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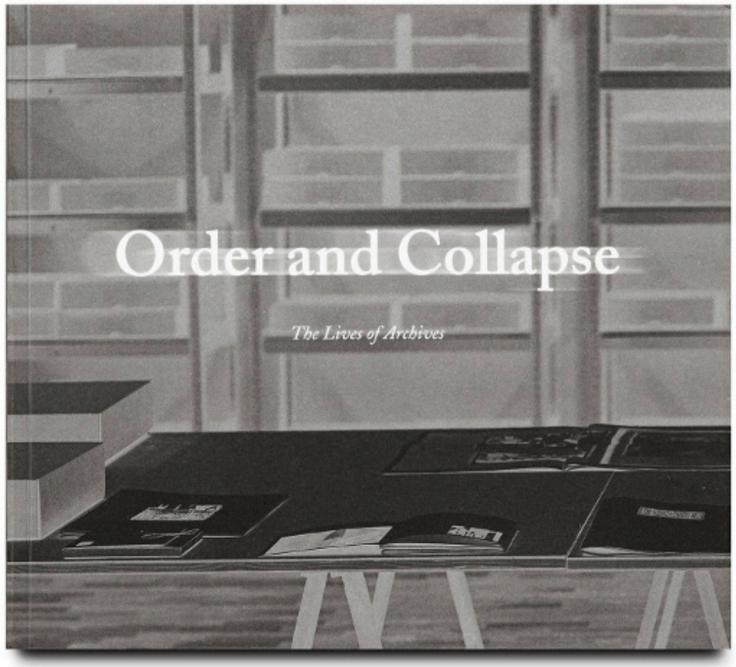


paula roush

Chaos of Memories
Surviving Archives and the Ruins of History According to the found photo foundation

Most archival artworks that circulate in exhibitions and publications today investigate the archive as the site of an ongoing negotiation between the appropriation of photo-historical material and accumulative strategies of installation and publication. To date such research has produced several curatorial projects where strategies of photographic reproduction and distribution are scrutinized as particular modes of knowledge production that whilst engaged in the creation of archival art are far removed from the nineteenth century model of bureaucratic archive.[1] Such is the case with the exhibition *Dear Aby Warburg: What can be done with images? Dealing with Photographic Material* (2012),[2] where my project *found photo foundation* (*fpfoundation*)[3] was exhibited as an experimental archive. This and the other works installed across the vast museum explored the many configurations of the use of photographic collections in contemporary art, and its many transmutations since Warburg's *Mnemosyne Atlas* (1924–1929).

The homage to art historian Aby Warburg (1866–1929) as precursor to current art archival practices is unpacked by the exhibition's curator Eva Schmidt in the accompanying research publication.[4] The montage of reproduced photographs from divergent sources, the use of variable, non-systematic ordering parameters, and the extremely provisional display strategies are some of the characteristics of the *Mnemosyne Atlas* that reappear in contemporary works in the exhibition, for example, translated into Abigail Reynolds's interest in a spatial staging of printed photographic material in *The British Countryside in Pictures* (2011) and Simon Wachsmuth's hybrid combinations of photography with painting in *Voids* (2008–2010), to name just a few of the works exhibited side by side with the processes

1. The development of the nineteenth-century archive is analyzed in-depth in Sven Spieker, *The Big Archive: Art From Bureaucracy* (Cambridge, MA and London: The MIT press, 2008).

2. Eva Schmidt, *Dear Aby Warburg: What can be done with images? Dealing with Photographic Material*, Museum für Gegenwartskunst Siegen, December 2, 2012 – March 3, 2013. Other curatorial projects linking contemporary art photo collections to the *Mnemosyne Atlas* include: Georges Didi-Huberman, *Atlas: How to Carry the World on One's Back?*, Museo Nacional Centro de Arte Reina Sofia, Madrid 2010; Georges Didi-Huberman and Arno Gisinger, *Nouvelles Histoires de Fantômes [New Ghost Stories]*, Palais de Tokyo, February 4, 2014 – September 07, 2014.

3. The *found photo foundation* will be referred to subsequently as *fpfoundation*, which is phonetically pronounced with an elongated "f" (2x).

4. Eva Schmidt, "Foreword and Acknowledgements," in *Dear Aby Warburg, what can be done with images? Dealing with photographic Material*, ed. Eva Schmidt and Ines Ruttinger (Siegen/Heidelberg: Museum für Gegenwartskunst Siegen/Kehrer, 2012), 11–14.

of photographic collection, accumulation, and archiving I used in the *fpfoundation* (2007–2012).

The genesis of the photographic collections in the exhibition can be connected to the paradigm of time identified by Georges Didi-Huberman in Warburg's method of photo reproduction and montage developed in the *Atlas*.[5] Warburg's "iconology of the interval" results from thinking about time itself as a montage of heterogeneous elements, and memory as an editing process that separates fragments, produces holes in the historical timeline and field intervals. It is then a question of selection, of movement between storage (the archive) and presentation (the atlas), as theorist Ludwig Seyfarth wrote: "The artists of the exhibition *Dear Aby Warburg* are collectors of images; their artistic individuality consists less in a style or gesture than in the specific manner in which they ... also physically open up new spaces for thinking between the images – something begun with Warburg when he started to pin photos to canvasses."[6] In the case of my photographic collections, many of which were found in Portuguese second hand markets, – "…it is usually impossible to trace the provenance of these photographs [referred] to as 'orphans'... They have become homeless, but nonetheless tell something like a private subterranean history of the time spent under a dictatorship."[7] – there is an additional ethnographic potential, a relation to the real through documentary and fiction that opens up different ways of representing culture.

Due to my origins in Southern Europe, at the periphery of the art world canon, it is useful to extend here a reference to Catherine Russell's study of "experimental ethnographies," practiced by artists whose works reflect on their cultures of origin. The editing of used, fragmented, even corrupted found imagery in collage, montage, or archival practice creates "an aesthetic of ruins; its intertextuality is always an allegory of history, a montage of memory traces by which the artist engages with the past through recall, retrieving and recycling."[8] Whilst the author's main concern is with found footage, she extends her argument to found photography. Additionally, when living away from one's country of origin, as I do, the identity constructed with found images borders on that of an auto-ethnography. In this "journey of the self," the condition of being an orphan and homeless is in fact appropriated as the hallmark both of the *fpfoundation*'s collection and my own (photo)biography.

5. See Georges Didi-Huberman, *L'image survivante – Histoire de l'art et temps des fantômes selon Aby Warburg* (Paris: Editions de Minuit, 2002).

6. Ludwig Seyfarth, "Space for thinking between the images: on the genesis of the 'photographic collection' as an artistic genre," in *Dear Aby Warburg, what can be done with images?*, 33.

7. Ibid.

8. Catherine Russell, *Experimental Ethnography: The Work of Film in the Age of Video* (Durham/London: Duke University Press, 1999), 238

paula roush, *found photo foundation* (2007–2012), installation detail (orphan photos), exhibition view at *Dear Aby Warburg: What can be done with images? Dealing with Photographic Material*, Museum für Gegenwartskunst Siegen, 2012–2013

9. Spieker, *The Big Archive: Art From Bureaucracy*, 4..

Chaos of Memories

A propos, let me briefly sketch for you the memory trauma at the root of the *fpfoundation's* collection. Born and raised in Lisbon, I moved to the United States in the 1990s with a Fulbright grant to research photo art therapy in the context of postgraduate studies. Without my mother's knowledge, I brought with me a large selection of our family albums. On a very rational level I planned to use them for photo therapy work, but I also believe now there may have been other reasons that propelled my clandestine gesture of sneaking out of my home the only available evidence of its familial existence. Whilst in New York, I had to change residence and in that move I lost those photographs. I tried everything to retrieve them, from repeatedly tracing my steps back to what I could remember to be the last assemblage of boxes, posed on the floor, waiting to be moved out of the house, to submitting myself to hypnotherapy. It was a journey of self-discovery, where I learnt that memory is a place to research and explore, but nothing I did helped me recall the events leading up to the albums' disappearance.

The loss of the photographs was very distressing and I felt it as an erasure of my own childhood. As if my identity and memories of growing up, of having a father and a mother, and later being part of an enlarged community were stored and articulated on these. Without them, I was left with no lineage, a nobody's daughter with no country and no home to return to. I was left with a gap in my biography. But the lost photographs instead of confining me to exile, became a potential site to create, to fill with other people's childhoods, and return to with fragments of others' lives. Sven Spieker's assertion translates the paradox: "Archives do not simply reconnect us with what we have lost; instead they remind us … of what we have never possessed in the first place."[9] The mnemonic method I adopted resembled that of the amateur collector, building an archive of anonymous, dispossessed, ghostly photographs. Legally, these are known as orphan photographs, as they have lost their genealogy or ownership. There are various reasons why these photos might have become orphaned: they may have been lost or stolen, they may have been abandoned following the death of their owners, or they may have simply ceased to be useful and been thrown in the garbage, from which they may have been rescued and put back in the market. Whatever their backstories, they've provided me with a method to retroactively recapture my past and that of my country.

paula roush, *found photo foundation* (2007–2012), installation, exhibition view at *Dear Aby Warburg: What can be done with images? Dealing with Photographic Material*, Museum für Gegenwartskunst Siegen, 2012–2013

paula roush, *found photo foundation* (2007–2012), installation detail (photobookzines and multiples by Carlotta Paolieri, Sara Soupdemots, and Hanna Maden), exhibition view at *Dear Aby Warburg: What can be done with images? Dealing with Photographic Material*, Museum für Gegenwartskunst Siegen, 2012–2013

Thus the *fpfoundation* grew as a framework for experimental archival practices, interested in the relationship between photography and memory. Its mission eventually developed into the "rescue of work produced by professional, amateur, and anonymous photographers found throughout the world," and represents now a vast collection of found photography. The *fpfoundation's* status as an artist-led initiative is similar to the other archival projects I have developed over the years, to open up platforms for independent, self-sustainable collaborative projects. One of these, under the acronym msdm[10] became the umbrella moniker for all my projects of "mobile strategies of display and mediation," which the *fpfoundation* belongs to.

Without an established agenda or a systematic program to enable independent fundraising and sustain a policy of acquisitions, publications, and exhibitions, the *fpfoundation* has advanced in an opportunistic and parasitic way, in response to my own life-art practice. In terms of acquisitions, these result from my regular travel between London and Lisbon, and so there is a focus on photographic objects that were found and acquired at flea markets and car boot sales from Portugal and the UK. In addition, my determination not to miss a street market sale in every city I visit has added photos from all over the world, with the add-on of occasional photographic items gleaned from the streets where I often find discarded and defaced photographs, sometimes in advanced states of decomposition, waiting for adoption.

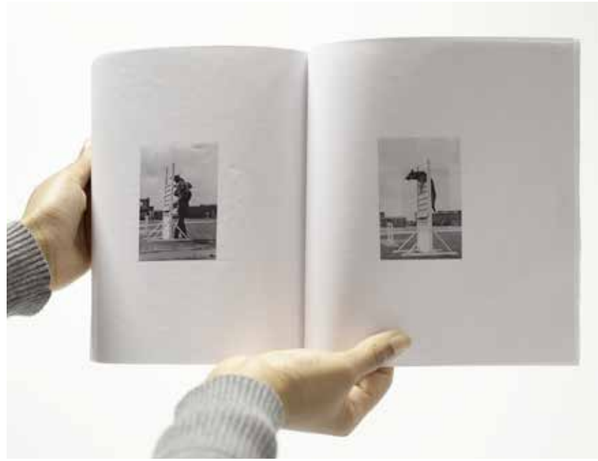
Experimental Archives

The *fpfoundation*'s contribution to *Dear Aby*… consisted in the recreation of a grassroots archive, inspired by two queer and feminist archives I visited in London: The Hall-Carpenter Archives, an archive of boxes of material relating to lesbian, gay, bisexual, and transgender activism in the UK, most of the material dated from after the publication of the Wolfenden report in 1957[11] and the Feminist Library, an archive collection of Women's Liberation Movement literature, particularly second-wave materials dating from the late 1960s to the 1990s.[12] These are the kinds of places where the boundaries between archives and everyday life are blurred, and where it is possible to find photo prints, slides, homemade zines, underground alternative press, and other subcultural objects, sometimes in piles and disordered accumulations. Ann Cvetkovich suggests we should turn to these vernacular archives for inspiration on how to proactively document our (in)visible lives and to queer official archives instead of resigning ourselves to a critique of the archive that posits it solely as the site of (our) historical absence.[13]

Supported by the means of production that enabled the *fpfoundation* to materialize itself in a wealthy public museum, I ordered ready-made metallic shelving units and archival cardboard boxes sourced from commercial providers. Inside were placed not just the *fpfoundation*'s raw material (its collection of found photographs, family albums, commercial photography, postcards, historical photobooks, printed ephemera, photo surveys, and photo instructional materials) but also the visual representation and reappropriation of this material in projects based in and around the collection since 2007.

I am interested in the editorial authoring of found photos, and the role and status of the editor as author when appropriating ready-made printed matter. When I started lecturing in photography in London,[14] I took the opportunity to run several workshops on indie publishing, the photobook, and artists' strategies with archives. I brought in the *fpfoundation's* collection and the photographic material was for the first time catalogued using informal archiving methods, provisional taxonomies, temporary groupings and series. Several photobookzines were then produced. I use this term to describe short-run, self-published, cheaply produced books, where the photographs are edited according to one selected topic, have a modest appearance with minimal design and layout often with one single photo per page and little textual narrative except for the indicative colophon.

An example of a work entirely sourced from the *fpfoundation's* photos is Andreas Obexer's photobookzine *Discipline* (2010), using Portuguese found photographs from police and maritime academies. Other conceptual investigative methods of appropriation included the combination of a Spanish family album and reenactment in Sara Soupdemots's *Never Let Me Go* (2011), a photobook that resulted from a photo-therapy process realized with her great-aunt in the initial phase of Alzheimer's disease. These and many other photobookzines produced during the workshops along with the photo collections were shipped to the museum in Siegen where I came to organize them, with a cataloguing system that addressed the material characteristics of the photo objects whilst allowing a hands-on experience of the archive.



paula roush, *found photo foundation* (2007–2012), installation detail (photobookzine by Andreas Obexer), exhibition view at *Dear Aby Warburg: What can be done with images? Dealing with Photographic Material*, Museum für Gegenwartskunst Siegen, 2012–2013

10. See http://msdm.org.uk.

11. The Hall-Carpenter Archives is named after the authors Radclyffe Hall and Edward Carpenter and was founded in 1980. See http://hallcarpenter.tripod.com/.

12. The Feminist Library was set up in 1975 and is run by a team of volunteers. See http://feministlibrary.co.uk/.

13. Ann Cvetkovich, "Queer Archival Futures: Case Study Los Angeles," in *On the Subject of Archives*, ed. Marianne Hirsch and Diana Taylor, *E-misférica* 9, no.1 and 2 (2012), http://hemisphericinstitute.org/hemi/en/e-misferica-91/cvetkovich.

The taxonomies developed for Siegen included provisional references to fictive documents, queer affects, collage history, and the contested space of the archive itself. The archiving order ignored the principle of provenance[15] generally used in institutional archives, opting instead for the introduction of chaos into the grid arrangement of the boxes. The viewers, invited to browse wouldn't know what to expect from labels such as: dust, excessive, embodied researcher, evidence, hairs, fictional identity, fingerprints, hannah höch/til brugman, instructions on how to survive the archive, lusciously tactile, matt and stupid, messiness, passing, photo re-enactment, prints in suitcase, strokable. Elucidating the use of experimental taxonomies, Tanja Verlak pointed out in the exhibition's publication: "The *fpfoundation* can be read as an artistic experiment of twisting the document value of an archive beyond its proverbial linearity of causes and consequences. As the connection to the real is often lost, the project is above all a platform of invented spaces that suggests taxonomical methods of artistic research deep into generations and the unknown."[16]

In addition to the provisionality of taxonomies, another strategy to keep the archive open has been the foregrounding of participatory tools. A workshop for Siegen-based artist-educators who were invited to bring their personal image archives for remix, was a critical opportunity to reflect on ethical as well as aesthetic aspects of working with collections of images. Quoting Eva Schmidt, again: "How can photographic images thought lost – due to a lack of place or name– be re-found and made to speak to us again? The significance of a photographic image does not lie in the image itself; the decisive aspects are its context and actualization as material object. … The *fpfoundation's* work consists in tracking down photos that have become homeless … and invite others to 'adopt' these 'orphans' in their own configurations."[17] The inclusion of studio trestle tables next to the shelved boxes opened up the *fpfoundation*'s play with historical material, a temporal process of editing and montage so crucial to an understanding of Warburg's strategies: from individual "signature" to collaborative authorship, from working with a personal family album to the appropriation of orphan photographs, from the absence of writing to the collage of text and image, from the incorporation of an "original" print to the reproduction of images using a photocopy machine.

14. At the London South Bank University with the BA and MA Photography courses.

15. Provenance is a fundamental principle of archives, referring to the individual, family, or organization that created or received the items in a collection. The principle of provenance or the *respect des fonds* dictates that records of different origins (provenance) be kept separate to preserve their context. See Richard Pearce-Moses, *A Glossary of Archival and Records Terminology* (Chicago: The Society of American Archivists, 2005), http://files.archivists.org/pubs/free/SAA-Glossary-2005.pdf.

16. Tanja Verlak, "An Attempt at Exhausting an Archive/Found Photo Foundation," in *Dear Aby Warburg, what can be done with images?*, 278. The text is also part of a newspaper published to be part of the installation: paula roush, *found photo foundation #1* (London: msdm publications, 2012).

17. Schmidt, "Foreword and Acknowledgements," in ***Dear Aby Warburg, what can be done with images?,*** 13.

18. From an interview with the architect, video recorded in the summer of 2010.

paula roush, *found photo foundation*, self-publishing workshop with Siegen-based artists/educators, worskshop view at *Dear Aby Warburg: What can be done with images? Dealing with Photographic Material*, Museum für Gegenwartskunst Siegen, 2012–2013

Historical Allegories

The latest materialization of the *fpfoundation* appeared in the installation *The past persists in the present in the form of a dream (participatory architectures, archive, revolution)* that was exhibited in London in 2014 by HS Projects as part of *Paradigm Store*, a curatorial project reflecting on the haunting gap between twentieth-century modernist utopias and historical matrixes that have ripped apart modernist myths of progress. *The past… in the form of a dream* occupied that gap between the 1970s promises of radical participatory democracy and the contemporary reality of neo-liberal democracy in Southern Europe, featuring the Apeadeiro housing estate, one of the urban villages developed during the Portuguese SAAL architecture program, now facing demolition. I was a child in 1974 when the April 25 coup d'état put an end to five decades of fascist dictatorship. Within just a few months, the country underwent a fertile incubation period out of which mushroomed a series of experiments in participatory democracy with SAAL symbolizing the architecture of the revolution.

The architect José Veloso built a SAAL project with a fishing community living in precarious conditions in a small shanty town in Meia Praia, by the seaside of Lagos city. With his team's support the villagers formed an association and applied for funding and ownership of the land. Forty-one houses were built following a "modular typology of evolutionary housing." The basic unit was the one-bedroom flat, and each unit contained five additional options of interior organization allowing the family to develop the space up to five bedrooms according to their household needs. The architects made the proposals, elaborated the technical aspects of the construction, and all decisions were made in collective meetings, where almost everyone participated: "It was a very cohesive, lucid and coherent group in their decisions. They didn't want each family to be simply building their own house. Instead, everyone worked on all the houses collectively, and they would all be built at the same time."[18]

The SAAL program was eventually dissolved in 1976 by a government invested in joining the prevailing neoliberal capitalist model, in a process of normalization for Portuguese society where hegemonic models of Western-style consensual democracy replaced the participatory experiments put in place during the revolution. The Apeadeiro village was never finished, the streets never paved and the houses are currently threatened with demolition to make space for a

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paula roush, *The past persists in the present in the form of a dream (participatory architectures, archive, revolution)*, page from a newspaper (London: msdm publications, 2012)

new golf course. This happens concurrently with an identified crisis of memory in Portuguese history by "getting rid of those formulations that were seen as direct expressions of the vigorous popular movements of the revolutionary period and their achievements," as Santos and Nunes write[19] and that explains the institutionalization of a "selective" historical amnesia.

Aesthetic of Ruins

It is this complex crisis of memory that I attempted to work with in the form of another experimental archive, an installation that mixed found photographs with my own photography. On my first field trip to the village, in 2010, I photographed the forty-one houses like Ed Ruscha would have photographed every building on the Sunset Strip,[20] or the twenty-six gasoline stations on Route 66.[21] I created a visually efficient typology – tactics of "typologization" occur frequently in spatial photobooks, as pointed out by Ian Walker[22] – but it didn't engage the psycho-historical resonances of the site. I carried on with research at the National Library and Archives in Lisbon where I searched for traces of my case study and found the cotton tape used to bundle-up documents. I eventually cut the houses out of their backgrounds, wrapped them around construction bricks, and re-photographed the series. The fragmentation of the image and the archival cotton tape inserted spatiotemporal gaps into the photographs, which results in the creation of a historical allegory. Furthermore, the fragmentation and doubling of photographic material in the installation created, in turn, an archive of participatory architecture and an archive of revolution, that is also an archive of ruins and forgetting. The difference between typological and allegorical archival installation might be seen, as explained by Craig Owens,[23] in such engagement with the psychological and mythical resonances of the site. This along with other strategies such as the creation of images through reproduction of other images, an attraction to the imperfect, the impermanent, the ruin that stands for processes of decay and abandonment, an obsessive gathering, piling up of fragments, involving the spatial, leads to hybridization and photomontage and a temporal projection of structure as sequence.

Could the installation *The past persists in the present…* communicate the time of the construction, the time of the photograph, and the time of the archive? It appears to function both as a spatial and a temporal montage that shifts the viewer's perception between

19. Boaventura de Sousa Santos and João Arriscado Nunes, "Introduction: Democracy, Participation and Grassroots Movements in Contemporary Portugal," *South European Society and Politics* 9, no. 2 (2004):11.

20. Edward Ruscha, *Every Building On the Sunset Strip* (Los Angeles, CA: self-published, 1966).

21. Edward Ruscha, *Twentysix Gasoline Stations* (Alhambra, CA: The Cunningham Press, 1962).

22. For a study see Ian Walker, "A kind of 'Huh?': The Siting of twentysix gasoline stations (1962)" in *The Photobook: From Talbot to Ruscha and Beyond,* ed. Patrizia di Bello, Colette Wilson, and Shamoon Zamir (London/New York: I.B. Tauris 2012), 111–128.

23. As exemplified in the site-specific work of Robert Smithson and archival accumulations of Hanne Darboven. See Craig Owens, "The Allegorical Impulse – Toward a Theory of Postmodernism," *October* 12 (Spring, 1980): 71.

This page and the following pages: paula roush, *The past persists in the present in the form of a dream (participatory architectures, archive, revolution)*, installation details and exhibition views at *Paradigm Store*, HS Projects, London 2014

utopia, ruins, document, and monument. The danger with ethnographic approaches is, according to James Clifford,[24] the distancing of the represented communities in the "salvage paradigm" that freezes them into a "present-becoming-past." This is something I have been very wary of, threading my way between documentary and experimental auto-ethnography. However, the allegorical structure of double representation, in which the ethnographing of the culture is recognized and made visible through photography's reflexivity, complemented by the inclusion of other voices, transforms such ethnographic practices. Catherine Russell also sees this happening in the use of allegory to appropriate utopian desires, as in Walter Benjamin's radical theory of memory. In her reading of Benjamin's work, his study of the Paris arcades suggests that *the past persists in the present in the form of a dream*, often commodified as a wish image; this conception of the past is captured in the shifting temporalities of the reproduced and archived photography and became the title *The past persists in the present in the form of a dream (participatory architectures, archive, revolution),* for both a newspaper [25] and installation.

In the installation, one of the sculptural clusters looks like a disordered construction site, a visual memory from my first visit to the village, where I saw the poetic debris of everyday life, let out and about in the streets. A wooden frame placed over a shabby linoleum strip evokes both the front of a house and a large light-box, with fluorescent light illuminating a quasi-transparent instance of the brick house. Moving to the side, there is a defaced nightstand, placed over trestles, as if awaiting repair. Hanging from its open door is a double spread from the photo newspaper, with a different brick house. Other assemblages show construction materials and photo reproductions leaning against it, a homage to the DIY skills of the villagers, that glean iconic trash of late capitalism to repair the deteriorating housing estate. This creolization, the hybridized appropriation of the globalized culture in a localized vocabulary of forms creates odd juxtapositions, for example, of brick chimneys with Macdonald's logos. Is this a TAZ, a temporary autonomous zone?[26] A pirates' encampment that resists state control? Like a rhizome, the TAZ is a node reconfiguring itself in order to enact hit and run resistances. Otherwise how are we today to rethink SAAL's ideas on social emancipation?

24. James Clifford, "On Ethnographic Allegory," cited in Catherine Russell, *Experimental Ethnography – The Work of Film in the Age of Video*, 5.

25. paula roush, *The past persists in the present in the form of a dream (participatory architectures, archive, revolution)* (London: msdm publications, 2012); first exhibited during the Brighton Photo Biennial 12, Photobook, October – November 2012 and Brighton Photo Fringe, Phoenix Brighton, November 2012.

26. Hakim Bey, *T. A. Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* (Brooklyn, NY: Autonomedia, 1985), http://hermetic.com/bey/taz3.html#labelTAZ.

Surviving Archives

It is crucial to note here that there is no official archive of the housing estate: the main gap in the residents' archives is the absence of official documents that would grant them ownership of the land and houses. In this absence, their position is extremely vulnerable and the creation of such an archive appears as a matter of urgency. The inclusion of three large studio trestle tables to display the records of the SAAL architecture along vernacular and personal archives is an act of reparative justice as well as a direct result of the centrality of the *fpfoundation* in my studio practice. The collection of found material has a very mobile configuration "in transit and in translation" moving, like Marianne Hirsch and Diana Taylor suggest happens with temporary archival forms, away from "understandings of archives as stable repositories."[27] Crucially, like the artists' studios analyzed by Jenny Sjöholm,[28] my studio can be seen as an experimental archive in itself, with all types of collected objects being taken out and incorporated into installation set-ups, silkscreen prints, photobookzines, and other practices that translate the contents of the storage boxes into new patterns that further loose their connection to their original site of production. Thus, not surprisingly, it is often impossible to identify the provenance of the photographs on display in my installations.

The inclusion of found state photo albums from the fascist government, alongside José Veloso's architectural archive and with the villagers' personal archives on the tables, queries the weight of the archive to legitimize and/or destabilize power positions. In the reproductions of the villagers' photos they appear in their homes, surrounded by their collections of images and artifacts, as collectors and archivists in their own right, aware that in spite of this ordering, they lack the documents that prove their citizenship. Their staging for the camera of their personal archives reveals a politically and aesthetically astute use of images, where evidence of a citizen's life is a plea for human rights. These archives of the private sphere show how politicized the figure of the dispossessed is. The image of the villagers as activists can only be complete with the memories of the films and songs that evidence their lives in the public sphere, since life in the village has been wrapped up with the codes of ethno-documentary representation and the politics of image since its inception in the 1970s.

As part of the installation, I included a video archive that deals

27. Marianne Hirsch and Diana Taylor, "The Archive in Transit," in *On the Subject of Archives*. See http://hemisphericinstitute.org/hemi/en/e-misferica-91/hirschtaylor

28. Jenny Sjöholm, "The Art Studio as Archive: Tracing the Geography of Artistic Potentiality, Progress and Production," *Cultural Geographies,* 21, no.3 (2014): 505–514.

with the village in two different periods. The film *Continuar a Viver – Living On* (1976) was directed by Antonio Cunha Telles when the filmmaker joined the construction team in 1975. Since 1968, European militant cinema had been filming the working class struggle. *Living On* is both an ethnographic work and a piece of militant cinema, a politicized documentary of direct cinema, with no leading actors, rather the working class takes stage as the main character. Here, the protagonist is the fishing community performing for the camera as citizens exerting their right to the city, building their own houses collectively and assuming control over their means of production by establishing a fishing cooperative.

The other video archive moment is a contemporary *YouTube* playlist of thirty cover versions of the song "Indios da Meia Praia" (1976). When the protest singer Zeca Afonso (1929–1987) wrote the soundtrack for the film he called it "Indios da Meia Praia" (Indigenous of the Meia Beach) as the Lagos city population called the villagers, a derogatory term that implied both foreigner and subaltern positions. The song appropriates the term to claim an anti-bourgeois attitude, and it has been so popular throughout the years, that it has slowly become an anthem for the revolution. So, whilst in fact many people have never visited the village, the so-called *Indios* became a legend in their own right and the song regularly reappears as a new cover version in political rallies, TV shows, and song contests.

At the site of an empty office building in the borough of Victoria, central London, the viewer's experience of walking along the archival installation was framed by the background view out of the sixth-floor window frames: outside was the red brick tower of the neo-Byzantine Catholic Westminster Cathedral erected in 1903, the dark grey cement cluster of Brutalist architecture office buildings built in the mid-1970s, contrasting with the new stainless steel office buildings, a symbol of the present digital economies, with office workers visible at their computer desks. The allegorical archive could be experienced in a total environment of time-space compression at the time of globalization.[29]

29. On the question of the national of allegory versus its globalization using the configuration of time-space compression proposed by Fredric Jameson see Ismail Xavier, "Historical Allegory," in *A Companion to Film Theory*, ed. Toby Miller and Robert Stam (Malden: Blackwell, 1999), 333–334.