (2022). She explores how to create a breakthrough of addressing the trauma survivor emotions through innovative memory practices and reveal its discrepancy against their public memory transmission discourses.