

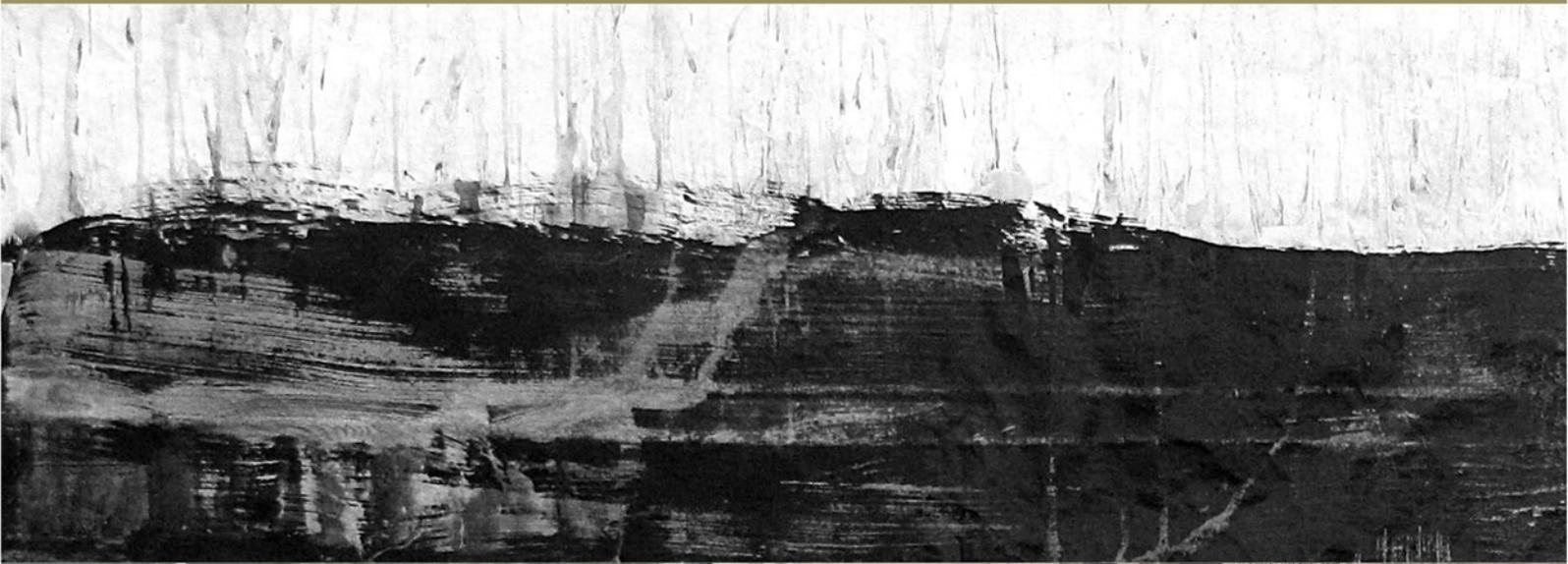


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I.O.S.U.D.

ABSTRACT
of the thesis named

FROM ARCHIVE TO MEMORIAL an Analysis of Cumulative Continuities



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PhD postgraduate: Andrei Ciurdărescu

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Cluj-Napoca
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Abstract of the thesis named

FROM ARCHIVE TO MEMORIAL
An Analysis of Cumulative Continuities

We begin the abstract of the thesis named *From Archive to Memorial - An Analysis of Cumulative Continuities* by quoting, from the introduction of this thesis, the text which illustrates the mythical parable of Pandora's box. Like Zeus, who, when he decided to punish mankind, upon which its benefactor, Prometheus, had bestowed the heavenly gift of fire, sent Pandora with her box to pass the gift of gods. However, the act of revenge is not the object of our research, whereas its form is. The box as an agent for encapsulation, for accumulation, for putting aside whatever we want to keep, represents for us the real motivation called into account for starting the present research. Archives and memorials, along with all the forms of cumulative constructs, starting from the common element of human desire and need for preserving as well as the shape of the box and its derivatives, behave as an archetypal pattern of archival assemblages. Among the biggest fears of mankind, forgetfulness is at the top, following and menacing with its presence generations after generations. The lack of communication codes or the possibility of preserving those through written form had as a referential result in cumulative constructs, with a clear role of remembrance, evocation, be it either cult or profane, of the information package that the human agent could no longer carry by means of the personal mnemonic only.

Thus, the direction of the investigation and theoretical research, as well as that of the applicable models, moves from encyclopaedic statistics to sequences that illustrate and explain, through interrogative and reflexive ceremonies, the connection between the physical and metaphysical means of management and involvement in cultural manifestations and forms, mainly those specifically related to visual arts. For a good flow of the synthesis of these researches, the thesis is structured in seven main chapters, with the pertaining subsections, and also a *General Introduction*, *General Conclusions*, a *Bibliography*, a *list of Sources of Illustrations* and a *Keyword List*. The *General Introduction* presents the personal motivations and arguments, both scientific and reflexive, along with the main constructive directions of the research and also a synthesis of the results, with a mention of the importance we give to the transfer of the research towards the broader cultural field and the illustrative and moderating territory that is the partnership between archives with their derivatives and the visual arts.

Starting with the acts of accumulation meant to enrich the equations of survival and those intended as an informative portfolio, to the cumulative archives that validates the individual, the group and society, and ending with the cumulative archives that validate the individual, the group or the civilisation, or else confirm the extension of profane thinking towards the unravelling, envisioning and epiphanic state of existence, we witness, throughout the general diachrony and along specific particularities, the merge of the human element with cumulative continuity landmarks, sequences and instances: the repository, the archive, the collection, the memorial, the portfolio, the museum. Of the vast territory of human partnership with cumulative constructs, of course, from my perspective as a visual artist, I have chosen, within the minuteness and the extent of my interest towards this manifestation of human behaviour, a part, scrutinized and broadened throughout the doctoral thesis *From Archive to Memorial – An Analysis of Cumulative Continuities*.

Assuredly, the theoretical research, the aspects of the illustrative and scientific documentation, accompanied by examples and experiments from the personal artistic creation, cannot convey only a segmentation of discursive approach in relation to the Visual Art's territories, as receivers, generators and managers of cumulative continuities. As such, the main axis of research, aimed at the visual arts, is accompanied by various references and associations, partnerships, conjunctions of theoretical research, illustrative and scientific documentations, which engage the socio-cultural space that governs cumulative continuities.

Also, particular attention has been given to the disjunction between what we understand, and is generally understood as, cultural archive and profane archive. Even though a clear delineation cannot be made, we believe that it is operational in quantifying the research results. A certainty of our research is the aspect of interaction between cultural and profane environments. A clear separation of the two cannot be drawn while considering the fact that there is a permanent and continuous dialogue and exchange between them.

By the means of object status, or the way in which it makes its presence felt, the archive worked closely with the public's perception, with the values and cultural landmarks of different historical periods. The public's acceptance could not take place without the presence of a comparative or relational scale with the institutional environment, be it named Museum, Church, Academy or any other institutional form of validation. If, through their official character and role, which fulfilled the validation function, these institutional landmarks worked always by comprising the new in the enlarged field of the culture, in opposition, historical avant-gardes

required an extension of this acceptance and a quickened assimilation of the new. *General Introduction* concludes with a presentation of the role and significance of the visual arts presence as elective partners for the existence and evolution of archives and all its derivatives. Thereby, the existence and the need for a generic archive and its boundaries, alongside various social and cultural territories, nourish the artist's creativity universe. In return, the artist reverses this "gift" through contributions of direct and indirectly extended references towards the archive and its derivatives.

If the ratio of materiality prevails in the formation of the archive in its instances of presence in the socio-cultural space, in the visual arts field, specifically, the ratio becomes flexible, ruled by a paradoxical variable geometry where the material is more often than not transgressed from elementary landmarks and existential needs to assignations that merge the metaphysical with representations, simulations and similarities.

Chapter I is titled *Theoretical Perspectives on Cumulative Constructs and Their Role Within Socio-Cultural Contexts* and encompasses a theoretical inquiry on the mutual influences of cumulative constructs and continuums, generalities and socio-cultural subtexts. Thus, cultural concepts that interfere with those related to the spatial referencing and perception are reviewed in their connection with archive continuums generated and governed as cumulative constructs that shape behavioural identity dimensions, statuses and archival entities, along with the means by which institutional structures seize and expound the element of value throughout the diachronic course of human socio-cultural evolution.

Another scrutinised aspect, falling under the area of general and cultural anthropology, is related to behavioural individuality (the need for compensation, some aspects of appropriation and transfer related to the object, the act of compulsive accumulation) and its connection with socio-economic rapports. The case study referred to as an example in this chapter is followed by minutiae of aspects, functions and phenomena that constitute, and contribute to, the development of peripheral behaviours and their following consequences, namely social exclusion, as well as of archival entities that render the lack of control of the individual in relation to oneself and to one's dwelling space. The scrutiny regarding the cultural phenomenon implies a broad view over the totality of relational forms between individuals and groups, along with those organizational forms that condition or govern one's social status, as well as the relations and the particularities thus generated. Subsequently, we examined the means of the individual's space referencing and perception, of which we distinguish two instances. The first identifies as a cognitive process under

the patronage of logic and mathematics. In the second, the aesthetic feeling, the experience of beauty and the joy of the encounter represents the way of understanding and the reference. The logic of a cumulative construct is based on the principle of referencing, including and selecting only those elements that, besides their aesthetic value, open the possibility of constructing a global image and of assessing the whole.

Chapter II is titled *About Archive and Its Derivatives* and focuses on the scrutiny over the motivations of generation, existence and governance of identity forms pertaining to the archive and its derivatives. The sequences and instances that translate the valuation and meaning clusters of information into a challenge and into the generation of utilitarian preservation of memory are identified and brought forth, along with their diachronic evolution as it presents itself under the determination of the existential, and the social, economic and cultural environment. In this chapter, identity sequences that underline and define one form or another of the archival construct are highlighted along with the succession of moments in which the archive management gradually passes under the auspices of various institutional forms.

Particular importance is given to transformations particular to an interval located between transfer and transgression, spanning from the physical repository to its replacements through representations, simulations, similes, syntheses and contraptions, and leading to the virtual repository. Also, we observed the manner by which the human being, while evolving from primates and adopting the standing posture, begins to reference the surrounding space. In an environment that is so vast, the need to set landmarks and to identify points of reference becomes stringent, both in regard to the immediate actuality of action and to the due informational pointers for later, setting the grounds for a proto-archive.

From this primary need emerges also the astonishing ability of a human agent to generate and govern a familiar space, and stand to change the whole landscape in which he or she resides. Such evidence of the archive can be extracted from the many images on the walls of caves illustrating the heads of animals only, a most important body part that certifies the trophy and the memory of the act of hunting. Through deduction and following the same principle encountered in bone repositories, man keeps the most sacred parts only, to use as proof or for purpose of ritual. Subsequently, with the development of writing, the sign and symbol receive part of the proto-religious charge carried until then by the object or the marked surface of the wall and gives a new form of mobility to the mystic act. The archive as a form of information repository has received unity of behaviour since the Antiquity, kept and developed continuously to the present

day. Starting with treasuries, libraries, mausoleums, public monuments, temples, private houses or tombs, these cumulative constructs of the Antiquity built the basis for all forms of future development of archives. We could state that ancient libraries were the institutional predecessors of the digital age, as well as of the information accumulation and valorisation phenomena of today. With the beginnings of the Renaissance in Italy, also the collections began to grow both in size as in importance and notoriety. The increased interest for the ancient art and the growing financial opportunities of the bourgeoisie and the Renaissance financiers made material heritage to develop considerably.

The *Cabinet of Curiosities* as we know it today emerged in the European Renaissance, and was encyclopaedic in nature. The various names under which it is mentioned, *Cabinet of Curiosities* or *Wonder Cabinet* in English, *Museum* (Art Room) and *Wunderkammer* (Chamber of Wonders) in German, again reflect the different purposes and the variety of these accumulations. A *Wunderkammer* was reuniting objects, or better, artefacts, from various fields, such as natural sciences, art, ethnography, archaeology, geology, or sacred relics. The frequent recourse to sequencing and enumeration also reflects on its scale and its universal features. There is no beginning or end to these descriptions, which are used as a tool for understanding the universal.

The cumulative construct of the 16th century known as the *Cabinet of Curiosities* or *Wunderkammer*, which was a real fashion among members of the high society of those times is one of reference among the landmarks of our scrutiny. In Italy alone, over 250 such archives are recorded throughout the century. The Interest in Alchemy, mystery, nature sciences as well as for the various exotic artefacts brought by merchants from various corners of the world, led to a rapid and dynamic development of the *Cabinet of Curiosities* and private collections.

Among these we note that of Luca Ghini of Padua, with an important collection of herbariums, or the eclectic collection of Ulisse Aldrovandi of Bologna. Also important collections were those of Conrad Gesner, Félix Platter, and later, that of John Tradescants, or the archaeological artefact collection of Grimani in Venice, as well as the manuscripts recovered from the monasteries closed during the Reformation, belonging to Sir Robert Cotton, or that of Ferrante Imperato of Naples. Starting from the Palaeolithic and primitive cultures, throughout Antiquity and the Renaissance, and until the 19th century, the lists, the archives and the collections accompanied humans in all manifestations and concerns. Through various features of its function, the work of art benefited from the list used by the artist to achieve multiple goals. A performative feature is brought about by the late Gothic art sequences, in which summaries and lists functioned under the coordinates of

surrogate simulations of reality, meeting, both in aspiration and achievement, significant developments and changes that preclude the paradigm shift brought about by the Renaissance and later periods. The representations of the space under the auspices of enumeration and archiving, for the medieval artists, make up for the poor performance of the mimetic visual representations, which called for complicated ceremonies of illusion and suggestion, to be resolved later by the science and art of perspective, salutary committed by the Renaissance period. In fact, the rendering of the surrounding space and its elements represented a desideratum for artists, a concern and a constant test of mastery in the science and art of expression. The archives and enumerations that they included by default were operational assets that reached out towards the various social classes and, implicitly, accompanied the artist and artisan in their efforts towards a satisfactory representation.

Chapter III, which I've titled *Archive and Collection as Means for Storage, and Their Institutional Aspects*, is focused on the reviewing of the specificity of cultural archives in regard to their respective institutional identity marks, as well as to their emergence, existence and reform, under the auspices of both independent and contesting patronage and of the exceptions generated and related to these forms. Through their public nature, these constructs are the reflection of culture in an organised and established form. Museums, galleries and libraries are by design landmarks within the social environment that generates them and keeps them in existence, having the appearance of a cumulative construct. This detail is important, as it institutionally reflects the public and material image of the group's need for the direct conservation of representative areas of their cultural assets.

As stated in previous chapters, we understand by culture the sum of processes that define a social group. The institutional forms reviewed in this chapter, emerge as circumstances of the general consent for the material preservation of all the elements that represent, from an object oriented perspective, a cultural heritage landmark. They reunite under their own constructs artefacts that are established in their denomination. Also, they illustrate references of socio-economic appropriation, being involved directly in the preservation of cultural values of society. Through them, society has the tools to establish certain quantities of artefacts as accepted representations and landmarks, marked by uniqueness and referential value. Starting from archiving structures represented by private collection (Cabinet of Curiosities), in the following centuries, the archives and private or public collections have undergone development variations by the means of diverse forms of classification or attempts at delineating areas of cultural interest and value. They play an especially important role in regard to social

behaviour in relation to the European cultural material, thus representing the early forms of the governing institutions of cultural heritage today. Through these exchanges, transfers and delegation of assets, starting with the 16th century and continuing until the late 19th century, an important transformation of the social interaction with these cumulative structure occurs. By shifting from private space towards the public record a gradual transformation of the process of assimilation and appropriation on the side of the social environment takes place. If, at first, these constructs presented themselves as a mark of eccentric behaviour as well as a form of superiority of wealthy social classes, they gradually turned into the norm on how to preserve various aspects pertaining to the general cultural heritage.

By organizing scientific societies that begun to gradually take over the collector's role, the archive ensembles developed new dimensions and structuring. Through access to much larger premises, archives started to include increasingly significant quantities of artefacts. At the same time, the segregation and layering of the different areas of interest occurred, a process that led to the specialization and overspecialisation of the collections.

During the last two centuries, the image and the size of these constructs underwent radical transformations. The formalization of the collections resulted in unrestricted public access, starting gradually to be of interest for the great mass of the population, becoming attractions, sources of knowledge, educational and entertainment tools. From another perspective, unlike in the time of their occurrence, once made public, these collections provided easier access to information, previously unimaginable. The new discoveries, as well as the industrialization, generated an economic climate that contributed to the visible development of both sciences and urban landscapes. For the first time, in England and then in France an entity that can be identified today with an early image of the Museum institution takes shape. Thus emerge the British Museum in London in 1759 and the Musée du Louvre in Paris in 1793. During and after the nineteenth century, they become some of the most important cultural landmarks, adding to their status the projection of regional or national identity. Social changes influenced in a decisive manner their formation, their number as well as the prospects for development of public institutions that maintained material archives.

The emergence of major military conflicts have resulted in remarkable changes in the socio-cultural environment, and, implicitly, upon the archive management. If an archive is built on universally validated principles, which determine their mobility potential, the Memorial instead, does not benefit from similar premises as a starting point for its construct. By shifting status from

that of socio-cultural accumulation and the conversion to memorial, this cumulative construct gains a hieratic quality within the institutional framework, which doesn't require unanimous societal acceptance as influence on its founding. By necessity, at the base of the Memorial establishment stand various structures of cumulative archives.

An archive once established under the premises of these statutory forms is free of any dependency and need for validation. Of special interest is the fact that this cumulative form is not formed in the same way as all the others, but is based upon the value denominations of the socio-economic system. In a memorial we can encounter items that do not have a direct economic or cultural value. Following, this characteristic feature of the Memorial, which, along with other cumulative constructs, exercise also an economic character in the social environment, we can classify it as part of the category cumulative archives of objects managed by official institutions. That a memorial should be solely the result of a private initiative is a very rare occurrence. It can be set up as a result of the private sector contribution, the contribution is then picked up and continued by the State, acquiring official status and thus benefiting from institutional support.

Chapter IV, titled *Mediums and Tools for Archiving*, inquires into and reveals the emergence and development of the media and tools of substitution of quantitative and statistical materiality specific to repository archives, through the instances and sequences of a virtuality related to means and methods of representation, simulation and synthesis. Our attention is moving to writing, print, photography and their derivatives in the digital environments and virtual media.

In this context, also, the paradoxes related to how those instances of virtual environment enhance or impair the accessing and use of the archives come to light. The emergence of the first printing technologies sustained and improved in innovative ways previous versions of mobile propagation such as wood, bone, stone, pottery, papyrus, paper and parchment. The first printing technology, and of duplication of documents as a result, appeared and developed in China, where negative emboss printing was used as early as the 1st century AD. During 1041 and 1048, typographer Bi Sheng invented the mobile printing letter and developed a technology that allowed the rearranging of the letters in a wooden matrix, method used and perfected later in Europe, for a more efficient printing process.

In the 15th century, Johannes Gutenberg adapted the printing press fit with screws, a technology that used a process that took inspiration from the method of pressing wine used during the Roman Empire, to create a new type of press used in the printing process. From this point on, the development of the printing press and related technologies gained momentum to such an

extent that in just a few centuries Europe witnessed an information boom by the means of new media and tools, which led to an explosion in the 20th century to the broadcasting of information and the emergence of the phenomenon of mass media. Thus, the information spread gained through technological developments a volume that could be hardly checked, controlled and monitored. New regulatory role institutions for managing information flow were established, as a result of the abundance and the speed of the information absorption in the social and cultural environment.

The evolution of the visual arts has benefited fully from these developments and emergent technological means of promotion and dissemination of information, intermediated by institutions that suddenly needed a new method of promoting an artefact or a cultural event. Thus the art albums, cultural magazines, posters and leaflets aimed at informing and promoting artistic activities and actions took shape. Exhibition catalogues and lists of auction are also archives and recordings of past events, conveying access to an archived information to posterity and becoming thus parts of the cultural memory. The Nineteenth-Century brings in a new cultural landscape conservation environment of the image: *the photography*. The contribution made by this new technology in the field of archives is huge, radically altering the perception of space and bringing new elements related to perception and image. Newly-developed mechanisms could simulate proximity or distance from the camera, offering unprecedented images of reality. The contribution made towards the scientific community is overwhelming, as well as towards dealing with archiving and documentation.

Along with other methods of preservation, photography finds his place among the cumulative constructs, quickly winning a favoured position. We may conclude that the emergence of the photography and its immediate inclusion in the field of archives result in an exponential growth of the latter, as well as an unmatched mobility of information. In continuation of the changes brought about by photography, to the change of paradigm in regard to the status and type of archive, add also those, as revolutionary as the former, based in the extensions of photography, which use, respectively, cinematic and digital support. The transfer of image from the traditional support of photographic film to the digital medium also implies extensive use of means of stocking and archiving, as well as new ways of relating to the digital image.

Once copied from digital camera into the computer, the electromagnetic support *hard-disk* (HDD), with the help of specialized programs, the image allows for altering to such an extent, that the starting idea of the source image may not at all overlap with the final result or purpose for

which it was created, thus becomes an entirely new creation, by reiteration of a creative idea with a different purpose and a different destination. The information, in whatever form, can be easily archived and compressed through the digital filter, transposed on *compact storage media* (CD, DVD) fully overriding the need for physical existence of the transposed object. These digital media can stock personal documents, libraries, picture galleries, in the form of digital information.

In this digital age, the physical object does not disappear, but it is used as a matrix for multiplication and distribution in the online environment, which creates an abundance of redundant information. The compression of information and media and the transposition on minimised storage devices becomes directly related to the huge volume of documents existing in the physical form or of data made available by internet.

Chapter V, with the title *Vanguards of the Twentieth Century in Relation with Collecting*, further on, tackles the issue of the space of visual arts, and expands on the subject of an itemising segmentation of the governance and inhabitation of the archives by and throughout the contemporary directions of the artistic practices that aim at the revaluation and reiteration of the commonplace, usually viewed as an addendum, residue or surrogate in the configuration of the archives ruled by the social and cultural element.

From the avant-gardes of the 20th century, to the new mediums of contemporary actuality sequences and instances that put authority into question can be identified, from mere contestation to regenerative projects that target the quantitative and qualitative content of archives ruled by social and cultural routines. The new artistic developments require an inclusion of the new by means of artistic expression, bringing innovation in the cultural sphere. Through their innovation and the results of their approach, the avant-gardes and their representative figures have defined the condition of the art in the modern context, condition that was no longer restricted to a particular area, and much less to a particular form of materialisation. Regardless of the nature of the materials or the processes used for the production of the artefact, the latter must be valued on aesthetic criteria only, and not through the means of the value data encompassed in its shape.

Due to the importance and the role that it played both on the cultural and social scene, the DADA movement became the subject of countless academic studies with ramifications in Linguistics, literature, art, music, theatre, sociology, actually relaying a history of ideas. For all the avant-garde movements that followed during the 20th century, this artistic movement, as well as the *ready-made* objects reached to, and influenced the production of, artists such as Max Ernst, Jean h. Arp, Man Ray and Francis Picabia. The role that the historical avant-gardes played, in

moments of crisis, for the visual construct that engrossed, from their apparition, a cultural production that easily enlisted object elements of peripheral emergence is not to be overlooked. Although the image created among elites is clearly a negative one, view that can be still observed today, the kitsch object finally finds its definitive place, both in establishment environments and among works of art, regardless of size, material or quality of execution.

Artists representing the Arte Povera movement operate with objects extracted from the profane, which they place in the galleries or museums and use them in visual constructs which are often shaped as visual installations. With origins in the DADA movement, this group of artists manages to impose a form of art that is poor from the perspective of the used materials' economic value, aiming to bring to the public a picture contrary to reality; some of its components are extracted for the sole reason that the public rediscover a reality of nature from which the contemporary man was separated. Among the representatives of this movement we note: Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Mario Merz, Kounellis, Karthick, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini, and Gilberto Zorio.

The art brut (raw art) and avant-garde movements democratize the elitism of previous archives, demanding derivatives that span from alter-elitism to counter-elitism. The tackling of spatial accumulations with a poignant patrimonial character in high culture forms (making a direct reference here to those aspects of the arts that encompass all forms and approaches in areas such as visual arts, traditional media, architecture, decorative arts, performing arts and performance) bring in actuality the installation and use of installation art as a point of reference to the visual artistic discourse. From ceremonial appearances, either public or private, to the acknowledging of the social status and the presence of material sustenance as evidence of acquired knowledge, or sometimes alongside human way in his journey after death, spatial accumulations serve directly as ceremonial and partnership avatars in the cultural projection of the time and culture to which they belong or have belonged.

In time, the use of new technologies begins to encompass also the items themselves (electric objects and electronics, TVs, sound systems, lighting devices and digital or performing media) which are to make a considerable contribution to the multiplicity of forms that is found in the installation over the past decades. Also, it no longer remains an art form confined to limited spaces, slowly overtaking diverse exterior locations that can accommodate ample sized structures. The abundance of avant-garde movements that followed with great rapidity lead to more and

more diverse approaches. Prefabricated, manufactured or small-series object, earns its presence as raw material and support in the areas of high culture, leading to the integration, at the middle of the past century, of forms of kitsch and objects of undecided quality and presence.

At the same time, we highlighted as cultural landmarks relevant to the present analysis projects belonging to several artists that have had a significant contribution regarding archives, such as Joseph Beuys, Mario Merz, Michelangelo Pistoletto and Gilberto Zorio Kounellis Karthick, Rebecca Horn, Christian Boltanski Damien Hirst, Tracey Emin, Do-Ho Suh and Sarah Sze, or who have else impacted the last decade, such as Daniel Spoerri and Robert Rauschenberg, who managed to impose a decisive trajectory towards perception and acceptance of the assemblage as a work medium both in the general perspective and as a cumulative development. Through their work, Louise Nevelson, Jeff Wassmann, Vladimir Yevgraphovich Square, Janice Lowry, Arman and many others have imposed in the field of understanding art new means of working with, preserving and reproducing of certain realities.

Therefore, we deemed it necessary that in **Chapter VI**, titled *Studies of Authors and Project Exemplifications*, with the help of artist records and studies of art projects, to highlight the presentations of centricity and eccentricity focused on the partnership between the archive, in its material and virtual dimensions, and the reflection over the project concept and artistic result in contemporary visual arts. I have selected a number of twenty-seven artists throughout whose work we may find direct or indirect concern towards archive, from celebration to contestation, from illustration to alteration.

Chapter VII, titled *Personal Applications*, is focused on the presentation and illustration of the applicative results excerpted from the personal artistic creation, sourced in the investigations and theoretical recourses belonging mostly to the doctoral thesis research, but, also, to those that precede this journey, since, as mentioned before in Introduction, the archives with all their instances, from material to virtual and from physical to metaphysical, are a favoured subject of artistic activity, starting from instances of reflexivity and leading to the actual artistic act.

If these cumulative continuities, as proven by the synthesis of the theoretical, scientific, illustrative and documentary inquiry, prove to be a mandatory interdependence that can be well attributed to the human existence in a social manner, we can state, at the end of the doctoral research, that the territory of visual arts presents itself as a working space that allows for exemptions, experiments and innovations regarding the governance of the connection, cultural in nature, of the cumulative continuities organically linked to human society and its material

produce. Visual arts prove to be a generous and permissive enough field for the generation and testing of archival material substitutes, while artist workshops are a fertile ground for both the success and failure of experiments, without affecting in any way the continuum of the traditional partnership between the physical and virtual archive, as long as collating the results to habits and tradition, relieves and does not erode.

Theoretical, scientific, documentary and illustrative research pointed out the importance of minuteness in regard to sources and resources, nuances and details, which are profoundly linked to the human existence in regard to biology, individuality sense of belonging and society, that have a say in the highly distilled and also sharply shaped transformations of all that constitutes the generation and governing of the archive. Therefore, the listing of these influences weighs heavily along the thesis and benefit from special focalisation in the analysis of phenomena arising from cumulative continuities. On the other side, visual arts and their dialogue predicament involving both a receiver and a transmitter, as practice, shaping and extension of the archive and its derivatives, uphold a different relation to their role as agent of change. They first gather, select, filter and synthetically rank the diachrony and contemporaneity sequences of the archive, they represent them, between “showing” and “recounting”, and only then, openly or circumstantially, become actors that affect, alter or transform the material or metaphysical traditions of statuses and products pertaining to the archive.

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