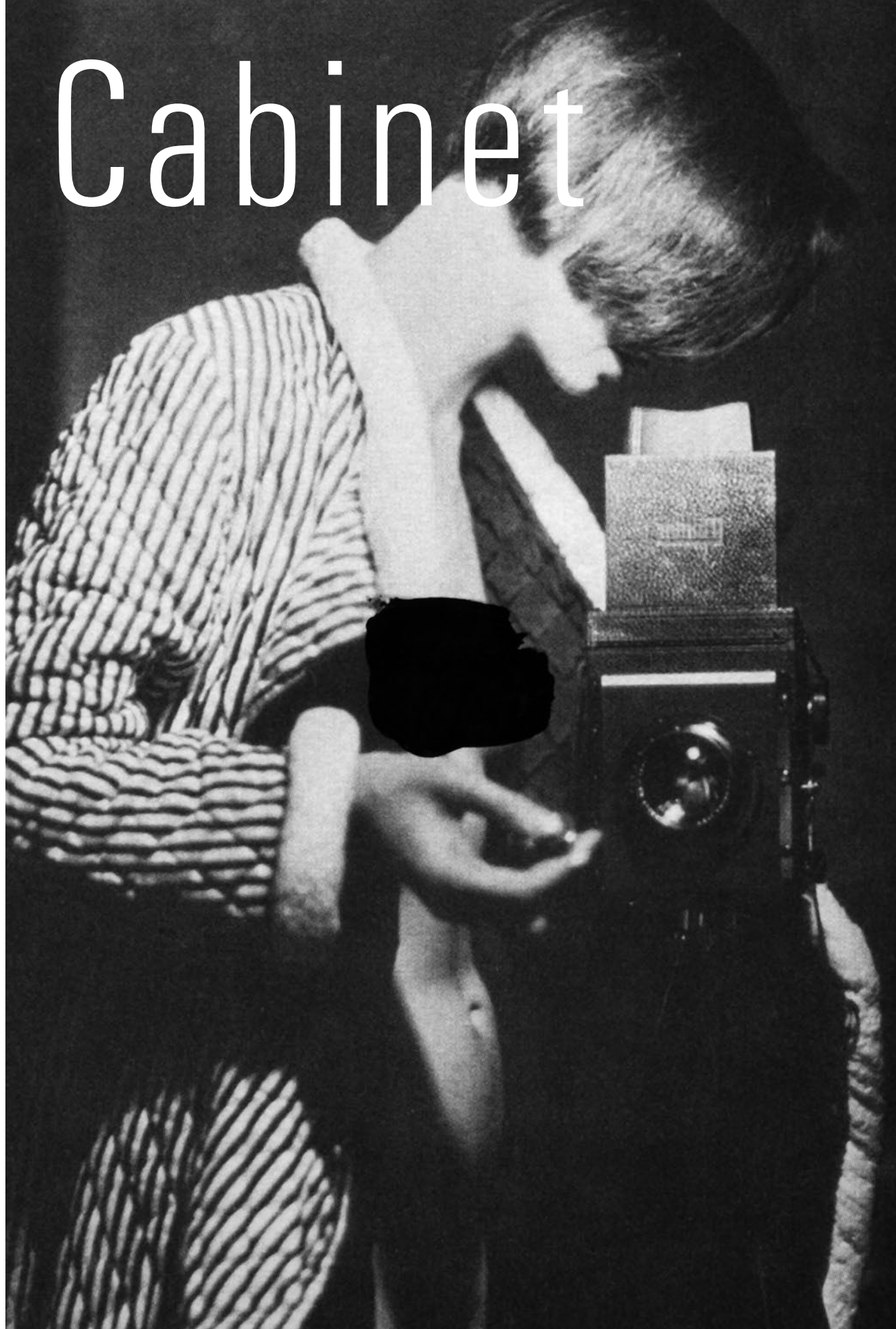


Cabinet





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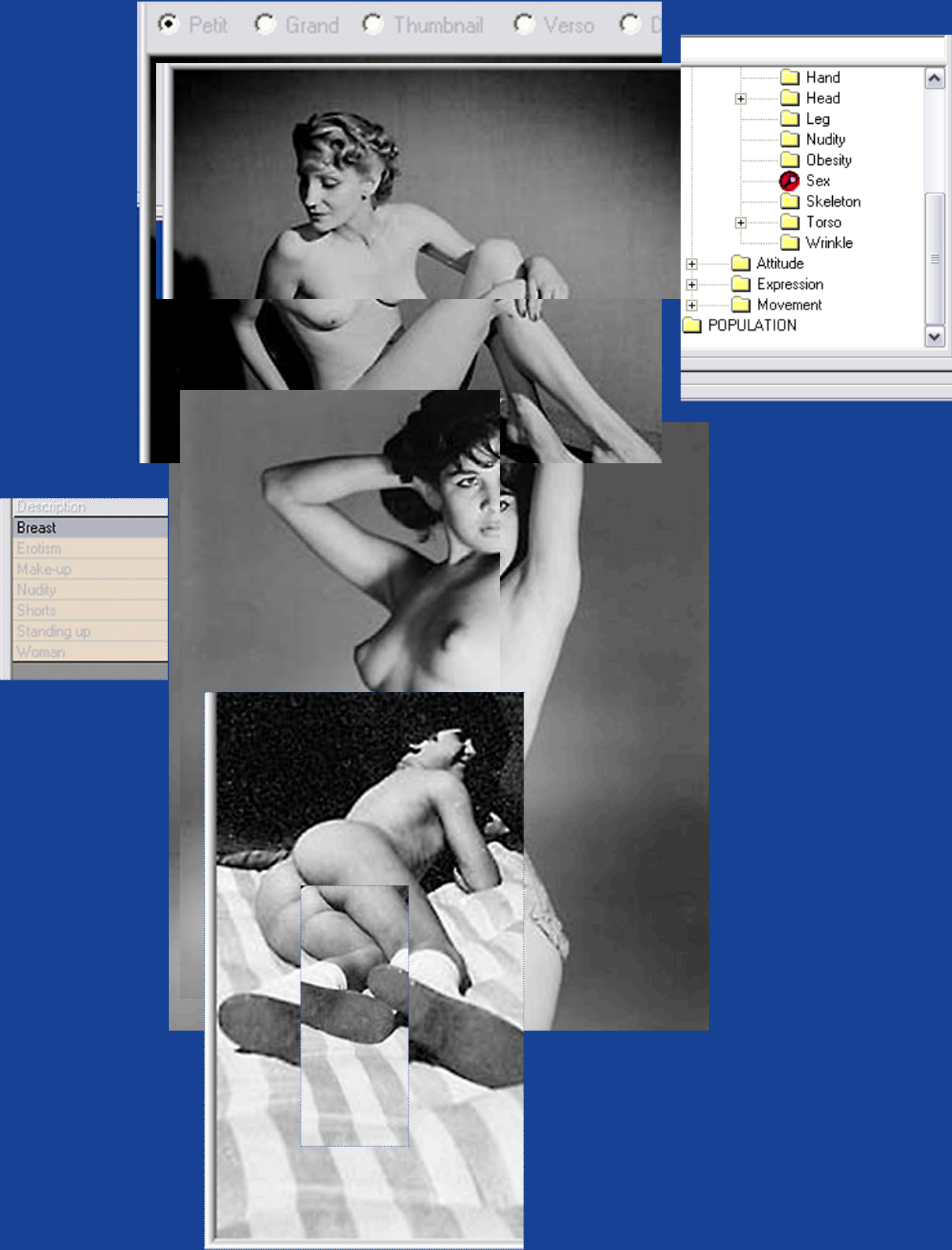
contributors

paula roush

sex'n'database: a corporeal taxonomy

DURING A RESIDENCY at the Arab Image Foundation, I looked at several photographic collections that in different ways reflect the city of Beirut and its links to both the Arabic and international photo-visual culture. From this initial artistic research resulted several photobooks that were published by Beirut-based PlanBey publishers, accompanied by an exhibition at their Makan Gallery (September 2015). The installation titled *Torn Folded Curled*, reflected the impact of the civil war in some of the collections which came to the Foundation already damaged, photographic materials rescued from heavily bombed sites around Beirut and Lebanon.

In contrast to that kind of dusty paper-based materiality, I also got interested in the Foundation's online database, both the textual taxonomy and its digitised photographs. Opening myself to chance, I let myself guide by the intention to find something sleazy or sexy, photographic material with a twist... that might be troubling the archive. I typed in the database search fields the words 'sexuality' (found no sexuality in the archive), 'sex' (yes) and 'body', 'nudity', 'breast', 'leg', 'bedroom'... These screenshots of the blue background interface crashing into multiple windows overwhelmed by the joy of corporeal indexicality are already digital archaeology, a testimony to an out-dated bureaucratic classificatory system of French colonial legacy, soon to disappear under the auspices of a new open access database.





Keywords | Photographic genre | Names | Technical info | Identifying mark | Documentation notes | 132 Row(s) affected

New Edit Delete

EXIT

Clear All

DESCRIPTION

Erotism
Smiling
Stretched out
Underskirt
Woman

FILTERING

☒ Petit ☐ Grand ☐ Thumbnail ☐ Verso ☐ Display as object

- ART
 - Artist
 - Artist's tools
 - Artistic activity
 - Exhibition space
 - Gallery owner
 - Model
 - Photography studio
 - Style
 - Work of art
- CINEMA
- LITERATURE

Body exposure

Dreaming

Erotism

European

Leaning back on

Lighting

Nudity

Profile

Resting

Curtain

Interior

Nudity

Woman

All Keyword

CULTURAL ACTIVITY

DAILY LIFE



Filter

Reset filter

Image info

Print

Restoration

- Attitude

Arm around shoulder

Arms folded

Caressing

Clapping hands

Conversation

Cross-handed

Cross-legged

Crouching

Enlacing

Erotism

Eyes closed

Flexing

Greeting

Holding hands

Kissing

Kneeling

Laying down

Leaning back on

Leaning on

Leaning over

Posing

Reclining

Reclining

Resting

Shaking hands

Silhouette

Sitting

Sleeping

Standing up

Stretched out

Waiting

Waving

Working

Expression

Movement



Description

Body exposure

Breast

Chain

Dress

Nudity

Sitting

Smiling

Woman

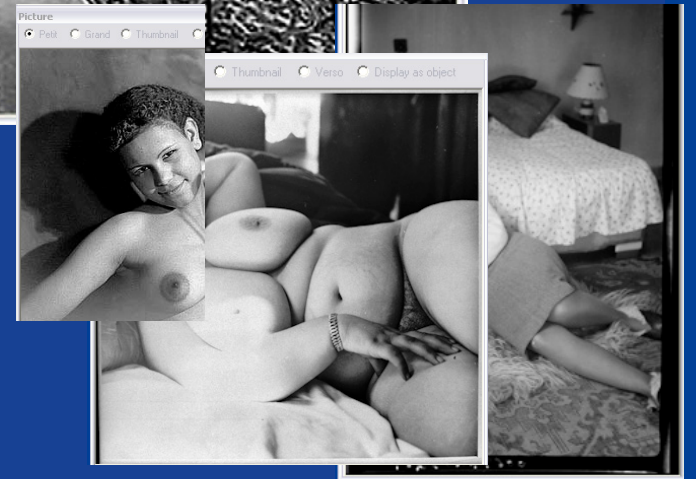
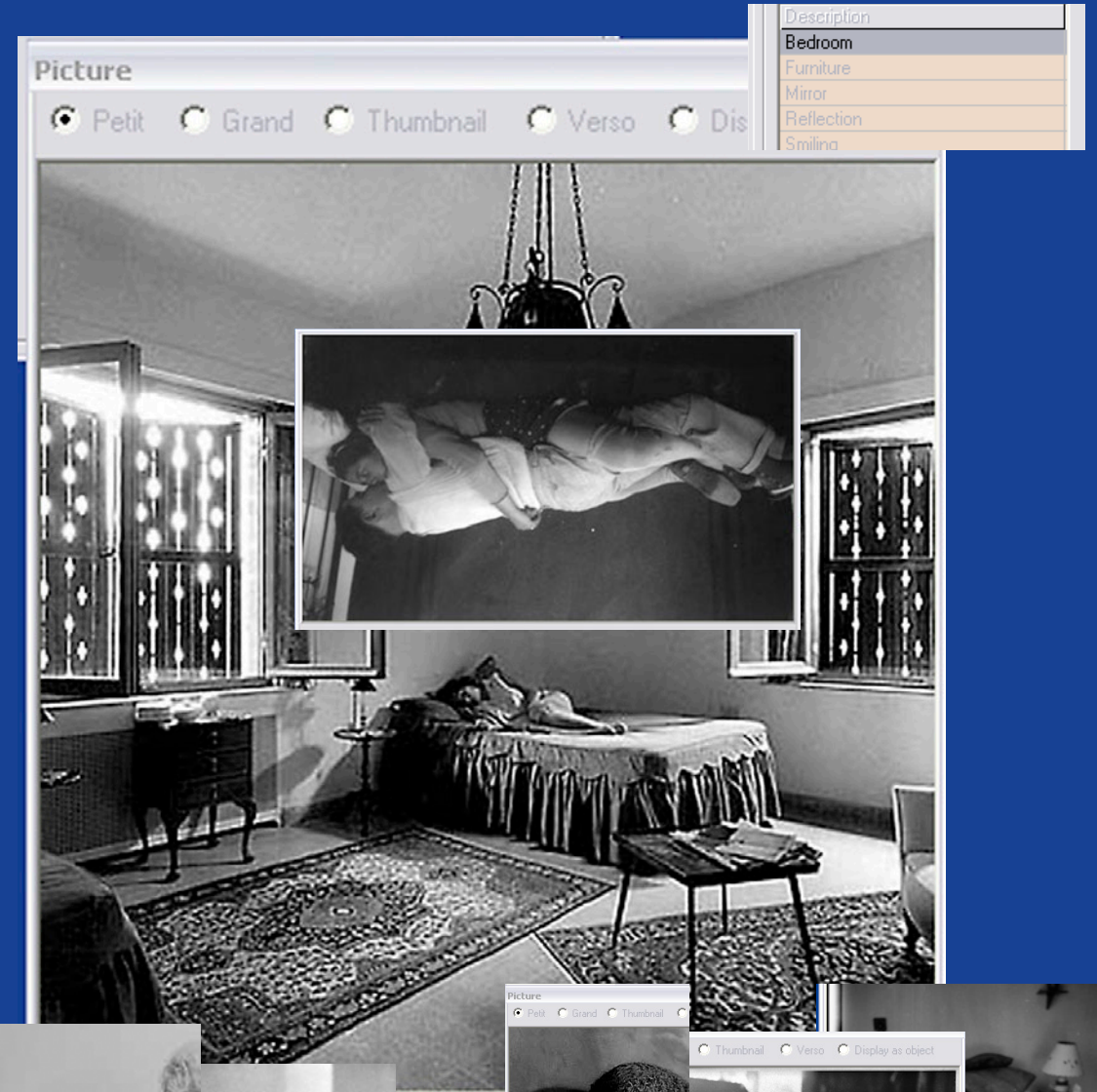




Description
Bed
Bedroom
Couple
Duo
Embracing
Erotism
Interior
Kissing
Skirt
Stockings

ya00905	
ya00927	A prostitute.
ya00928	A prostitute.

Description
Bedroom
Furniture
Lamp
Rug
Shutter
Sleeping
Table
Window
Woman



The Execution of Bin Laden in Images
Chinar Shah

The photo essay illustrates the politics of missing visuals from the public domain and analysis of the artist’s book *Bin Laden Situation Room*. The book is a reaction to the photograph issued on 2 May 2011 by the American government at the time of Bin Laden’s execution. The image taken by the official White House photographer Pete Souza, depicts president Barack Obama and his national security team witnessing the execution of Osama Bin Laden, the leader of the Islamic militant organization, al-Qaeda. Apart from this the American government did not issue any other visual evidence of the event. The essay explores war strategies of keeping the visuals mute, and in doing so, controlling the public opinion. Photography that prides itself on representing and uncovering historical moments, completely fails here. The book *Bin Laden Situation Room*, attempts to look for what the image fails to show. The essay examines the visibility and invisibility of frames of references and power to see and not see.

Keywords: Bin Laden, situation room, photography, photo book, missing images

Photos Circle: A Short History of the Nepal Picture Library
Alisha Sett

This is a short history of the Nepal Picture Library (NPL), Nepal’s first large-scale digital photo archive encompassing over 50,000 photographs collected in less than a decade. It is a rare institution; a catalogued visual resource open to the public with scores of intimate family collections, the historic and the mundane captured over decades by photojournalists, and portraits made in photo studios across the country. The essay provides insight into the strength, scope and

potential of this community-created archive. Founded and managed by Photo Circle, a platform for photography in Kathmandu, NPL has published books, done several exhibitions in museums and public spaces across Nepal, and exhibited their collections internationally. Tracing the origins and the impact of NPL through a series of interviews, the essays reveals not only the transformative power of their methods of public engagement but also the deep concern for visual culture fostered in their volunteers particularly among photographers serving as amateur archivists.

Keywords: archive, Nepal, public history, oral history, Kathmandu

Parallax Error: The Aesthetics of Image Censorship
Ronnie Close

Parallax Error is a found photographic image collection scavenged from well-known art history publications in bookstores in Cairo between 2012 and 2014. What makes the series distinct are the forms and styles of censorship used on the original images ahead of sale and public distribution. The altered images involve some of the leading figures in the canon of Western photographic history and these respected photo works enter into a process of state censorship. This entails hand-painting each photograph, in each book edition, in order to obscure the full erotic effect of the object of desire, i.e. parts of the human body. The position of photography within Egypt and much of the Arab world is a contested one shaped by the visual formations of Orientalism created by the impact of European colonial empires in the region. This archival project examines the intersection of visual cultures embedded behind the series of photographic images that have been transformed through acts of censorship in Egypt. This frames how these doctored photographic images

impose particular meanings on the original photographs and the potential merits, if any, of iconoclastic intervention. Parallax Error examines the political and aesthetic status of the image object in the transformation from the original photograph to censored image. The ink and paint marks on the surface of the photograph create a tension between the censorship act and its impact on the original. These hybrid images provide a political basis to rethink visual culture encounters in our interconnected and increasingly globalised contemporary image world.

Keywords: aesthetics, censorship, iconoclasm, images, representation

From Cheap Films to Museum Collections The Author’s Significance for the Magnum Archive: Archiving of Invasion 68 by Josef Koudelka
Marija Skočir
Translated by Tom Smith

The article is based on an insight into the workflows of the Paris agency Magnum Photos. The theoretical framework introduces a modernist model of the author’s concept, which corresponds to Magnum’s type of photographer, based on the specific historical circumstances of the agency’s founding and its modus operandi. The concept of the author as a heroic individual with a unique photographic career and biography is in a reciprocal relationship with i.e. the “myth” which, as the latest study of Magnum’s history has shown, is maintained by the agency throughout the seven decades of its existence. This myth does not exist without the “author”, while the agency does not exist without the “myth”, therefore, according to Foucault, neither the “death of the author” in a Barthesian sense, nor his replacement with the “author’s function” is possible. The author, who makes exclusive decisions regarding production, distribution, use and archiving

of his photographs, affects all the processes of the agency’s work. This becomes less ambiguous in the question of the importance of Magnum’s archives, which can be claimed to have a broader relevance for social history. The archiving practice is described on the example of Josef Koudelka’s *Invasion 68* series, which, with its unconventionality, shows the challenges of archiving and explains the author’s original solutions.

Keywords: Magnum Photos, photographer as the author, Josef Koudelka’s “Invasion 68”, analogue recovery, contact sheet

A Cabinet of Moments: Collecting and Displaying Visual Content from WeChat
Michelle Proksell & Gabriele de Seta

The *Chinternet Archive* is a collection of tens of thousands of digital images that artist Michelle Proksell has been collecting over years of everyday use of Chinese social messaging app WeChat. These images all come from public WeChat accounts that Michelle finds through a location-based function of the app called “People Nearby”. By regularly exploring the social media profiles of individuals in a one-kilometer radius from her geographical position, Michelle has been able to collect visual content shared by WeChat users in several Chinese cities as well as ten countries around the world. From filtered selfies to cheesy graphics, and from recurring themes of vernacular photography to emerging genres of postdigital aesthetics, the images collected in the Chinternet Archive offer precious and intimate insights into the everyday lives of Chinese digital media users. This essay introduces Michelle’s collection, presents various research projects and artworks through which the authors have made use of the archive, discusses the potentialities of working with visual content as well as the dangers of

appropriating found images in the era of ubiquitous photography.

Keywords: archives; China; found images; vernacular photography; WeChat

Ivan Petrović, Photographer, Archivist and Artist
An Interview with Ivan Petrović
Miha Colner
Translated by Tom Smith

Ivan Petrović (1973) has been working in the fields of photography and art for twenty years as a researcher, creator and collector. Since 1997, he has been creating and publishing photographic projects that reflect the spirit of space and time in which they are created, while in his works he uses both documentary approaches as well as research principles. In 2011, together with photographer Mihail Vasiljević, he founded a para-institution, the Centre for Photography (CEF). Despite lacking its own premises, infrastructure or funds for performing its activities, the institution deals with the search, preservation, collection and analysis of local photographic materials from recent history. In the past ten years, Petrović also moved his artistic practice beyond mere artistic expression, since he addresses the phenomena of photography from an analytical-theoretical point of view. His interest lies in the nature of the photographic image and its role in society and historiography. In this spirit, long-term projects such as *Documents* (1997–2008), *Images* (2002–), *Portfolio Belgrade* (2015–) and the latest film production were created. The interview with Ivan Petrović took place on 1 September 2017 in Belgrade. The main themes were the role of photography in the dominant history, the boundary between one’s own practice and archival work, photography as an art and the likes.

Probing
Interview with Peter Koštrun and Peter Rauch
Nataša Ilec
Translated by Tom Smith

In August 2015, photographers Peter Rauch and Peter Koštrun took up the roles of curators at the Celje FOKUS Festival. At the exhibition, which they named *Sondiranje (Probing)*, they compiled a collection of photographs of foreign, anonymous and unknown authors. The collection consists of artifacts collected by the authors in their archives over the years and was, upon receiving the invitation to participate, selected on the basis of their fascination with these artifacts. At one point in time, all the photos served their particular functions: advertising, family, propaganda, artistic expression, etc. The authors highlighted the alternative possibilities for interpreting such images, which may have, due to the time that has elapsed, been exempt from the first context because of the past time, perhaps due to the lack of signatures or the manner of presentation. Their assumption was that engaging viewers would break up the long, uniquely justified ways of understanding photographic material. Visiting authors and collectors were also invited to participate.

We Need More Documentary, and We Need More than Documentary
Interview with Art Historian Steve Edwards
Andreia Alves de Oliveira

Steve Edwards teaches history and theory of photography and is a fiery, self-described “radical from a working-class background”, “post-Trotskyist” and “socialist feminist”, who reads “Marx and more Marx”. We met in 2016 in Lisbon at an academic conference on *Photography and the Left*, where he was one of the keynote speakers. Edwards’ paper tracked the changes in relation to the Left and

the documentary movement in Britain from the 1970s to the present day, his argument consisting in that documentary and social class are closely entwined. This interview, done at Birkbeck, University of London, which he joined as a Professor at the beginning of this academic year, revisits the main themes of what was, in many ways, an enlightening and inspiring talk. Using the two terms – Photography and the Left – to frame and anchor the discussion, our exchange covers Edwards’ political education, the 1970s emergence of a key period in visual theory and subsequent mutations in political visual practice, up to its present status in a neoliberal society and the forms and intellectual basis of contemporary resistance to it. Although the exchange is centred on the British context, it is done so, however, with total awareness of it being an instance among others of documentary photography’s many global manifestations. It is with these manifestations that this interview aims to enter into dialogue, through its publication in a magazine with a global audience such as *Membrana*’s.

Photography at the Fringes

Interview with Simon Menner

Iza Pevec

Photographer Simon Menner is less and less interested in taking new photographs, the focus of his praxis has for some time now mostly been reflecting photography – he is interested in how we understand images (and why), its different roles and how photography fulfils them. With a series titled *Camouflage*, he brought into question our faith in the credibility and truthfulness of the photographs. The series shows snipers, hidden in nature. Snipers are not actually being shown, as it is impossible to see them in the vast majority of cases. However, this did not prevent the internet audience from searching for the snipers in an almost “Where is Waldo” manner and spotting

them. He addressed a different aspect of the photography with the *Surveillance Complex* section of his work. The photographs from the Stasi archive are burdened with their potential as the evidence material. Recently, Simon Menner has been obsessively collecting ISIS propaganda. He then analyses it and breaks it down into such details as gestures, beards or embraces. Through this procedure he exposes the often absurd ways of building a propaganda narration. Menner’s projects are diverse, but they revolve mainly around the power(lessness) of photography. We, therefore, began the discussion with the question concerning the role of the artist in today’s world.

Wundercamera Obscura

Witold Kanicki

Translated by Marcin Turski

Archives abounding in collections of nineteenth-century photographs contain numerous examples of works dealing with the subject of bodily anomalies. Information about such pictures being taken used to be published on a regular basis in daily press, in which the readership were notified about photo ateliers which immortalised a variety of “monstrosities”. Although it would seem that such pictures were taken solely for scientific purposes, the many and varied contexts of their use let us link them to a much older tradition of viewing and collecting visual curiosities. Having the above facts in mind, this article confronts the popular habits of photographing peculiarities in the 19th century, with museum practice and the Wunderkammers tradition. The space of a photograph may substitute exhibition space, while a desire to watch all kinds of abnormalities and the culture of curiosity determines the connection between former museum visitors and recipients of photographs.

Keywords: photographic archive, wundecamera, curios, 19ct museum, collecting

Chinar Shah is an artist teaching at Srishti Institute of Art, Design and Technology, Bangalore, where she is also a coordinator for photography discipline. Chinar did her M.A. in Literature and MFA/PGDP in Photography from NID, Ahmedabad, India. She has shown her work both in India and abroad. Some of her recent works were shown in Tate Liverpool, Birmingham Photo Festival, and Art Bengaluru and in “Material Light” – a collateral exhibition at Kochi Biennale. She is a co-editor of Photography in India: From Archives to Contemporary Practice, (Bloomsbury forthcoming). Chinar recently received the prestigious Inlaks Shivdasani Foundation grant to complete a long-standing project The Real Taste of India.

Miha Colner (1978) is an art historian who works as a curator and programme coordinator at the International Centre of Graphic Arts / Svicarija Creative Centre in Ljubljana. He is also active as a publicist, specialised in photography, printmaking, artists’ moving image and various forms of (new) media art. In the period 2006-2016 he was a curator at Photon – Centre for Contemporary Photography, Ljubljana. Since 2005 he has been a contributor of newspapers, magazines, specialist publications, and his personal blog, as well as part-time lecturer. He lives and works in Ljubljana, Slovenia.

<http://mihacolner.com>

<http://www.mglc-lj.si>

Steve Edwards is Professor of History & Theory of Photography at Birkbeck, University of London. His publications include: *The Making of English Photography, Allegories* (2006); *Photography: A Very Short Introduction* (2006); and *Martha Rosler the Bowery in Two Inadequate Descriptive Systems* (2012). He is a member of the editorial boards for *Oxford Art Journal*; *Historical Materialism: Research in Critical Marxism*; and the *Historical Materialism*

book series as well as a convenor for the long-running University of London research seminar Marxism in Culture. Steve is currently working on two projects: a book on daguerreotypes and the capitalist subject in mid-19th century Britain and a project on English-language radical aesthetics in the 1970s, see:

https://www.fotomuseum.ch/en/explore/still-searching/series/31235_the_fire_last_time_documentary_and_politics_in_1970s_britain

Andreia Alves de Oliveira is a photo artist, researcher and lecturer based in London. She holds a PhD (2014) and an MA (2009) in photographic studies from the University of Westminster and is visiting lecturer in Photography at Birmingham City University. Previously, she studied law and worked as a lawyer. Andreia’s practice and research are concerned with the notion of artistic research, as well as the theory of photography and theories of representation, in relation to concepts of space and the everyday.

www.andreiaoliveira.net

Iza Pevec (1987) finished the studies of art history and comparative literature. She has been writing about art and culture for some time, she was writing for Radio Student and since 2014 she is also working for Radio Slovenia – programe Ars. As a young curator she was part of the project Zagon of Gallery Škuc and in programme of the Centre and Gallery P74 Incubator for young curators. Since 2013 she is also writing for the Fotografija magazine.

Witold Kanicki (1979) is an art historian, assistant professor at the Department of Art Education, University of Arts in Poznan (Poland), and guest lecturer at the Zurich University of the Arts (Switzerland). He worked as an independent curator and critic. His PhD book (*Ujemny biegun*

fotografii) was published this year by the Slowo/Obraz, terytoria editorial house. He is an author of more than 50 articles, published in scientific journals, as well as in catalogues of exhibitions and magazines on contemporary art and photography. He participated in numerous conferences (Including: the *2nd International Conference in Photography and Theory*, Ayia Napa, 2012, Cyprus; the *3rd International Conference in Photography and Theory*, Nicosia, Cyprus, 2014; *Photography and the LEFT*, Lisbon, 2016, Portugal; *Faktizität und Gebrauch früher Fotografie*, Rome 2017). His scope of interest includes history and theory of photography, contemporary art, new museology and curating.

Michelle Proksell is finalizing her research masters at the University of Maastricht’s department of sociology in the cultures of art, science and technology in the Netherlands. She’s photographed various world landscapes and staged environments, performed experimental music and performance art, curated exhibitions, and collected vernacular photography in the U.S. and China. She is the founder of Netize. net—an archive documenting art and technology in China—and more recently has been exploring the creative, social and phenomenological aspects of Virtual Reality.

Gabriele de Seta holds a PhD in Sociology from the Hong Kong Polytechnic University and is currently a postdoctoral fellow at the Institute of Ethnology, Academia Sinica in Taipei, Taiwan. His research work, grounded on ethnographic engagement across multiple sites, focuses on digital media practices and vernacular creativity in Chinese-speaking areas. He is also interested in experimental music, Internet art, and collaborative intersections between anthropology and art practice. More information is available on his website <http://paranom.asia>

Alisha Sett is a writer from Bombay. She is currently pursuing an MA History of Art from the Courtauld Institute of Art in London. She received an Inlaks Shivdasani scholarship for 2017-2018 to pursue her postgraduate education and research on the history of documentary photography and photographic archives in South Asia. She co-founded the Kashmir Photo Collective in 2014; a digital photo archive preserving images across the Kashmir Valley. She was awarded an Edmond J. Safra Network Fellowship by Harvard University for 2013-2014 for her work in Kashmir. She holds a BA in Political Science and English Literature from Tufts University where she was also a student of the Program in Narrative and Documentary Practice.

Ronnie Close is a media artist and writer living in Cairo, Egypt. His research interests look at the relationship between aesthetics and image politics, in particular in the Middle East. He has worked on a long-term research project on the Ultras football movements in Egypt, Brazil and Palestine and has produced a series of short films on these marginalized groups. Through visual research projects, public workshops and written publications he looks at the role of the image object in the contemporary world. He is an Assistant Professor at the American University in Cairo. In 2010 he was awarded a practice-based PhD from the University of Wales Newport, UK for a dissertation on the 1981 Republican Hunger Strikes in Northern Ireland. He has shown work in film festivals and exhibitions some venues include: The Photographers Gallery London (2015), QUAD Art Gallery, Derby (2014), Brighton Photo Biennial, UK (2012). He has published articles on contemporary image media theory and culture in international journals and his writing will feature in two new edited publications: *Architecture and Filmmaking*, *Intellect Books and Photography Reframed*, *I.B. Tauris*.

Marija Skočir, art historian and literary comparatist, is a senior curator and head of the Jakopič and Match galleries in the Museum and Galleries of Ljubljana. She

has curated or co-curated more than 20 photographic and other visual arts exhibitions (many of those retrospective and by world renowned photographers, including Josef Koudelka, Roger Ballen, Lee Miller, Sebastião Salgado) and managed more than 70 exhibition projects. In 2010 and 2013, she was deputy commissioner of Slovenian Pavilion at Venice Biennale. In parallel to her work, she is currently a researcher and a post-graduate PhD student in Art History at the University of Ljubljana, focusing on the significance of Magnum Photos agency for Central European photography.

Joanna Zylinska (1971) is a writer, lecturer, artist and curator, currently working as Professor of New Media and Communications at Goldsmiths, University of London. She is the author of many books on art, technology and media, the latest one of which is *Nonhuman Photography* (MIT Press, 2017). In 2013 she was Artistic Director of Transitio_MX05 “Biomediations”, the biggest Latin American new media festival, which took place in Mexico City. She has recently co-edited two open access books, *Photomediations: An Open Book* and *Photomediations: A Reader* as part of Europeana Space, a grant funded by the European Union’s ICT Policy Support Programme. Her current projects involve photographing media entanglements and making a short photo-film about “the end of man”.

Nataša Ilec (1992) is currently enrolled in Master’s studies of photography. She takes interest in theoretical and philosophical aspects of the photographic medium and has also participated in a few group exhibitions (*NovaF*: 2013, *Overlook / Photonic Moments*: 2014, *Flâneur*: 2015, *ISO0 / Photonic Moments*: 2016). Her free time passion is bookbinding.

Simon Menner (1978) was born in southern Germany. He has been living and working in Berlin since 2000 and received his degree from the Berlin University of the Arts

(Universität der Künste) in 2007. As an artist he is fascinated in how images and perception are utilized as a tool to influence people. In our more and more image driven world it is key to understand and emphasize these mechanisms and by doing so enabling a public or personal response.



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