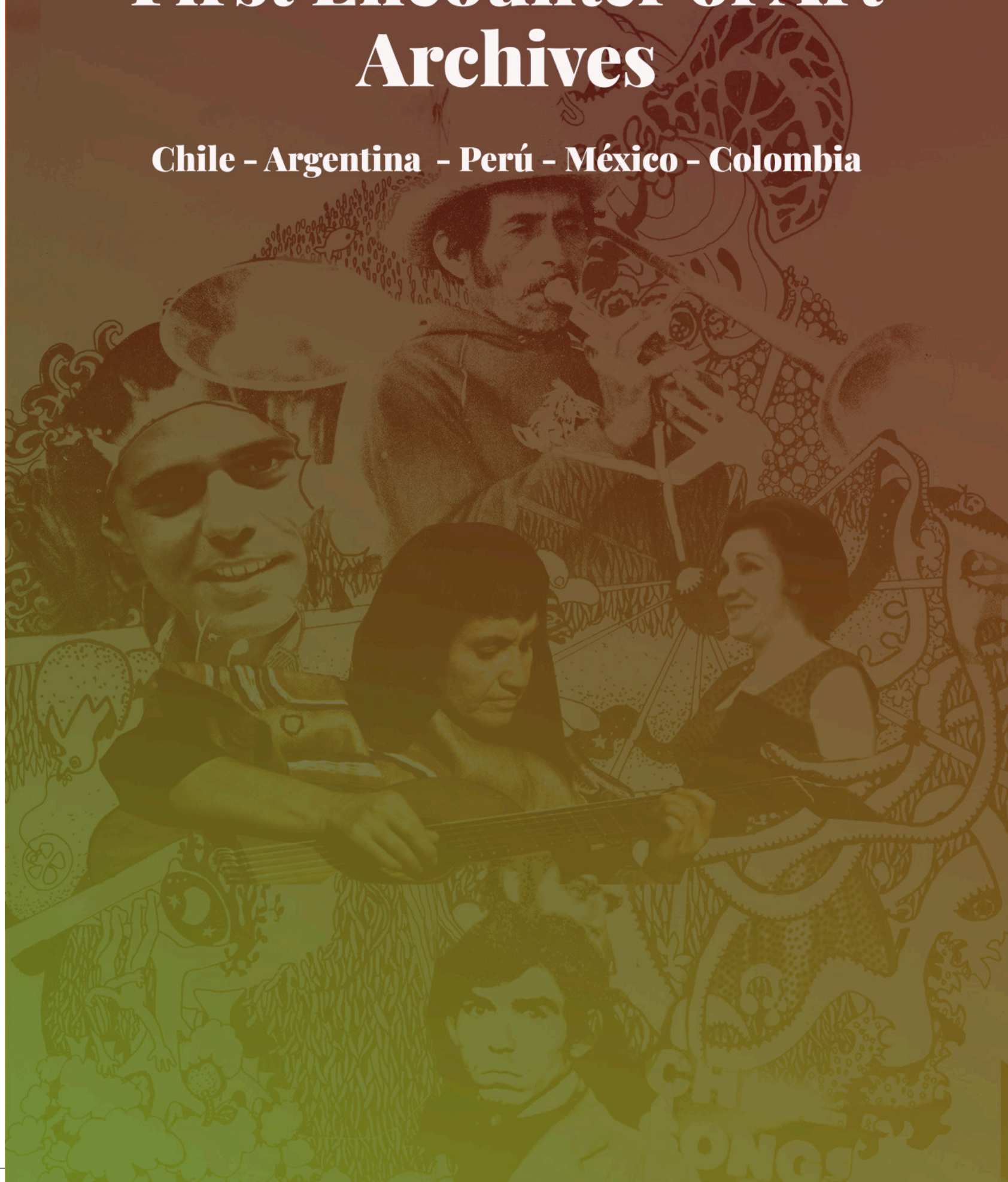


First Encounter of Art Archives

Chile - Argentina - Perú - México - Colombia



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Yaminel Bernal Astorga, Luis Miguel García Velázquez, María Rodríguez Jaime, María José Lemaître, Isabel Cáceres, Natalia Efron, Eugenia Sik, Paulina Bravo, Paola Letelier, Jeannette Garcés, Isidora Neira, Sol Henaro, Isabel García Pérez de Arce, Patrizio Gecele Muñoz. *Presentation de Alejandra Wolff*

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Table of Contents

I. Presentation: From art to Archive and from Archive to Art — <i>Alejandra Wolff</i>	1
Disciplinary and Interdisciplinary Meetings: Who and how do they participate in the record and activations of the art documentation sources process	3
II. Building knowledge and learnings from the private archive of the michoacan artist Alfredo Zalce — <i>Yaminel Bernal Astorga and Luis Miguel García Velázquez</i>	4
III. The organisation and research in literature archives: The experience of Casa de la Literatura Peruana — <i>María Rodríguez Jaime</i>	11
IV. When the archives do the research: The experience of networking and collaboration in the MSSA Archive — <i>María José Lemaître</i>	15
Memory and Oblivion in the documentation policies: What and how do we select, preserve, systematize and disseminate artistic heritage	21
V. Materials and methods for the drafting of the MSSA Archiving Policy — <i>Isabel Cáceres</i>	22
VI. Imagoteca: la colección de imágenes sociales y políticas del CeDInCI. Reflections on its construction — <i>Natalia Efron and Eugenia Sik</i>	31
VII. Archive reflections from the Documentation Centre for the Visual Arts / National Centre for Contemporary Art. — <i>Paulina Bravo, Paola Letelier, Jeannette Garcés, and Isidora Neira</i>	39
VIII. Is there memory without looting? — <i>Sol Henaro</i>	45
Memory and Oblivion in the documentation policies: What and how do we select, preserve, systematize and disseminate artistic heritage	51
IX. From the document to the monument — <i>Isabel García Pérez de Arce</i>	52

X. Frailty and Overruns: Open Archive of the Chilean Theatrical Scene
1983-1992: reflections on the exhibit of theater photographs by Jorge
Brantmayer — *Patrizio Gecele Muñoz* 59

Presentation: From art to Archive and from Archive to Art

Alejandra Wolff, Heritage, Archive and Publications Director, Facultad de Artes, Pontificia Universidad Católica de Chile

Last April, on the 28th and 29th, 2022, the First Encounter of Art Archives was organized by the School of Arts of the Pontificia Universidad Católica de Chile (PUC), with the support of the Comisión del Programa de Archivos de Literatura y Artes del Consejo Internacional de Archivos (Programme Commission Section on Archives of Literature and Art from the International Council on Archives, ICA)

With the aim of creating a Latinamerican artistic archive network, open for the sake of sharing experiences and to pose a discussion on the practices that surround the Archive, there was an open call for institutions and researches that preserve heritages, holdings and national and international collections.

The Encounter included the participation of the Zalce Archives, in charge of the National School of Higher Studies Morelia Unit (*Escuela Nacional de Estudios Superiores de Morelia*), The House of Peruvian Literature (*La Casa de la Literatura Peruana*), the Arkheia Documentation Center from the National Autonomous University of Mexico (*Centro de Documentación Arkheia, UNAM*), the Documentation Center for the Investigation of the Leftists Culture (*Centro de Documentación e Investigación de la Cultura de Izquierdas, CeDinCi, Argentina*), and the Salvador Allende Solidarity Museum (*Museo de la Solidaridad Salvador Allende, MSSA*) and the Documentation Center for

the Visual Arts that form part of the Cerrillos National Center of Contemporary Art (*Centro de Documentación de las Artes Visuales del Centro Nacional de Arte Contemporáneo Cerrillos, CNACC*). From the hosting institution, the Architecture and Design School Archives along with the Archives of the School of Art participated.

The encounter started with an Introduction by Heather Dean and David Sutton, President and Vice-president of the Literary and Artistic Archives Section from the International Archives Council (*Sección de Archivos Literarios y Artísticos del Consejo Internacional de Archivos*). Through the presentation, the attendees of the gathering were able to access policies and missions that compose the subscribed community, as well as the challenges and difficulties that they must face when sheltering the cultural and artistic heritage. With the urgency that present times demands, it has become imperative to question the languages, cultures and practices that represent us, the records and the ways in which we compose the representation of the past, and based on this, we contribute in the reflection of current mechanisms from where we build our identities. Political, social and environmental crises have a direct impact in the priorities and administrative management of the records and the way in which these are activated and transmitted. In the digital era, the oralities, performances and first knowledge

become spaces where representation is put under the lens. What do we guard and how do we keep them safe? Who selects and from where it is placed in the practice? These are some of the questions that matter. Intellectual property, guard and classification data systems that are continuously growing in the networks of digital devices with open accesses, as well as the sources, constitute part of the great challenge imposed when it comes to art records.

With the goal of thinking of the connections between art and archive, the artists Voluspa Jarpa and Camila Donoso, presented the relationship between their artwork on necropolitics in the archive, that is to say, the relation with the practice of the 'oblivion'. Art, in each case, is in charge of activating and reflecting on the archivist's doing. In the presentation titled "The Document as a vestige of the non-history-symbolization of the void" (*El Documento como vestigio de la no historia-simbolización del vacío*), Voluspa Jarpa points out to the importance of research and artistic production in the historical construction. From what she coins as 'testimonial drive', she elaborates the conceptual aesthetic scaffolding of her work. The relationship between testimony and register becomes the main piece of her showcases, shedding light on her own oblivion, censorship and secret device.

On her behalf, Camila Donoso, filmmaker and screenwriter, shared her own questions on the documentary genre. Titled "Transfictional Archives" (*Archivos Transficticios*), her exhibit deepens in the silent treatments that migrants are submitted to, as well as dissidence and non-hegemonic corporalities. This lack of archive is subverted in these trans-narratives that act as observes and resistances by giving a place to the memories inscribed in the bodies.

The calling attempted to show the importance of Archives and Art, as a field where representation is put under the

scope. Archives and Arts play a key role in the construction of a collective imaginary, the memory and the identity of the communities that are part of the artistic field. What defines art documents? From where and under which critical perspective do we place our commitment with the institutionality of the artistic heritage? What should we do in times of representational crisis? How can we activate the access and participate in the archive research in a digital, pandemic and post-pandemic era? What policies pierce archives and art? These and other questions built the framework that triggered this encounter/meeting.

This book is the promise and commitment to share these conversations, to open to the questions and its possible answers. In this issue, we gather the presentations of those who participated in the dialogue with the aim of strengthening, broadening and collectivizing the collaborative work that archives and arts promote as a right.

We thank those who made this possible and all those who generously contributed with their own experiences and supported our doing.

Index

Presentation

1. Disciplinary and Interdisciplinary Meetings: Who and how do they participate in the record and activations of the art documentation sources process.
2. Memory and Oblivion in the documentation policies: What and how do we select, preserve, systematize and disseminate artistic heritage.
3. From the artwork to the archive and from the archive to the artwork: Connections between Art and Archive. What and how the arts archive problematizes.

Disciplinary and Interdisciplinary Meetings: Who and how do they participate in the record and activations of the art documentation sources process

II. Building knowledge and learnings from the private archive of the michoacan artist Alfredo Zalce — <i>Yaminel Bernal Astorga and Luis Miguel García Velázquez</i>	4
III. The organisation and research in literature archives: The experience of Casa de la Literatura Peruana — <i>María Rodríguez Jaime</i>	11
IV. When the archives do the research: The experience of networking and collaboration in the MSSA Archive — <i>María José Lemaître</i>	15

Building knowledge and learnings from the private archive of the michoacan artist Alfredo Zalce

Yaminel Bernal Astorga, UNAM
Luis Miguel García Velázquez, UNAM

Alfredo Zalce Torres was an outstanding multifaceted artist and social thinker that was born in Pátzcuaro, Michoacán, México in 1908. Through his legacy, he shares sceneries, daily life, the activity of men and women; the progress of the time as well as popular traditions, among other elements. Considered one of the greatest Mexican muralists of the second half of the XX¹ century, he was critical of the system and adhered to social causes, particularly, to the worker and farmers guild. He was part of the Universidad Michoacana of San Nicolás de Hidalgo (UMSNH) and he was the Dean of the Fine Arts School, as he was keen on teaching and helping others in the formative process. Zalce, who was once Diego Rivera's disciple, is recognised as a founding member of the Revolutionary Writer Artists' League (*Liga de Escritores Artistas Revolucionarios, LEAR*) and of the People's Graphic Workshop (*Taller de Gráfica Popular*). Besides being a muralist and engraver, he had a run in sculpture, photography, ceramics, jewelry making, among other techniques (Pic. 1). He died at the age of 95 in 2003.



Retrieved portrait of Alfredo Zalce: <https://inba.gob.mx/prensa/13618/alfredo-zalce-renovador-de-la-grafica-mexicana> (15th of May, 2022).

In 2014, the Alfredo Zalce Foundation and the National School of Higher Studies (*Escuela Nacional de Estudios Superiores, ENES*), along the Morelia Unit from the National Autonomous University of Mexico (Unidad Morelia), from the National Autonomous University of Mexico Universidad (UNAM) signed a collaboration agreement resulting in the transferring of private archives from the artist into the School; from that moment on, as part of the principles of ENES, it was considered that the teachers and students should work on the archive. In that way, the present document aims to share experiences that have been arising from the private archive of the artist Alfredo Zalce, which has also implied a rhizomatic approximation between archivists, historians, specialists in technology and materiality and, of course, in art.

The archive went through some vicissitudes, nevertheless, it has been a cornerstone in creating learning experiences that have resulted in the appropriation of this archive by the student body, while other specialists and scholars have had the chance to rediscover the artist, the forger. Zalce's work, ultimately, brings back a time and space in Mexico

marked by its social movements, working class fights and the need for education.

Today the private archive presents a series of challenges: How can we think about it and connect it with the artist and the archivist as well as with other disciplines? How can it be shared with others? In which way a digital depository could enhance dissemination and interconnection processes towards teaching and research? It is worth mentioning that these reflections are part of the axis for research that we have been developing in various projects, which have led us to conduct meetings with teachers, discussion groups with students, all part of the Archive Administration Degree; as well as students that have developed other researches involving the artist's archive in *Universidad Autónoma of San Luis Potosí*, providing and reflecting in the Lab's observation and during the classes.

ON ITS ARRIVAL AND FIRST BREAKTHROUGHS REGARDING THE PRIVATE ARCHIVE

Alfredo Zalce's documents and various objects were transferred from the house where they were being kept to a reserved area in the School's documentation center and they remained there for a while. As it happens in many of these cases, the reception of this archive did not undergo the best conditions, that is to say, a proper packaging and inventory did not happen and some of the boxes even had high levels of acidity in their paperboard (typically found in products that previously contained soap, eggs, toilet paper...), in spite of this situation, and beyond the dust and some spiderwebs, the documents were not severely affected.

For the organization, understanding the archivist's practice, as well as the describing and cataloging process of a collection is not always easy. The first approach to Zalce's documentation was made by the History of Art School, as it acknowledged its vast artistic value and knowledge. The previous, on one hand, triggered a series of dissemination activities and projects that enabled a first acquisition of its infrastructure to better safeguard the collection, but, on the other hand, it also involved that the first organizations were though in terms of the research, that is to say, the themes that were related to interests given by art itself. There was no conceptualization around the archive, nor a methodological approach in line with the archivist principles.

It was mid 2016 that the ENES authorities decided that such collection should be protected by the Administration

of Archives and Documental Management Degree (AAyGD) for its organization, cataloging and overall management. The first works done are as it follows:

- ◆ Negotiations were carried out with authorities so that the School would assign a place that would serve as historical archive: *Sala Miantskuarhu*.² Also, a Lab was assigned to execute stabilization works, guard development, inventory, digitalization, where Lab students and teachers could connect both for the creation of the archive as well as promoting the teaching-learning process. Relying on assigned spaces made the moving of the archive to a new place possible. It was a process that took months to organize and plan in which teachers, students and general service staff participated by placing the boxes (Pic 2 to 4)



Pic. 2. Transferring of the private access to the Documentation Center, specifically to Room *Miantskuarhu*. 1st of June, 2017. Picture: Salvador Luna Perales.



Pic. 3. Diverse documents (mainly posters) taken to the *Miantskuarhu* Room to be properly guarded*. * 1st of June, 2017. Credits: Salvador Luna Perales.



Pic. 4. Students from the Administration of Archives and Documentary Management Bachelor Degree during the moving of the archive in coordination with teachers of the School, exercises that would later on be connected to the *in-situ* learning. 1st of June, 2017.

- ◆ It was necessary to create a committee integrated by representatives of the Foundation and School authorities in order to analyze and propose actions that would benefit the archive.
- ◆ Guidelines for the management of *Miantskuarhu* Room and the Archivist Lab were approved (Pic. 5).
- ◆ The Academic Committee from the AAyGD Degree further agreed on having a subject of "Integration

Workshop” based on the the learning projects associated to the Alfredo Zalce Archive (FAZ).³



Pic. 5. Inside of Sala Miantskuarhu where currently we can encounter Alfredo Zalce's Archive. Credits: Yaminel Bernal, abril del 2022.

INTERVENING THE PRIVATE ARCHIVE

In Mexican law what is related to private archives can be taken from Articles 75 to 77 as “private archives”, which are of public interest. If it doesn’t have a denomination, the law establishes that “private documents” are those “documents or archives which are relevant or of meaning for the knowledge of national history, by the criteria established by the National Council, considering as characteristic elements the documenting heritage of the Nation” (House of Representatives, 2018, p.20); so that whoever possess an archive of such nature must organize and preserve it, besides considering access strategies. The previous makes visible these other subjects⁴ that didn’t necessarily were subscribed before to that duty, as there was no clarity on their existence and conditions in which they were found.

On his behalf, Cruz Mundet defines the private archive as that which is “relative to a natural person or legal entity of private character” (Mundet, 2011, p. 83); that is to say, from this approach the documents are created by an individual or institution as the result of private functions; on the other hand, a familiar archive is considered to be that “relative to a family or family groups related to the individual, which turns out to be the result of a heritage, private or social management [...]” (*ibid.*, p. 81). Clearly, one of the main differences between a private and a familiar archive rests in what we know as the producing entity. In the first, the individual is the sole producer of the documents, which makes it hard for the archivist to do the

identification process and bring it together with multiple documental collections that may emerge. While in the familiar archive the producers can be two or more members regardless of the collection. This situation makes the “dividing line” between private and familiar archives blurry, at times even imaginary. What it can be stated is that both private as well as familiar archives are determining in the historical future of a society; it has the potential of being that other story -the non official- that serves to build the historical memory.

From the approaches to Zalce’s Archive and in the integrated work we did as a disciplinary team, we were able to understand the rhizomatic nature that these present, that is to say, how a document connects with others until it weaves the subnetworks that link them together, in such way that these subnetworks keep up with something: intertwining with other artists and people, others even with other archives...⁵ an experience where both the archivist as the researcher become a key part.

In this documenting set, Zalce remains as the main axis, but if we pay attention to these roots and subnetworks the chances for knowledge are immense. Gilles Deleuze and Félix Guattari in their work *Rizoma* (2004) trigger this way of doing and thinking things. The philosopher’s proposal is to go back to those knowledge that are not on the surface; that are not at plain sight. The rhizomes are those underground rootlets that emerge from the main root and displace underneath, making room for them to move to other places. The private archives -eventhough it may sound conflicting-, give us the chance to explore them beyond the subject itself and help us to pay attention to those rhizomes that connect with others; an exercise that we realized is more fruitful with the help of an interdisciplinary team.

Once Zalce’s archive works was shaped through the Integration Workshop, it was clear the chance to connect the teaching-learning process between students, as well as teachers, as now they have the chance to provide theoretical aspects related to the Archive hand in hand with its practical surroundings, and specifically to situations that they will encounter in work environments. The *in-situ* learning, thus, seeks to create experiences that are close to the real-life; it is expected for students to, individually or collectively, resolve as many challenges as doubts under the guidance of the teacher who accompanies the process and, to the extent possible, think the situation that students must face (Pic. 6 and 7). From this place, if the student asks for example, ‘can I take the staple from this picture?’, instead of the teacher answering positively or negatively, he/she/they has the opportunity

to reply with questions that can follow a process of analysis on whether it is recommendable to take out such staple.

In the Bachelor's Degree, students have had the chance to discuss considerations that must be taken in consideration when working with records and the implementation of technologies. Particularly, in the case of digital repositories, where long conversations on how to incorporate such elements had happened as (a) reflect the artist's personality; (b) are directed to a broad audience through dissemination, but without taking away the expert viewpoint that promote its study; and (c) provided digital contents to kindred networks that allow the FAZ to become accessible from various entry viewpoints in the digital sphere.

The work done with different groups of students in the Integration Workshops allow, from the original questioning, to project the digital repository FAZ, within an interdisciplinary exercise that connect records and computing, in a more accessible holding; the chance of a larger personalization per guest and increase the dynamism of the unfolding of its contents, being the automatized preservation of the information one of the main aspects that would allure new users based on their research interest or the study of an artist's work.

This development line would allow the interested audience to reach multiples levels of depth from their own private interests, but the learning exercise on the topic has allowed students to propose and delimit -along the academic body-, strategies that from the creation of a depository enable this function, also allowing other digital generations within the repository to link the holding's objects and materials with other multimedia objects of interest, that, at the same time, incorporate a pedagogical or dissemination overview that allow them to be part of new educational processes. In this way, students have come to the conclusion that the digital repository could reflect transcendental aspects from master Zalce's personality in its calling as an artist and a guide.



Pic. 6. Students and teachers in the second semester of the AAYGD Bachelor's Degree organizing sketches from Zalce as part of the Basic Integration Workshop II. Credits: Yaminel Bernal, February, 2020.



Pic. 7. Students and teachers in the second semester of the AAYGD Bachelor's Degree organizing sketches from Zalce as part of the Basic Integration Workshop II. Credits: Yaminel Bernal, February, 2020

CLOSING THOUGHTS

Alfredo Zalce's personal archive has been active for 5 years and it is currently managed by teachers, students, as well as guests and other interdisciplinary groups that have adhered to the project. The inventory and organizational works are about to conclude, which could result in the creation of a profile for the framework of classification.

Along this process, the experiences (with its advances and difficulties) have been meaningful for those who had experimented in the intervention of this archive. From our philosophy on *in-situ* learning, we are interested in highlighting certain elements that we believe that needs to be taken in consideration in the teaching-learning process, as both groups (students and teachers) have experiences and resignifications that go beyond a course:

1. The School's archival community has created a strong sense of appropriation towards the artist's collection, many of them had their first contact just months after arriving at the documentation center, they have been a part of *Sala Miantskhuarhu*, and in its advances in the organization.
2. Teachers, and undoubtedly, students are satisfied to see that the "tasks", "exercises" and "activities" that are made in the Archivist Lab are useful; that is to say, they have a "real purpose". The last, creates a sense of satisfaction.
3. Teachers that already knew about Alfredo Zalce's trajectory, now understand it in a different way, specially by being capable of identifying the connections between his collection and other collections (the rhizomatic viewpoint).
4. The *in-situ* learning results in an interdisciplinary teaching, as we can see in the integration of technologies and the recording for the creation of projects arising from concrete situations in FAZ.
5. Students also acknowledge:
 - ◆ The relevance that every Bachelor's Degree teacher gives to these type of experiences in the Lab⁶, even linking the contents with the *in-situ* learning.
 - ◆ The critical device that has been developed in terms of what "it should be done" and what is still missing, or has been implemented in the Lab's archivist work. Similarly, they identify that at times the practices in these spaces, in regards to Zalce, can become "mechanized", as an

experience close to the social service, or to a working environment. The previous is far from the idea of an *in-situ* learning experience, and on the pedagogical context:

- ◆ Though, most of them recognize it is key to learn about the archive, but overall, about the diversity of supports that characterize them; they also highlight the need to create other learning-teaching spaces besides Zalce's that could offer other challenges.

CONSULTED SOURCES

–Cámara de Diputados (2018). Ley General de Archivos, recuperado en: https://www.diputados.gob.mx/LeyesBiblio/abro/lfa/LFA_abro_15jun18.pdf Consultado el 8 de mayo del 2022.

–Cruz Mundet, José Ramón (2011). *Diccionario de Archivística (con equivalencias en inglés, francés, alemán, portugués, catalán, euskera y gallego)*, España, Alianza.

–Deleuze, Gilles y Félix Guattari. (2004). *Rizoma, introducción*, México: Ediciones Coyoacán.

NOTES

1. After the Mexican Revolution was done (1910-1917), José Vasconcelos, the face of the Public Education Secretariat (SEP), created on October 3, 1921, started a national project that would boost Mexican education and culture; these as a consequence of the high levels of illiteracy in the country which was connected to the social backwardness. He bet on teaching in a more accessible way, having more schools and teachers, and take education to rural spaces, and thinking these spaces as places to express history, development and positive things of the country... in that context is that art was connected. The previous, among other elements, promoted muralism exponentially through artists like Dr. Atl, Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, who would be considered the first wave of muralists (1920-1940). See: <https://www.gob.mx/sep/acciones-y-programas/historia-de-la-secretaria-de-educacion-publica-15650?state=published> (Retrieved the 10th of April, 2022).
2. From *purépech* that means: Place for Memory.
3. The AAYGD Bachelor's Degree is made up of 8 semesters (4 years) and in it the students have to take the "Integration Workshop" (basic, intermediate and advanced) that seeks for the student to create an experience and/or project that connects to the other subjects at the time of studying; this aims to link theoretical and practical elements.
4. "To any authority, entity, organ and body of the legislative, executive and judicial branches, autonomous bodies, political parties, trusts and public funds; as well as any individual, legal entity or trade union that receives and exercises public

resources or performs acts of authority of the federation, federal entities and municipalities, as well as individuals or legal entities that have private archives of public interest” (Cámara de Diputados, 2018, p. 6).

5. The case of Alfredo Zalce’s private archive is not the only one, nevertheless it is a clear example of how this collection can connect to the Historical Archive of the *Universidad Michoacana de San Nicolás de Hidalgo* as it is there where you can find his work files, or other historical archives of the entity

that have documents from Zalce as well as for other national and international institutions that guard or/and acquired the work of the artist and which first ideas are in the ENES Morelia Archive.

6. Particularly, teachers that because of what they teach don’t feel it is necessary to go the lab or haven’t been able to understand or implement in-situ learning processes.

The organisation and research in literature archives: The experience of Casa de la Literatura Peruana

María Rodríguez Jaime, Casa de la Literatura Peruana

This lecture seeks to pose paths and challenges in the construction of an archive area within a museum. The Peruvian House of Literature¹ was created in 2010 as a museum and cultural center. At the end of 2018, the archive and preservation area took shape. That is to say, we are immersed in an already established dynamic of activities linked to the promotion of reading, and the reaching of new readers in areas with very defined roles, both as a public library as well as a team in charge of conceptualizing and setting up museographic exhibits. We also encounter scholars and mediators responsible for disseminating resources to all sorts of audiences; specially to students and teachers inside the classroom, and diverse educational resources that deepen on Peruvian literature. In this universe of professionals, why was it important to open a call for archivists? How can we insert ourselves in this dynamic?

Museographic exhibitions are one of the Peruvian House of Literature main activities. They revolve around a Peruvian author or a literary cultural issue. The done research has a curatorial purpose and it starts with a mapping of the archives. This last idea, focuses on the search and identification of archives that contain documents of interest related to the topic of the exhibit. These archives can correspond to archives of institutions

such as municipalities, regional governments, universities and libraries, both in Lima as in the country. Also, these can be private archives obtained from the writer's families, kin and friends which are usually little known before becoming archives safely guarded.

Identifying these archives and their documents enables the construction of a narrative or curatorial script that ends up in the museographic exhibit. The exhibits seek to give the audience the chance to observe from close an original piece or one that corresponds to the writer's intimacy. This piece can be exhibited in a showcase or in the shape of a facsimil: an identical reproduction of its original that allows the spectator to have both a reader as well as a sensorial experience.

In that sense, The Peruvian House of Literature long before the arrival of professionals in archives, already gave archives a key role: it is not only the main character's museographic exhibit, but also it stands as a main source to deepen in the author's knowledge or literary theme. The archives are mapped, recognized, visited and inquired. Links are also created among them and the documents they are subjected to. The goal is to give the archive a voice.

When the archive and preservation area was created in The Peruvian House of Literature, first thing in order was to arrange the historical documentation: custody documents, loose donated objects or documents that were part of exhibitions, magazines, paintings, audiovisual material, full files on loan, as well as a great amount of digital images extracted from hard drives.

According to the evaluation of documents and assets, two main groups were established; collections and archive holdings:

◆ The Peruvian House of Literature Collection:

According to the International General Ruling of Archivist Description ISAD-G (2000), a collection is the “artificial grouping of accumulated documents on the basis of some common attribute without considering its origin”, (p.16).

The Peruvian House of Literature Collection is composed mainly of donations or assets created for a specific purpose. Pieces like the typewriter from the writer Magda Portal are salient, as well as an identical replica from Manuel González Prada printing house used to print the work *Minúsculas* (Lowercases) and the collection *Imprenta Minerva* (Minerva Printing), which it was donated in 2016 to The Peruvian House of Literature, which consisted of a letterpress machine acquired by José Carlos Mariátegui in 1925 and approximately 3,000 types of wood moviles and metal clichés. Some of these pieces are being displayed, others have been saved due to its materiality and have gone under inventory control.

◆ Archive Holdings:

According to the same Ruling, a holding is a “grouping of documents, independent to its type of document and support, organically produced and/or gathered and used by a natural person, family or entity in the course of its activities and functions as a producer”, (p.17).

In The Peruvian House of Literature we keep the following archive holdings:

- ◆ Private archives from the Peruvian writers Blanca Varela and Alejandro Romualdo.
- ◆ The Sarita Cartonera Publishing House archive, as the first example of an archive holding from an institution linked to Peruvian literature.
- ◆ The Peruvian House of Literature holding which takes the documentation produced by an institution in its

trajectory, particularly, the series of museographic exhibits.

To build a truly interdisciplinary work dynamic, it was key for the archivist team and preservers to disseminate concepts and basic work tools for archives, which could allow other specialists to value the contributions to the discipline and add them to their own processes:

- ◆ Archival terminology. It was required to explain the bottom concepts and the collection, its differences and peculiarities in the organization.
- ◆ The archival principles and ruling, particularly the precedence principle or the respect to the documents origins, where it becomes fundamental to know the trajectory or the person’s and the producing organization’s history for the ordering of its archive.
- ◆ The technical processes that are executed in an orderly and systematic way. Usually, institutions bet on digitalization without acknowledging other previous processes such as classification and ordering of its archive, that are as equally important and needed.
- ◆ Preservation has been the most shared and internalized process accomplished with colleagues. Previously, preservation was seen as a first task before the assembly of a museographic exhibit. Currently, preservation is acknowledged, and in particular, the preventive preservation as a transversal process in every stage of the exhibit, since the beginning of the investigation, curatorship, museography, assembly and monitoring through the period of staging, and finally, disassembly.
- ◆ Descriptive instruments. Antonio Herdia once said (1991) that there is a disproportion between the demands and information services; it is not just about institutions creating more information, but also about the increase in users. On the other hand, there is the misconception that the only means of knowledge of an archive is the catalog which describes the pieces and documentary units.
- ◆ Due to this, we propose a multi level description that retrieves in a first instance the background information: archive and its producers, institutions’ biography or history, the information behind the context of the documentation production, the history of how archives became archives. These types of instruments not only allow us to describe and make bottom archives more asequible in less time, but also to offer new and richer information for the

investigation process of a writer and its entailment with the archive, to deepen in its trajectory and context.

Within the exercise of this interdisciplinary dialogue it has been key to break down certain prejudices in regards to archives. In a team meeting, some colleagues mentioned how important it was to “unarchive the archives”, bringing up Patricia Funes, who participated in the archive study of the Intelligence Direction from the Buenos Aires Province Police (DIPPBA) and who proposes that these needed to be open and make them asquible to fulfill its role as guarantors of rights, that is to say, that through this documentation certain repairs become effective in the seek for truth and justice for the victims of the Argentinian dictatorship. Though Patricia Funes refers to the archives of the repression, the call to unarchive the archives arise from a common sense in which archives are perceived as closed and inaccessible; without any descriptive instrument which will give some light on which documents are being saved; unknown or only known by some investigators and scholars.

Changing this “common sense” was a key exercise: it allowed us to strengthen the idea we could work in an interdisciplinary way with other specialists within the institution, betting on opening archives, the execution of better access conditions for a broad and diverse audience, and with descriptive instruments which enable the exploration and the awareness of archives in a whole way.

The repository project

The Institutional Repository is a project of Casa de la Literatura Peruana that is part of the Open Science movement and the promotion of open access, that is, “online access, at no cost to any user, without technical obstacles (such as mandatory registration or login on specific platforms) to publications resulting from research, such as articles and books”. (CONCYTEC, 2021, p.6)

Thereby, the aim is to make accessible, through a digital platform, the documentation produced and guarded by the Peruvian House of Literature. In this way, we are contributing to the country’s culture and education as it is the first national repository devoted exclusively to openly and digitally disseminate material on Peruvian literature.

The Repository’s first project is the online staging of the permanent display *Intensidad y altura de la literatura peruana* (Intensity and altitude of the Peruvian literature), in which we go on a tour of our literature’s history with the focus on the construction of identities. The exhibition was

opened in 2015 and its preparation lasted around a year; in that time, the investigation was wide, tens of archives and libraries were navigated, and primary diverse sources from different supports were recollected, as well as a large number of documentation on investigation, curatory and museography was produced.

With this project the objective is to make available for users primary sources and its institutions of origin, not with the sole objective to make it known as a source for study, but to also recognize and make visible Peruvian literature archives, nationally disseminated, as well as the origin of the institutions, archives and private collections. Through documents, the Peruvian House of Literature aims to bring the processes for the promotion of knowledge in order to set a museographic exhibition; it focuses on Peruvian Literature and sets the criteria to build an institutional memory. We hope to accomplish this project by the end of 2022.

Building this repository, as mentioned by Mariana Nazar (2021), points to think and make decisions on how public access is displayed, not only of its primary sources found in the investigation but the archives produced by the work teams. This presents a challenge as it must guarantee the normalization of such documents (which were not created for its public dissemination); the regularization of public use licenses from each of the authors; and finally, the construction of descriptive metadata which will enable users to access these documents.

In these reflections it is also important for archivists to participate in the theoretical and methodological frameworks we manage, and with open access of our archive practices guiding principles.

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When the archives do the research: The experience of networking and collaboration in the MSSA Archive

María José Lemaître, Museo de la Solidaridad Salvador Allende, Chile

The history of the Museo de la Solidaridad Salvador Allende (MSSA, The Salvador Allende Solidarity Museum), is a polyphonic story where different streams of thought, collaboration networks, affects and resistances converge. Based on the artists, intellectual, men and women's solidarity and fraternity, the museum has a moving history as well as a collection of modern and contemporary art; this group has challenged social and political contexts, some pretty hostiles, in order to make this unique project a reality and even more, to keep it relevant up to date.

This International Art Archives Encounter takes place in a special moment in time. On May 17 of this year, we celebrated the 50th anniversary of the Museum. That same day in Santiago, Chile, 50 years ago in the midst of a vertiginous and enthusiastic international backing of the *Unidad Popular*, in the Museum of Contemporary Art, located in that time in Quinta Normal Park, the first exhibition of the Solidarity Museum (MS)¹ took place; a project that was achieved thanks to a wide network weave by artists, friends and collaborators both in Chile and abroad, backed by the president Salvador Allende and the State.



Pic. 1, credit: Poster from the Solidarity Museum exhibit. Donated by artists related to the Unidad Popular government, Santiago, May 1972. Solidarity Museum Fund, cod. s0346, MSSA Archive.

After two years open, three exhibits and the gathering of 670 pieces, the activities of the Museum were abruptly interrupted due to the *coup d'état* in 1973, resulting in the hiding up and disappearance of a large part of their collection, as well as the exile of the very committed funding crew.

In 1975, after all attempts to rescue donated artwork that was under the control of the dictatorship failed and the chance to rebuild the project opened up, not in Chile but abroad. A second period of the Museum took place in Cuba and France under the name of the *Museo Internacional de la Resistencia Salvador Allende* (MIRSA, the Salvador Allende International Resistance Museum)². In this new stage, the objective of the museum was to support the Chilean resistance against the military government as well as becoming a direct testimony of artists and intellectuals, and a political, financial and propaganda instrument, turning away from its first aim of supporting socialism thus creating a modern experimental art collection for the people³.

In this new period, that lasted almost 15 years, the solidarity networks that arose from the MS, added new agents, countries, thoughts and interests, making this project an odyssey that was possible mainly to one cultural agent that extended its networks and new how to weave new affective, political and cultural relationships: Miria Contreras, 'La Paya'.



Pic. 2, Credits: Group portrait of MIRSA collaborators. Opening of the *Musée International de la Résistance Salvador Allende, Palais des Papes, Centre de Congrès* exhibition. Avignon, France, July 1977. From left to right (identified): Julio Cortázar, Pilar Fontecilla, Dominique Taddei, Isabel Ropert, Miria Contreras, Jack Lang, Aníbal Palma and Monique Buczynski. MIRSA Fund, code FTA-FE0014, MSSA Archive.

Along with the return to democracy in Chile, in 1990 a new episode in history began with the reopening of the Salvador Allende Solidarity Museum (MSSA), in charge of yet another woman, gallerist and also cultural agent that in previous years had already played an important role as part of the MS staff; Carmen Waugh. Under her leadership, over a thousand donated artworks from artists abroad were returned as well as its Archive, a memory made out of multiple voices, produced in different places and treasured by its custodians.

It wasn't until the year 2013 that the moved around and protected Archive became official, immediately transforming itself into one of the five main areas in the current museum's Organization chart. And I mention this, because placing the Archive as a main axis in the organization of a museum institution in Chile is uncanny, at least until 10 years ago, making the avanguard vision of the Museum a key element, providing in this sense more resources, human force and leaving the Archive at the same level of the Collection.

The first step was to build an interdisciplinary team to start the organization and systematization of the Holding, with

the purpose of keeping it preserved, cataloged and mainly accessible. Nevertheless, from the reading of each letter and the reviewing of each photography and audiovisual archive some questions arose, but mainly a need and anxiety to rebuild the history behind the museum emerged, which summoned a large group of people. We needed and wanted to know the reasons, ways, processes, challenges, contexts and also affects that were part of this project, that made the impossible possible, and that also positioned itself as a model for other international museum experiences and exhibits, built based on solidarity, as the case of the *International Art Exhibition for Palestine* in 1978 or the initiative *Art for the Nicaraguan People* in 1981 or even the collection against the apartheid in South Africa in 1979⁴.

THE MEXICAN CASE

Around 2015, parallel to the execution of an Archive from our Document Holding, we developed a large-scale investigation model which not only helped us to get closer, but also to reactivate our many collaboration networks that were created or revitalized in the '70s and '80s. It needed to be a model aligned with the building of the collection, as almost the totality of the collections of the MS and MIRSA was shipped back from other countries in the shape of donations. We agreed on the way in which we would approach each research: rebuild conversations, links and contexts between Chile and the donor country. From the start, we agreed as a team that the research model we would apply needed to consider both a comprehensive survey and documentary review -in Chile and the donor country-, as well as the oral sources, interviews and execution of conversational tables where artists, agents and people that were part of the creation and evolution of the Museum in its different stages could converge. A methodology that had a double purpose; we wished in one hand to know the journey of those donations and in the other, incorporate new material, reflections and readings to the archive.

And we were lucky, very lucky. Our first investigation project was with Mexico, precisely as it was the first country to donate to the MS artwork. In November 1971, in the Molino de Santo Domingo located in Mexico City, the first exhibition from the first Mexican shipping to the museum fell out⁵. And when I say we were lucky, I say it as the contexts, situations and people coincided and allowed the project to flow smoothly⁶. New collaboration networks were being created.

Another aspect in which we agreed on was the design of the model, which needed to have external professionals that could allow the investigation to be accurately revised, analyzed and historically interpreted. Also, for the model to be properly developed it needed to be associated with a cultural institution from the country that was being studied. This is due to two reasons: first, because this type of project, with its characteristics and magnitudes, cannot be done alone for economical reasons and because of human resources issues, and also because it needs to have different views and readings. The second reason, and maybe the most important one, is that the Museum had always, throughout its history, had a close relationship with the countries that have donated and collaborated with, giving room for dialogue, aid and the sharing of experiences. As it happened in the '70s and '80s we needed them; we needed each other.

The institution to which we associated and got involved for this project had already gone through a significant milestone in the history of art archives and its research. We shared a common language with each other. We decided to associate with the University Museum of Contemporary Art from the UNAM; MUAC.

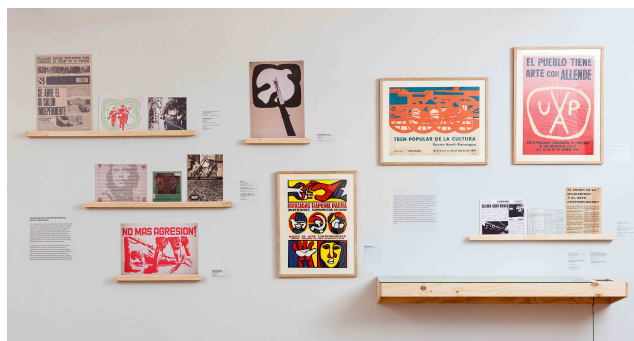
On behalf of that institution, the curator and current director of MUAC, Amanda de la Garza and the art historian and curator Luis Vargas Santiago, -in that time subdirector of public programs of the institution-, joined the project. The coordination of the project was under my watch and they led the investigation. The months considered for the execution were hard and intense. We had little time for its development, as the project was framed under the 25th anniversary of the establishment of diplomatic relations between Chile and Mexico in 2015. That meant that the information survey and archive reviewing of both countries took place parallel.

To this process, several interviews with artists, agents and intellectuals continued which were part of the affective, political and cultural networks created both in Mexico as in Chile, as well as the development of two conversational tables in the *Fundación Alumnos 47* (Alumni Foundation 47) in Mexico. The tables, one political and another artistic, composed by militants, activists and Chilean and Mexican politicians residing in Chile in those years and donor artists in the MS and MIRSA period, seek through the archive and images of the time to activate the memory, rediscover a chapter of their own history, share stories and even understand what led to certain decisions. Its doing also helped to realize that this instance was extremely precious for this type of research and that it should be considered

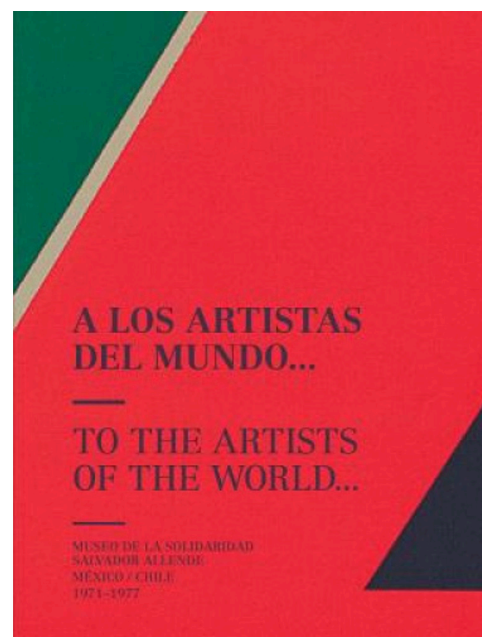
for future projects as it gave room for different voices, contexts and experiences to converge.

The results of the research became tangible through an exhibit that was presented both in Mexico (MUAC) as in Chile (MSSA)⁷. To the exhibit, another work of art was added thanks to the archives, interviews and audiovisual capsules: a publication with the conclusions of the research was incorporated⁸, as well as a selection of searched files in both countries and images of the artworks of the MSSA Mexican Collection and a workshop on archives presentations developed by Luis Vargas. Along the research, we wanted to take the Archive out from the kardeks and showcases, and explore new activation forms.

What was enriching about this project was that, even though we seek to get to know and deepen in our institution's history, the process meant a huge learning experience on the artistic production of the time for our Mexican peers, as well as on the networks and the agents that were involved, and on how these actions had an impact in the artistic, cultural and political dimension in its own territory.



Pic. 3: Records of the exhibit *A los artistas del mundo...* Museo de la Solidaridad Salvador Allende, México/Chile 1971-1977. Santiago, 2016. Museo de la Solidaridad Salvador Allende. Fotografía: Loreto González. Archivo MSSA



Pic. 4: Publication cover of *A los artistas del mundo...* Museo de la Solidaridad Salvador Allende, México/Chile 1971-1977. 2016. Archivo MSSA

THE CUBAN CASE

The second investigation case that I share with you is the Cuban one, which was diametrically different from the Mexican case. Cuba became key for the Museum's first period. But after that it became even more relevant, as La Habana articulated into the MIRSA in 1975; Miria Contreras was in charge at the time and kept in contact with the collaborators that were in Paris at the time.

Following the same logic of the model applied in the Mexican case, we look out for professionals that could lead an investigation, as well as an institution to which we could associate with. It was not an easy task, as the bonds and networks that have previously existed with the Museum and Cuba had been on hold for years and rebuilding those trusts with a country that is very private and careful with its own history was not going to be easy. Also, we have to add to the equation the difficulties to communicate with the Island, something that remains an issue up to date.

Without any contacts or any type of communication with Cuban researchers, we chose to work with someone that knew about the Museum's history or at least, part of it and who was willing to work in an unknown yet fascinating field; Carla Macchiabello, Chilean art historian who lived in New York.

Now we had to face the hard part, connecting or establishing a relationship to an institution. The

headquarters where Miria Contreras promoted and coordinated MIRSA in Casa de las Américas in Cuba, is a renowned cultural institution, founded by the *guerilla* and the Cuban politician, Haydée Santamaría in 1959. The cultural space and Santamaría were related to the visual arts in Chile; they were heavily intertwined since the half of the '60s, as they invited Chilean artists to play juries in the La Habana Exhibition. These ties strengthened with the Faculty of Art of the Universidad de Chile since 1967, when it became the main interlocutor with the Casa de las Américas.

Between 2016 and 2017, we worked meticulously to reach out with Casa de las Américas. There was resentment, many wounds to heal and institutional relationships to repair. To start with this recovery process, the participation of the Chilean artist and designer Hugo Rivera-Scott was key. He was exiled in Cuba between 1979 to 1992, and worked in the serigraphy workshop in Casa de las Américas. Once again, the networks from the past played a main role in the construction of present and future ties.

With a very tight budget, we started a project with the support of the Casa de las Américas, mainly with president of the time, Roberto Fernández Retamar; the Memory Archive director, Silvia Gil; the director of the Plastic Arts Department, Silvia Llanes; as well as the artist Lesbia Vent Dumois, who was formerly the director of Plastic Arts in the '80s, and Chiki Salasmendi who worked on those years in the *Casa*.

Thanks to them we were able to access the institutions' archives and memories, which were highly guarded. We organized a number of trips to La Havana, in order to dive in the documents, conduct interviews, understand its ways of operating and the existing affectations behind it. We also had a conversation table where the previously mentioned people participated, as well as Cuban and Chilean artists that experienced from first hand the care and fraternity of the Cuban people towards people that were exiled. This instance, as well as in the previous case, was activated by archives, collection of images and questions that were moderated by the MSSA and the researcher.



Pic. 5: Register from audiovisual records taken from the conversation table developed in Casa de las Américas, La Habana, October, 2017. MSSA Archive.

Nevertheless, the time that took us to develop this project exceeded the projection that was first proposed. We have been working for 5 years and we expect to launch a publication that shows this amazing road at the end of 2022. The wait has not been in vain, the time invested in rebuilding these ties has been fruitful and filled with surprises. One important event happened in the trip before the last we did to La Habana with the research team. In one of the first meetings we held in the Casa de las Américas, we toured the facilities and on one of those instances, in the preservation room we found, on the last shelf of one of the bookshelves, a group of boxes that were titled 'Boxes from Lesbia'. Lesbia Vent Dumois, was once the Director of the Plastic Arts Department of Casa de las Américas in the time when Mirian arrived at the institution. What was incredible about this finding was that in the months to come we were going to discover what was inside the boxes: hundreds of archives, such as documents and photographs, that guarded part of the MIRSA's origins and memories that were produced and kept safe by Miria Contreras while she was in Casa de las Américas. Documentary pieces which, thanks to the generosity of our partner institution, are kept in our Archive today.

What we can share regarding our experience with the research is that both projects have helped us to rebuild our history by going back and by providing a space to all those voices that were once relevant but later on forgotten. This was an opportunity to work collaboratively and weave new fraternal bonds, and a political and artistic network.

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Memory and Oblivion in the documentation policies: What and how do we select, preserve, systematize and disseminate artistic heritage

V. Materials and methods for the drafting of the MSSA Archiving Policy — <i>Isabel Cáceres</i>	22
VI. Imagoteca: la colección de imágenes sociales y políticas del CeDInCI. Reflections on its construction — <i>Natalia Efron and Eugenia Sik</i>	31
VII. Archive reflections from the Documentation Centre for the Visual Arts / National Centre for Contemporary Art. — <i>Paulina Bravo, Paola Letelier, Jeannette Garcés, and Isidora Neira</i>	39
VIII. Is there memory without looting? — <i>Sol Henaro</i>	45

Materials and methods for the drafting of the MSSA Archiving Policy

Isabel Cáceres, Museo de la Solidaridad Salvador Allende, Chile

PRESENTATION

The Salvador Allende Solidarity Museum Archive (MSSA) was structured in 2014, after the retrieval of a large number of the documents on its administrative and museologist management between 1971 and 1990^[^2]. Its rich heritage considers about 10,000 different typology documents, which classification and organization represents the different stages of the museum: Solidarity Museum (*Museo de la Solidaridad*, 1971-1973), Salvador Allende's International Museum of the Resistance (*Museo Internacional de la Resistencia Salvador Allende*, 1974-1990), Salvador Allende Solidarity Museum (1991-up to date) Pic. 1. To this, a library with catalogs, books and magazines of different topics from modern and contemporary art collection, to its artists, curators, museum agents, as well as archive collections from people connected to the museum in one moment or another is added.

The institutional approach of preservation, dissemination and activation of historical documentation has allowed the MSSA Archive to give continuity to the development of its holdings and documentary collections, promoting the research, developing of archive exhibits, disseminating of its heritage and doing, placing themselves as a source of knowledge to a generation which were part of the museum's history and it's a one-of-a-kind collection Pic. 2^[^3]. Also, the museum has fostered the development a

scope with a wider approach on the archive, placing it on its custody role, considering it a key agent that promotes the activations of its sources in multiple practices, more in line with the contemporary look on the archive and adhering to the Universal Declaration of the International Council on Archives (ICA, 2010) in terms of easing the access to documents for cultural, administrative or democratic purposes. In this new viewpoint, we have resolved developing projects that promote the collaboration among archives, museums and/or documentation centers with similar characteristics and objectives, with the aim of creating collaboration networks as a strategy for the dissemination and strengthening of the missions and work, with an emphasis on what is established by international organizations such as IFLA (2009) and ICOM (2008) ^[^4] on the perks of collaborating with society. Both perspectives are addressed in order to conceive their role as key in the promotion of culture, collective memory, identities and social development, rather than mere custody. The fundamental idea is synthesized in that Museums are created by people to the people (ICOM, 2008) in the same way the Archives are created by the People for the People.



Pic 1. Examples of documents found in the artist Folders of the MSSA Archive, where photographs, small format catalogs, curriculum and press clippings of the represented and non represented artists in the artwork collection of the MSSA are found.

In this context, during 2017 and 2018, the MSSA Archive started the creation of its archive policy, with the aim of clearing up its mission, objectives, principles and processes. Behind this effort, there is a need for a professional strengthening in the MSSA Archive Area and for it to become responsible in the custody of documents. Both aspects seek protection within the international guidelines on proper practices developed by the ICA and councils and associations of countries that carry an archivist tradition.

To start this process, a document has been prepared which addresses theoretical-practical formulations on archives and particularly museum archives, gathered from specialized bibliography, work group documents on museum archives and versions of museum archive policies from appropriate institutions. Its objective is to have in hand conceptual and methodological tools for the stages of drafting, discussion, evaluation, agreements and decision making and formalization in regards to the MSSA Archive Policy.

< q-figure-group grid="3" id="14,15,16,17,18,19"
caption="Pic. 3: MSSA Archive is an active area of the museum, it serves different purposes and activities, from the remote access to its holdings and collections, the dissemination of the investigations, and the publishing of its policies and support to exhibits.">}}

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1. SCOPE OF THE MUSEUM'S ARCHIVE AND ITS PRACTICES

The organizational and functional actions consider the activities that are developed by the institution, as well as the purposes and principles that are guided and expressed in the documents that are being produced and gathered daily. In the process of production and collecting, action and decision making, testimonies as well as sources of memory, identity and history can be encountered. Any organization is capable of gathering and using documents, which in themselves, have the chance to be interpreted,

valued, transmitted and rewritten in its history, past and present. In the museums, the same happens. The documents that are created daily become relevant in the actions and decisions making in a given moment, as they nourish and help take action on future steps that build history and "give life" to collections of different types. Some characteristics of the archival process, such as preservation, organization and access to the documents or collections of a museum that are established in the Museum Archive have a huge impact on the enrichment of the museum's mission. This is achieved by allowing other communities, external to them, to have the chance of valuing it, enriching its contents, analyzing and providing interpretations from different perspectives. This also gives the opportunity to the members of the museum to have in hand its history and improve its management. In case some of these museum archives got lost, probably we would be losing a large part of items that define the cultural and artistic policy of a country, region, institution, community, as the access to organized information. Collections and museums would have little meaning and would lose their role in History. In this light, at least three elements show the meaning of the Museum Archives: Meaningful Development of its Heritage when addressing the systematic way in which they gather the documents; allowing its use for research of diverse matters by different communities; and, parallel fulfilling with the legal requirements or codes of ethics^[^5].

The museums are known for their roles in preservation, research and dissemination of their collection "objects", along with different programs and activities that they offer. These are part of their operations center and attention. However, holdings or document collections from their own organization, as well as possible incomes of groups of documents from artists of their own collection, for example, allows the museum to increase its heritage and take advantage of their object collections. This allows for the pieces and artwork from the museums to have more content, as they reveal its socio-cultural complexities in different ways due to the fact that they are understood as produced devices in a determined cultural and social context both in its creation and to its museum exhibition. Documents, as part of that system, are living images of the "life" of these objects and also, they show the truss behind politics or institutional management principles that are part of a museum collection (Pic. 3). Its whole process from creation, moving, sale, auction, donation, appropriation, steal, exhibit, roamings give to the actual work and collection a meaning that can be analyzed and studied from diverse perspectives: historical, political, socio-economic, geopolitical, from its gender, migration, cultural networks, intellectuals, among others^[^6].

From that same perspective, when the museum institutions are put under the lens as a set of its management dynamics that are given within their administration and based on local national and international policies, as well as for their fields of actions, the documents become a source of research, both for the members of the museum as well as for any given audience. The museum could then become a “laboratory of knowledge” and widen its framework of action in virtue of its archives when presented in an organized and accessible manner.

In this sense, it is revealing that the most acknowledged museums have their own robust and developed Archive systems and policies within the lines of their statutes. For example, as a global reference, the NYC Museum of Modern Art, MoMA, that has preserved its exhibition archives, shed light on the history of its contemporary exhibitions: “One more time, the documentation reveals in many cases the field of origin of modern art history and in many sense, establishes the canon for said study. Besides the evident displays devoted to Matisse and Picasso, the exhibit archives also reveal how in mid-century, it was not uncanny for the MoMA to stage exhibits surrounding non-western or non-modern themes. The idea was to show the continuity between past and present, and the historical similarities; the “primitive” and the modern art expresses fundamental human concepts”.^[7]

The intensive use of the museum archives in recent research made by Latinamerican Art Historians, has had an impact in their investigations and methodologies, thus, searching in these archives for artistic-political clues and inquiring on the artists’ private archives in the museum, revealing a certain power in the critical causes of Latinamerican art, taking into consideration the difficulty to unfold or connect with Latinamerican artists that are not present. “The archives have been sacralized and at the same time “disorganized” to put the canon, the institutions and the built-up history as the core of the main question. Now, as never before seen, they constitute the repository which enables us to write other histories, specially when art is understood as critical analyses that puts in tension the artwork with the sources and contexts, and not only with style traits. These re-reading alternatives multiply geometrically with the chance to expand the constitution and use of the archives”^[8]. The paradigms surrounding the archive, from the mere custodial to becoming a critical interpretation source of artistic and cultural processes, promotes -in the face of a “new” figure of the museum’s archive-, the chance to question its role, responsibility and statute considering its importance, safety and access.

In this sense, understanding the archival practices in the development of a museum archive there are consequences to be met, not only at the level of the documents corresponding to the artwork, but also in the institution’s own history and context; it implies a responsibility and the addressing of an ethical matter that sets the tone for the whole documentation custody, from its creation until they are filed to the archive. For example, the management archive model from the Museo de Artes Contemporáneo de Barcelona (Museum of Contemporary Art of Barcelona, MACBA), pays such a detailed attention to the idea, the work process, up to the staging an exhibit: “With the aim of including in the archive all those documents that allow, in the short and long run, to study the aspects of the creation process of the exhibit and not only value them by its result or final product but rather all the documents within the showcases presented in MACBA”.^[9] In this example, the archival exercises on the document’s value in the exhibits consider the “provisional documents” produced in the work process that has a permanent value (historical-cultural); that is to say, they are not scrapped out and are given a key role, contrary to what happens in other institutions that they preserve them -if they do it-, as documents that result on an exhibit. The outcome from that work offers the Archive a record that will have: documents composed by the artists’ and workpieces listing, the staging and the processes of a photographic exhibition, the curatorial drafts, but the curatorial, intellectual and management exercises, as well as the drafts, blueprints of the rooms where they are displayed, curatorial meeting transcripts, provisional artwork listing, catalog models, room sheet drafts, among others. The axis for this assessment will focus on “making visible” relationships within the workframe that leaves a testimony and an access to those documents.

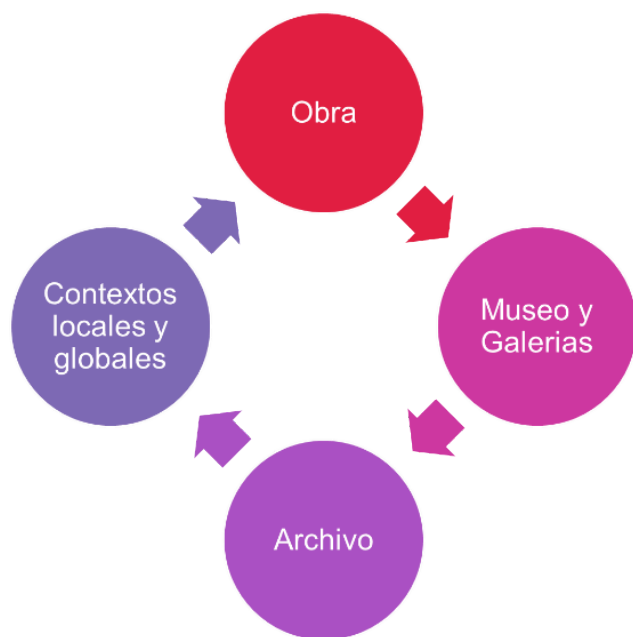


Figura 3.

Another important item, is the improvement of the management of collections by facing responsibly the process of gathering, management and access to the Museum's Archive. This, strengthens the disclosure and educational value of the exchange, and could prevent a "leakage" or privatization of high content archives, and could also avoid a centralized benefit from those communities close to renown cities, artists, cultural agents and curators.

In Chile, the text *Política Nacional de las Artes de la Visualidad 2017-2022* (National Policy for Visual Arts), edited by the Consejo Nacional de las Artes y la Cultura (Arts and Culture National Council), coordinated with different agents from the Visual Arts addresses the issue on institutionality. In the chapter 'Museum, Documentation, Archive and Heritage', a discussion arose from the importance of setting a general policy on archives in the field of visual arts, as well as establishing common grounds for its maintenance and access: "The general view was that working on the piece is not enough, multiplicity of process and objects that are part of the heritage need to be taken into account as part of the heritage, as well as exhibit programs, catalogs, documents that are link to curatorship, technical documents on the staging of pieces, among others".^[10] This document highlights the value of documents associated with artworks and the role of archives for the knowledge of the piece and as a hinge to citizen and specialized access"^[11].

2. MUSEUM ARCHIVE

A hegemonic definition of Museum Archive states that it is the one which identifies, preserves and manages systematically historical value and permanent documents with administrative, legal and research assets, and "gives recommendations on policies and procedures for its creation, maintenance, and the retrieval or final disposition of the common use documents of the museum in any sort of device or format."^[12] Its purposes can vary from preservation to management of historical museum documents of value. Serve as support for the administrative, curatorial and programming management, as they positively impact the present and future activities of the institution. Give wide access to its sources for the sake of knowledge"^[13].

The archive helps to support the museum's mission in its responsibility to preserve, disseminate and understand the one-of-a-kind heritage assets. It preserves legal, official, administrative and curatorial documentation, which must be organized and described. Also, documents related to artwork reinforce the museum's functions as an investigation and debate center, as well as a disseminator for the art, the streams of thoughts and the culture"^[14].

3. Development of the Museum Archive Policy

The Archive Policy is a "set of rules and proceedings from archivist organizations used with the aim of managing all the organization's operations".^[15] More specifically, a Museum Archive Policy describes the functioning parameters of the Archive, as well as a comprehension statute for the museum in order to set standards, contents and ways in which they develop their archive holdings that goes in hand with the museum's mission. The creation of an Archive Policy is key for the establishment of an archive in any given institution. Its drafting must be considered not only as an inaugural step, but also as a declaration of institutional commitment to carry out all the processes required and to which every member must be aware of.^[16] Though there are handbooks and guides that show the step by step in the archival organization, the creation of a policy results in an appropriation of ethical and cognitive aspects on the documentation work that preserves or that is capable of being preserved within the Archive, is from that point on that decisions and interventions become meaningful:

The creation and implementation process of a policy is way more important and beneficial for the museum than the policy itself. The policy might seem as a final result, but in reality, the final result is a deep understanding of the ethics and procedures that influences the museum's functioning. There are many ways in which policies can be created. Each museum has its own set of challenges that need to be considered in the formulation of policies. Museums are encouraged to take their time to explore the circumstances and articulate them with precision in their policies. The policy-making must be integrated in order to be efficient. Each of the museum's official documentation must communicate in a consistent and integral manner to support the museum's mission".^[17]

The time and space an institution takes to think on their own policies is what makes the difference^[18], as it is at that moment, that responsibilities will be defined, and where the purposes and the objectives to develop its holdings and collections will be set. This, in line with the criteria or previously established guidelines, which will be of great value for its community, regardless of its type, by placing themselves in a "reflective and well administered"^[19] stance. An Archive without a policy could, for example, overpopulate its collections without a given purpose, leave holdings or relevant documenting collections empty, allocate resources to non-meaningful material in their already existing holdings or, in the case of the museums, resources and efforts could be misplaced that would not protect in optimal conditions the collections or would affect the organization of institutional archives of historical meaning for the management of collections of its artistic heritage, which could negatively affect the research and the development of preserved artworks and/or heritage^[20].

A museum that drafts an archive policy through its specialized area, which at times can be its documentation center, library or collection area composed as an area or by its staff^[21], allows them to have an active role in the face of documentation heritage specially for art archive market or in the offering of an artists donation, and it clears any doubts on acquisition, incoming of its materials and its purpose. Last, for a policy to have an effective impact, it needs to "acquire a meaning and evoke respect, which will become a key part of the Archive's live; it must be an object of effective promotion and respect in itself in the hierarchical scale"^[22], otherwise it would tend to become a dead end in the long run; there lies the importance of being reviewed and approved by everybody, and being actively socialized.

The objectives of the Archive Policy of a Museum archive can be summarized as follows:

- ◆ Identifying the mission and vision of the Archive in accordance with the **Mission and Principles Declaration of the Museum**.
- ◆ Establishing the specific and strategic objectives of the Museum Archive.
- ◆ Determining the reaches and objectives of the development of its holdings and documenting collections, and its relationship with the artworks.
- ◆ Specifying the determined and permanent processes in the time of the Archive's development.
- ◆ Exposing and directing practices and daily actions in regards with the documents that are added to the different holdings.
- ◆ Establishing functions and responsibilities of all the team members.

4. STEPS TO DEVELOP AN ARCHIVE POLICY

The contents in an archive policy are specific to each museum and its creation must take as much time as it needs in order to consider all the topics they aim to address, according to its own characteristics. During the Archive Policy elaboration of the MSSA, the following stages took place:

- ◆ *Institutional analysis and designing of a conceptual framework*: Each museum has its own approach, mission, work collection, history, work teams, types of documents, strategies and different programs that must be fully studied considering the principles that guide the institution with their written or oral information. The objective of this stage is to accomplish a general framework of knowledge in regards to the museum in those aspects and the documents it preserves. Reviewing the internal and external normative context, holdings and collections' characteristics, types of audiences, staff, infrastructure and financing.
- ◆ *Policy design*: Start with the selection of chapters considering the type of pre-existing collection and what is planned to develop taking into account the fixing of objects, the associated practices, the work flow, the challenges of the archive, among others. The policy extension of the Archive can vary. Some

recommendations are creating a clear, direct and simple language, which can become more useful than one far fetched and over explanatory; redundancies must be avoided. Sometimes the drafting can be collaborative if there is an Archive Committee doing the drafting and later on, the reviewing.

- ◆ *Evaluation*: This relates to the process in which the Archive Policy is posed to evaluation by a committee composed by the members of the museum in that stage: Direction, Collection, Preservation, Administration and Archive.
- ◆ *Officialization*: Stage in which the Archive Policy is approved for its implementation and it is disseminated through key media, both inside and outside of the institution with the objective of being recognised by the audience.
- ◆ *Implementation*: Referring to the moment in which tasks and programs destined to consolidate the purposes of the policy are executed and taken into account for the whole archivist doing.
- ◆ *Reviewing*: It refers to the set time for the publishing of the policy until a reviewing is established, generally every two years.

5. ELEMENTS OF A MUSEUM ARCHIVE POLICY.

During the stage of the policy's design we lay a set of questions that we consider to be relevant for the creation of the policy. This also allowed us to identify a "stat" on the Archive's situation, and give priority to certain elements, and leave some of them for future reflections. It also helped us to identify the things we cannot become responsible for. We present some examples^[23].

Are we clear on the role the Museum Archive plays? Has it been reflected, grounded and described the Archives mission and objectives? Are the functions within the Archive known? How ready and well prepared are we to fully assume a sustainable task of custody and preservation of the documents that reach our domain? Do we have a workflow or management model for the archival work, coordination of the registry, description, access tasks? Do we know the profiles and specific competences that we require? Do we count with a procedures handbook that draws the line on the tasks by area and its processes? Does the Archive staff have the capacity, support and sustainability to develop their tasks? Does the archive find itself with a documentation system management that

allows for a centralized classification, ordering and records transferring? Are the criteria and means of acquisition of the documents known?

It was also part of the MSSA Archive Policy Design, the reviewing of Archive Policies from other museums around the globe considering: mission, staff, selection and assessment, acquisition, ordering, description, security and access, programmes, disaster plan, preservation policy^[24]. During that thorough process, we did a comparative chart where we considered those aspects that were more relevant to our already existing document collection and to our understanding of the archive, as well as seizing the opportunity of what goals we wanted to achieve in an institutional level, resulting in a first conceptualization of the characteristics and terms of an Archive Policy (Pic. 4).

Some general chapters in the bibliography consider:

Introduction: Terms of the MSSA Archive Policy and its Objectives

Mission: Declaration of fundamental objectives or the *raison d'être* of an Archive that has as a goal to enrich the commitment and history of the Archive.

Vision: Main statement on the positioning of the Archive in the long run, what it is expected to be in the future.

Purpose: Declaration of main objectives of the MSSA Archive.

Responsibilities: Set of actions that the MSSA Archive undertakes and can be accountable for.

Team structure: Associativity among the staff members of the archive which determines their responsibilities, functions, activities, and common objective tasks.

Definitions: Nomenclature associated with the policy of common use in the Archive.

Reach: MSSA Archive and its organization attribute descriptions, that provide an understanding of the different legal, administrative and cultural areas.

Acquisition: Guide for the process of documentation acquisition of the MSSA Archive.

Assessment and elimination: Definition of the assessment criteria for the holdings and documentation series. It determines which are the documents of importance for the record treatment of the Archive.

Organization and Description: Consider the principles that guide the organization and description of the holdings and

MSSA Archive collections, mentioning the scientific principles and international standards.

Record Management: Determines the criteria, reaches and objectives of the organization's establishment of a Record Management program in the MSSA and the management of the life cycle of the institution's documents.

Access and use: Marks off the ways in which members of the museum and external users access the material.

Preservation: States the localization and preservation media, record conservation process and disaster plan.

Guidelines for specific procedures: guides that accompany the policy.

Museum Archives.	Starting from Scratch: How to Create a Museum Archives. Sammie Morris	Sample Records Management Policy. Museum, Libraries, Archives. London	MOMA	Cleveland Museum Archives.	
An introduction				Accessioning museum records	
Definition (Records, Archives, Professional Papers, Manuscript Collections)	Mission statement	Introduction	Mission Statement	Introduction	
Purpose	Access and use policy	Scope	Purpose	Record Types and Locations	
Appraisal of record (Policy general)	Collecting Policy	Purpose	Structure	Records Transfer	
Disposal of records (Policy general)	Staff Records Policy	Definitions Record, Record Management, record management programme.	Access	Records Transfer Form	
Records Management (Policy general)	Acquisitions Procedures	Responsibilities Senior Management, Record manager, managers, employees, human resources.	Staff	Direct Transfers	

Cooperation with staff (Policy general)	Records Transfers Procedures	Policy	Definitions (Archives, Personal and professional papers, Manuscript Collections, Records)	Physical security (Other Responsibilities of the museum archives)	Guidelines for transferring records to the archives	Collection Access (Physical Access) (Digital Access) (Reference Service)
Maintaining the order of records (Policy general)	Processing and Description Procedures	Guidance on supporting procedures, related policies and the regulatory environment	Responsibilities	Determining disposition of papers	Guidelines for managing electronic records	Care of the Collection
				Donating personal papers		Environmental monitoring and control
						Conservation and preservation
Pic. 4 Comparative chart of chapters of some Archive Policies						
Location of archives (Policy general)	Policies and Procedures for Destructions of non archival Records	Queries	Additional activities (Acquire, oral program)	Accession Records BIBLIOGRAPHY**	Records Schedules	Policy revision schedule
Official records vs. professional papers (Professional papers and non-archival materials)			Record Management	Database Fields		
				Chaplin, E; Tullock, J (2015). Success guides Successfully managing archives in museum. Association of independent museum.		
				Elligott, M (2008). Perspective from the museum of Modern Art Archives, New York. Atlanti. (18) Trieste, 369-377.		
				Deiss, W (1984). Museum Archives: An Introduction. Society of American Archivists. Chicago.		
				Demb, S; Teuteberg, S. (2000). Record Management Toolkit. London Museums Hub. Museum, Libraries, Archives.		
Mon Archival Materials defined			Manuscript Collections			
				Duranti, L; Franks, P. (2015) Encyclopedia or archival science. Rowman by Rowman and littefield. New York. London.		
				Giunta, A (2010). Archivos Políticas del conocimiento en el arte de América Latina. Errata.(1). abril. 20-37.		
Special Collections			Definitions of manuscript collections			
				Gutiérrez Usillos, A (2010). Museología y Documentación. Criterios para la definición de un proyecto de documentación en museos. Ediciones Trea. Gijon, España.		
Access to archival holdings (Other Responsibilities of the museum archives)			Criteria for new acquisitions			
				Mckellar, S (1993). The Role of the Museum Archivist in the Information Age. Archivaria. (35).		
				Morris, S. (2006). Starting from Scratch: How to Create a Museum Archives. Research Publications. Paper 45. http://docs.lib.purdue.edu/lib_research/45		
Restrictions (Other Responsibilities of the museum archives)			Access Policy			
				Mignolo, W. Activar los archivos descentralizar a las musas. Cuadernos portadillas. MACBA.		
				Museo de Arte Contemporáneo de Barcelona (2014). Folding Exhibitions.: MELA. Barcelona.		

Museum of Women in the Arts. (2011 November) Records Management Manual. Institutional Archives.

Society of American Archivist. Museum Archives Guidelines. <https://www2.archivists.org/groups/museum-archives-section/museum-archives-guidelines>

The national Archives (2018, marzo). Writing a Collections Development policy and Plan.

Vicent, S. (1996) Gestion, traitement, conservation et diffusion des documents dans les musées: la place de l' archiviste. Archives (27-3). 53-77.

Whyte, D (Ed.) (2004). Museum Archives. An introduction (2^a ed). Society of American Archivists, Museum Archives Section

Yarrow, A; Clubb, B.; Draper, J. (2009) Bibliotecas públicas, archivos y museos: tendencias de colaboración y cooperación. Federación Internacional de Asociaciones de Bibliotecarios y Bibliotecas. IFLA profesional Reports (133).

Imagoteca: la colección de imágenes sociales y políticas del CeDInCI.

Reflections on its construction

Natalia Efron, CeDInCI, Argentina

Eugenia Sik, CeDInCI, Argentina

"Every catalog is a machine to trap reality. It is also an expression of the thirst for knowledge or, even more modestly, for fixing. Who catalogs seems to be a player and also an intellectual".

(María Negroni, Pequeño Mundo Ilustrado)

FIRST PART

CeDInCI^[^1] (Buenos Aires, Argentina) is a documentation center (library, newspaper library and archive) that focuses on the retrieval, preservation, conservation, cataloging and dissemination of political and cultural productions from the Latinamerican Left from its origins in the second half of the XIX century up to the present.

Its heritage gathers the largest document collection on the Left in Latinamerica, including the production of large political currents (anarchism, socialism, syndicalism, communism, Trotskyism, Maoism, Guevarism, the New Left and revolutionary nationalisms) as well as social movements (labor, student, women, human rights, farmers, artistic and intellectual movements). It also offers a large volume of documents, bibliographic and

hemerographic collections of other political families (liberalism, radicalism, conservatism, nationalism, christian democracy, social Christianity, Peronism and other Latinamerican populism). It also has numerous art and literature collections, especially of those linked to political practices.

CeDInCI was born as a non-profit civil association devoted to the preservation of the documentary and cultural Left heritage. The initial collection was constituted based in the personal archive of the Argentinian historian Horacio Tarcus, gathered in a period of 20 years. In 1997, with the acquisition of the José Peniale Holdings, that gathered every piece of guild and clippings of political press from the first half of the XX century, the idea of transforming these large personal holdings in an open center for the public consultation emerged.

From the opening of its first head-quarters in April of 1998, this initial collection grew substantially thanks to donations, acquisitions and swaps, which adds to date 190,000 monographs (books, brochures and thesis), 10,000 press publications (magazines, newspapers, journals and newsletters) and 160 private archives holding. It also gathers a series of collections of over 4.000 political

and cultural posters, as well as the largest existing collections of electoral ballots and flyers in Argentina (over 20,000 documents).

Currently, CeDInCI offers to the scholar community, as well as to the large range of readers, one of the biggest Latinamerican libraries specialized in social, political and cultural Latinamerican history. Likewise, thousands of collections of the most important press publications produced in our continent by political, cultural, union, student, human rights, women's organizations, among others are available from its gathering.

In recent years, it has become the prime center for human and social sciences reference in the region. It regularly hosts researchers from diverse universities around the world, especially from Europe and America.

The heritage organization of the center is divided in two areas: the Newspaper Library and the Archive and Private Collections Library. Within the last, collections of flyers and posters previously mentioned are managed, as well as artworks, objects and memorabilia. Within the archive holdings, three major photographic documentation sets are encountered: the holdings of the already extinct newspaper *La Razón* (Buenos Aires); one from the amateur photographer Alfredo Alonso; and one from the journalist and writer Hugo Gambini.

HISTORY OF THE IMAGOTECA^[2]

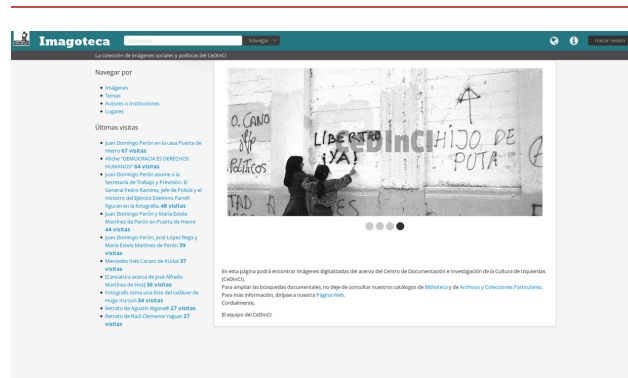
The Image Library (*Imagoteca*) was created in 2016 from the institution's practical need of disseminating documents that have already been digitized from different state-of-the-art work lines: projects, specific digitalization orders from CeDInCI consultations, among others.

Besides this pragmatic objective, in an effort to make visible graphic productions, the Imagoteca was constructed based on different Argentinian and Latinamerican political cultures, especially on those linked to movements and organizations that were both alternative as well as revolutionary.

With this project, we seek to promote the consultation, research and reuse of images in order to place them as objects of study and not just as mere documentary sources.

The documents include: A photographic collection of over 3,000 organized and digitized documentary pieces, -found several years ago in the catalog of the library/depository (as in that time the archive catalog did not exist and was later on created in 2012)-. Also, the photographic

collection, -composed mainly by archive images of *La Razón* and the Alfredo Alonso Holdings-, counts with hundreds of illustrations, newspaper and magazine covers, flyers and insignia (or "logos") linked to different left political currents.

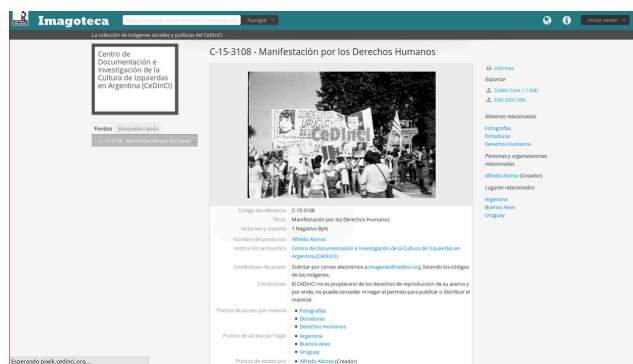


Pic. 1: Screenshot from the *Imagoteca*'s homepage (2016)

In 2016, to develop the Imagoteca the AtoM system was used, as in the past the Archive and Private Collections area of CeDInCI had already executed its guidebook in the same platform, which up to date, saves its multi level descriptions as well as digitized documents. In that opportunity, different softwares were evaluated, but we agreed that even though the system was not originally thought for the piece-by-piece document cataloging and that there were no other attractive options for the visualization of images, there were other liabilities that benefit us as a small institution that leads different type of projects:

- ◆ As it was the same software, it was not necessary to add new requirements to create the database.
- ◆ The slim web development required from AtoM (almost a *ready made*).
- ◆ The ease of adapting certain items of the site.
- ◆ The chance to export databases and digital objects in an automated way.

Over the years, the *Imagoteca* transformed into a database where people could look up specific images, but further documentation was not added.



Pic. 2: Example of a register in the 2016

Development and Implementation

In 2020, during the COVID lockdown, it became evident the need to increase the access to digital documents. Likewise, in the last years several documentary collections have been digitized which, in many cases, already had a set of created metadata. Among them:

- ◆ Over a thousand political-cultural flyers (from a wider collection of over 3,000 documents).
- ◆ Hundreds of photographs, specifically, digitized portraits from newspapers, books and archive holdings. Some of these documents were digitized after the publishing of the *Diccionario Biográfico de las Izquierdas Latinoamericanas* (The Biographical Dictionary of the Latin American Lefts, which also included illustrations and cartoons).
- ◆ Hundreds of political-cultural flyers from different Argentinian political parties from the 70s to the first decade of 2000s.
- ◆ Currently, there are over 700 photographs that were digitized and cataloged from the collection holdings which corresponds to a collection organized based on its editorial archives use: envelopes and thematic letters in alphabetical order.

In regards to the software, in this chance the software *Omeka* version S (semantics) was chosen. This, because in 2018, in CeDInCI we developed a virtual exhibit website that allowed us to showcase online the different productions of the institution's headquarters. For this exhibition site, the Classic version of the software was used, but now its S version was chosen as it enables the work of different metadata schemes that could be worked and developed. It also presents greater ductilides in the construction of a collection and the personalization of the fields, among other benefits.

Notably, once the system was installed by the IT Emmanuel Alcaraz, all the decisions related to the visualization of the site; its cataloging, the document selection and the migration of registers were made by those who are writing this work. This fact may sound anecdotal, but it became beneficial in terms of the dynamic found in a small institution, and for the possibilities it gave to correct and to improve the visualization and interoperability of the site in regards to the logged information. It also was an advantage in terms of the streamlining of the process as a whole. All of this was beneficial as it provided the chance to develop a great amount of tasks from the webs system interface by people who are not IT specialists.

First of all, we focused on the documentation presentation; we prioritized the images quality, its proper visualization, the chance of adding more than one digital object to a record, the feasibility of easily build collections and sub collections of different types, and the personalized construction of hipertextual search fields and indexes. Then, decisions were made in regards to the curatory as well as strategies to improve the already existing descriptions.



Pic. 3: Home page of the current Imagoteca (2021)

It should be noted that, as it is a working process that has been developed for years with different people, there are diverse ways of doing which seek to be unified and systematized. We tried to deepen on new ways of perfecting what has already been done but, at the same

time, we attempted to make available as many documents as possible. Besides the pragmatic decisions to build a cataloging policy, the challenges of the task became clear and greater problems arose which led us to define the cataloging policy of a site and the development of the procedure manual (which already has a first version oriented towards the systematization of the fields used in the database).

SECOND PART/QUESTIONS ON THE IMPLEMENTATION OF AN IMAGE REPOSITORY

During the development of the platform/repository we faced some methodological discussion and decisions on the creation and redesigning of the new platform, the cataloging of documents, the interrelation between existing archives, the establishment of work parameters that took into consideration the particularities of the documents and its possible uses.

For this reason, we want to discuss this integral work process considering the tensions between piece and document, the potential of the collections, the sensitivity and the archivist methodology, as well as the ways in which we describe (represent) visual documents linked to Argentinian cultural policies, specially, of left and social movements. We structured this considering the following questions:

Why build a curatorship of the images in a collection?

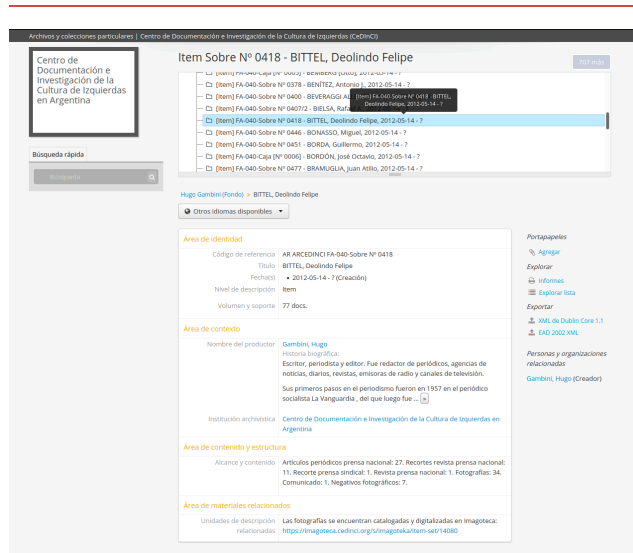
We are aware that this action goes in detriment of the integrality of an archive holding and, even though the selection is done virtually, it continues to be a cutout from a collection of documents organically produced. However, it became crucial to capitalize the previously done work, using other types of resources we had that were not online -as the *Diccionario Biográfico de las Izquierdas Latinoamericanas* portraits-, considering that CeDInCI is a documentation center with various collections and which receives donations but also other type of active documentation that cannot be found in other institutions in the country and the region (like flyers or posters). We started this project knowing that in the description of each document we should rebuild the relationship of it as a set, but also acknowledging that we needed to use a relational database that could transvesalize the searches (and the ordering of the contents), and promote the uses and overviews on the images.

This cutout or “dismembering” was compensated with the interrelation of the registers from the descriptive fields (hyperlinked) that allowed to virtually rebuild the relationship of each image/piece with its associated documentation along other documents that are shared by the primary guard and with the Holding/Collection. For instance, in the case of the Gambini Holding (and in the *La Razón* Newspaper Holding) each picture possess a description field that could be associated with an specific envelope, as well as to the description of the holding in the archives’ catalogs and, from a collection created with the documents that are part of the same holding; also it is hyperlinked with other items of the same Holding/Collection within the *Imagoteca*. From the hyperlinks you can route the contents, themes, types of documents, geography, dates, among others.

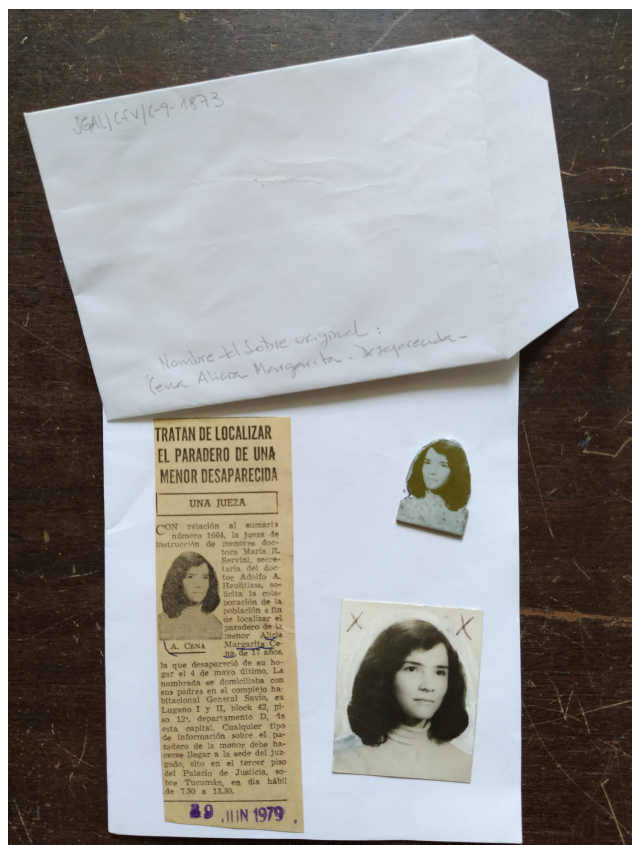
Identificador	FT0983
Título	Retrato de Deolindo Felipe Bittel dando un discurso
Creador	Gambini, Hugo García, D. Agencia Diarios y Noticias (DyN)
Tipo documental	Fotografía
Descripción técnica	Impresión gelatina y plata
Fecha	11/1981 [de publicación]
Lugar	Buenos Aires (Argentina) Argentina
Descripción	[Transcripción del dorso:] Asunto: Vélez
Editor	Reo n° 129
Tema	Bittel, Deolindo Felipe Peronismo
Es Parte De	Fondo Hugo Gambini
Recursos relacionados	http://archivos.cedinci.org/index.php/bittel-deolindo-felipe
Institución de custodia	Centro de Documentación e Investigación de la Cultura de Izquierdas (CeDInCI)
Derechos	El CeDInCI no es propietario de los derechos de reproducción de su acervo y por ende, no puede conceder ni negar el permiso para publicar o distribuir el material.
Condiciones de acceso	Solicitar por correo electrónico a imagenes@cedinci.org , listando los códigos de las imágenes.
Notas	Nota de fecha: todas las fechas consignadas fueron obtenidas del mismo documento. Dicha información puede referir a la fecha del asunto fotografiado o a diversas instancias del recorrido institucional de la fotografía en las agencias de noticias, archivos y medios de comunicación. Los datos inferidos fueron consignados entre corchetes. Nota de la archivista: Esta fotografía forma parte de una unidad documental compuesta que contiene diversos documentos asociados por su productor.
Localización	FA-040-SOBRE-BITTEL-0418
Conjuntos de ítems	Colección fotográfica Retratos Fondo Hugo Gambini



Pic. 4: Portrait of Deolindo Felipe Bittel. Hugo Gambini Holding.



Pic. 5: Record of the portrait of Deolindo Felipe Bittel (Pic. 4). There, hyperlinked fields can be observed, among them, the grouping within the Imagoteca on the Gambini Holding, and the link to the archival description of the AtoM system.



Pic. 5: Record of the portrait of Deolindo Felipe Bittel (Pic. 4). There, hyperlinked fields can be observed, among them, the grouping within the Imagoteca on the Gambini Holding, and the link to the archival description of the AtoM system.

2. When a Holding/Collection is composed of many types of documentation, how do we establish clear criteria and delimitations that allow us to select and develop the site?*

Immediately, the answer is obvious: the decisions made (and that will be made) in order to nourish the Imagoteca are considered in regards to each collection's characteristics. Examples of the current challenges allow us to show which type of ponderations we are carrying out to continue with the site's development:

- ◆ In the case of Hugo Gambini's Holding it was decided to digitize only photographs, as many of the other documents are part of other collections (e.g.: a newspaper article). Also, these non-visual documents that compose a holding's envelope or thematic box are not related, in many cases, with the pictures found there and they do not contribute to its contextualization. Moreover, there are envelopes and boxes that solely contain pictures. Likewise, there is an interpreter that prioritizes the availability of photographic online documents since there are few online collections with visual documents available in the country.
- ◆ On the contrary, for over 15 years the newspaper *La Razón* only digitized photographic documents. But as it is a *stricto sensu* writing archive, with the years we have seen that it is categorical to incorporate documents that contextualize without any doubt the image, as the envelopes replenish publication data and the meaning behind the publication and recording of the photography(s). In Pic. 7 and 8, there is the example of an envelope we published of a missing woman in the *Imagoteca*. The newspaper clipping provides more information which the family of the victim was trying to find. The repositioning of this online information guarantees, in a more wholesome way, that citizens can access the archives and guarantee their rights.
- ◆ The collection of political cultural posters was created and guarded by CeDInCI and it is composed by different donations (whether or not they constitute an archive's holding) and documents gathered by the members of the institution. In the case of this type of documentation, it is necessary to highlight the double characteristics found in the posters, as they are on one hand, artistic expressions and on the other, they are ephemeral documents with a merely informative character. In this case, considering the size of the

documents, it was decided to digitize all the posters, regardless of its aesthetic value. We believe that documents with a larger visual work cannot be selected, as it would block future aesthetic overviews on the documents.



Sobre “Alicia Margarita Cena (menor desaparecida)”. Fondo Diario La Razón.



Afiches de la colección de afiches político culturales del CeDInCI.

3. Questions and challenges in the image’s description**

When we started with the cataloging process of the images, we asked ourselves which was the best way to provide a description that could consider potential users, possible reusings and the typological diversity we could face.

One of the core questions was: **Do we focus the description of the cultural object on formal, thematic or usage aspects?**

Finally, we opted for the same metadata set for all documents as that would enable transversal associations

of the different collections and types of documentation. Specific decisions were made in regards to the retrieval and systematization of the information of each grouping or private collections, in terms of the information it image possessed or was associated with. Among them:

- ◆ In the case of newspaper photographs, whether they were published or were part of the composed documentary units, the information was taken initially from the associated documentations, or by the subscriptions in an envelope or the information taken from the same document/piece. Then, we moved on to the investigation: people are identified and descriptors from the institutional thesaurus are assigned, which help us to elaborate more accurate descriptions.
- ◆ The flyers and posters have textual information that is crucial for the cataloging process. In the case of this type of documents other issues arise: the identification of the title (specially in posters), the convergent authorships in the same document, the date, among others.
- ◆ How can we organize and prioritize the transcription of a text that does not have a linear reading and where the design and image become key elements for its comprehension?

After a first description that considers the information written encountered in the reading, a formal description order is done in some of the visual documents. In other words: we seek to describe the content of a document in a common language where other terms can be retrieved and which also allow the documents to become more accessible, specially for those with a visual handicap.

!

Descripción Contiene ilustraciones alusivas a trabajos en el campo e indígenas.

Descripción Ilustrado con retratos de José de San Martín, Remedios de Escalada, Juan Domingo Perón, Eva Duarte de Perón y del Coronel Domingo A. Mercante, una ilustración sobre la batalla de San Lorenzo y una fotografía del 17 de octubre de 1945

Descripción La ilustración muestra una representación de Stalin, siguiendo a una persona gigante con la inscripción Hitler.

◆

Another case that must be taken into account is the one of photographs. On several occasions, they present very opaque scenes that force us to deepen our understanding. Each description can turn into a research in itself that needs previous specific knowledge, not only in relation to the theme but also in the regards to its materiality.

- ◆ For instance, it is not the same to catalog a picture made with offset printing that had an specific use (example: newspaper, magazine, poster or book) than a printed image on paper with gelatin and silver (a photography as we know or used to know until a couple of years ago) that could have been developed by the same author, news agency or the newsroom, something that could relate the process to a negative, a camara and maybe even in the direct connection with the portrayed momento or person. The materiality adds to the thematic approach a layer of information on the production systems and the uses of those images/objects we are analyzing. It also helps to differentiate a drawing made with ink, pencil, acrylic or to its reproductions by a mechanical system that requires a certain expertise. Then, it is necessary to build the information within the used metadata scheme.

That is to say, when describing this image we would have to have a certain level of knowledge in Photography, Arts, History, Archive and/or Library Science. We think it is imperative to work with interdisciplinary teams, give them time to research and even then, it might be possible we don't get accurate and complete results. What do we do in such cases? We published the picture anyway even though we don't have the basic information?

Under this observation, another tension arises from the useful and the unuseful. Is a picture without information useful? Is it necessary to do a "standard" description?



An example to reflect on these issues can be seen in Pic. 11. This is part of the Gambini Holding, and could be found under the title *Guerilla* along other 18 photographs with militar operative scenes and some are even connected to the *Operativo Independencia*. A possible title could be 'Group of people raising a woman', but the image does not clearly expose what is going on. Is the woman dead, fainted or has it been staged?

From the contextual information of the photography and the little breakthroughs in the research, we started to rebuild part of the information from the group of pictures from where we analyzed the image. Nevertheless, any aggregate to the first description could lead to a wrong reading and replica of the image. We could think of the following titles:

- ◆ 'Militants recover the body of a fallen comrade in the battle field'
- ◆ 'Group of people move the body of a fallen militant'
- ◆ 'Staging carried out to justify the repression and military operations in Tucuman'

Even though the picture is in an envelope under the name *Guerilla*, it cannot be determined what type of scene is

being portrayed or the roles the characters have in the picture. It is not clear whether the woman was a militant of the ERP (*Ejército Revolucionario del Pueblo*, grouping that deployed in the Tucuman Mount at the same date where the rest of the pictures have been registered on the composed documentary unit).

The way in which an epigraph, -in this case of a Title or Description in a database- conditions the reading of an image, has become a very discussed topic and it has been developed by different people who have devoted their work to the reflection and analysis of an image, like Gisèle Freund or Susan Sontag. Likewise, the real value of a picture is something that has also been discussed and which we will not focus on in this text. What we are interested in here is the tension generated by a trustworthy description and a skeptical description that does not show the complexity of the image.

On the other hand, combining times and institutional needs with an ideal description is no easy task and it is another variable that turns the focus back when it comes to addressing an image. How much time can we devote to the description of an image?

At the same time, the example of Pic. 11 invites us to reflect on the fine line between “over analyzing” and describing what is observed; what can be found on the surface. Without an accurate description that enables its direct or indirect encounter, images get lost.

4.1 How to enable reuse/reappropriation?*

Another issue that must be addressed is the creation of points of access. In this case, it becomes obvious that there is a lack of specialized language in regards to the Argentinian and Latinamerican political cultures. CeDInCI created its own conceptual categories in the library's catalog, which was taken over by the Archive Area once the AtoM system was developed. Most recently, the experience of the *Diccionario Biográfico de las Izquierdas Latinoamericanas*^[4] and of the site *Sexo y Revolución*^[5] (Sex and Revolution) has led to a larger conceptualization in the definition of categories regarding political parties, social movements and the vital and identitarian experiences in a wider sense.

Due to this, it becomes necessary to create efficient points of access that can promote the link with other pieces/ documents and which allow specialized and non-specialized users to approach the documentation. We strongly believe that in the *Imagoteca*, descriptors help to create an iconographic and visual tour related to certain events or themes, for example, the Trelew Massacre^[6] or the 1st of May.^[7]

We consider that the theme descriptors are not the end of the process. Besides accessing the archives by type of document, we believe it is necessary to develop a vocabulary that is in line with the printing processes and the characteristics of the documents, in terms of its physical and gender features.

CLOSING WORDS

In this presentation we wanted to briefly review almost the entire development process of a site oriented to visual documents. We believe that through these sorts of dilemmas we can go deeper in why is prioritized a specific type of construction of a determined collection as what has been sorted out here is based on the different types of descriptions given to archive holdings. Likewise, we think which documents we want to make available, as we realistically approach them in regards to the times each institution has in its disposal, as well as the balance between the detailed work some images require and the cataloging of a wide volume of documents.

To finish, can be highlighted, that the next objectives of the *Imagoteca* project are:

- ◆ Continuing to create the photographic descriptions of the Gambini Holding.
- ◆ Digitize documentation related to *La Razón* Holding.
- ◆ Upload the CeDInCI's Collection of Political Art to the *Imagoteca* site.

Outside of these specific objectives, we strongly believe in the need of continuously analyzing our practices in order to answer to the discussion presented in this instance.

NOTES

VII

**Archive reflections from the
Documentation Centre for the Visual
Arts / National Centre for Contemporary
Art.**

Paulina Bravo, Centro de Documentación de las Artes Visuales, Chile

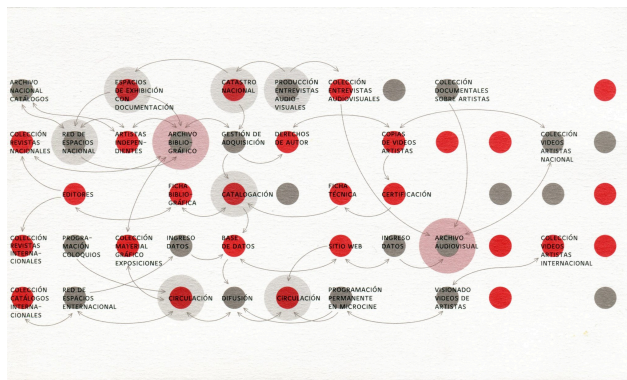
Paola Letelier, Centro de Documentación de las Artes Visuales, Chile

Jeannette Garcés, Centro de Documentación de las Artes Visuales, Chile

Isidora Neira, Centro de Documentación de las Artes Visuales, Chile

The Documentation Center for the Visual Arts (CEDOC) opened its doors in July, 2006 in La Moneda Palace Cultural Center (*Centro Cultural Palacio La Moneda*), sheltering a specialized archive in the contemporary Chilean production of visual arts, in a specific time frame that considered (at first) documents from 1970.

Since its opening, the center has sought to fill the gap in the preservation and access of documentation heritage linked to the visual arts, by gathering, managing, preserving and disseminating key sources in Chilean History of Art.



Invitation to the opening of CEDOC in La Moneda Cultural Center, July 7, 2006

In this way, for the last 12 years in the center located downtown, those who have worked in the space have been able to create diverse bibliographic and audiovisual collections, from graphic material taken out from exhibits, catalogs, interviews, among others.

Along with the documentation gathering task, different strategies for the dissemination of the doing and practices have taken place (as exhibits and activation of archives), as well as fostering the Essay Contest Of Visual Arts to promote research. Its development has allowed the field's research work from young artists to become available and visible.

Since its inauguration up to date, CEDOC has faced different challenges. Most of them are related to changes in the people that compose the teams, as this process has impacted decision making within the organization, how the work is disseminated and shelter (both virtually and physically) as well as the relationship with the medium, that has turned more relevant in time, considering the great interest show by other institutions, artists and researches that approach our Archive of Visual Arts.

Bearing this in mind, as we are close to turning 16 years old, the current staff has felt the need (and almost the obligation!) to review the documents produced throughout its history to see which are the next steps to follow.

Considering CEDOC's management, -and as a consequence of the reviewing of the archive documents we have done, more specifically of CEDOC's Archive Holding-, we have encountered important aspects that have been addressed since its opening, and that continue to be in force in current management. Just to mention two main elements, we can talk about copyright issues, which has permanently presented itself as a challenge, and the publishing of an online catalog, as a main source to access the collections. Both items on the lists demand from us a constant reviewing of the institutional archive in order to attend decisions made by previous teams and, from that point on, think about the future of these and other key instruments that would benefit the growth of CEDOC and the fulfillment of its objectives.

For the purpose of classification, we have prioritized two stages of our institution's history (known also as a Holding Producer): CEDOC from 2006 to 2007, and CEDOC from 2018 up to date.

This comes after CEDOC was ceded on loan to the National Center for Contemporary Art in 2018, through an agreement between La Moneda Cultural Center Foundation and the National Council for Culture and Arts (later on named Undersecretariat of Cultures and the Arts from the Ministry of Culture, Arts and Heritage, MINCAP).

As part of one of the Ministry's measures, the National Center for the Contemporary Art (CNAC) was opened in

2016, and its mission was to promote and stimulate the creation, experimentation, reflection and comprehension of Chile's contemporary art, in connection with the Latinamerican and International artistic scene, having as a main axis the research, as well as the preservation and enhancement of the "contemporary heritage", thus becoming accessible thanks to the implementation of different actions.

By being located in a new institution and in the context of a National Policy for Visual Arts 2017-2022, certain actions and objectives were delimited, one of which establishes that the Center must "contribute to the promotion, preservation and recognition of the collections and archives linked to the visual arts in the country" (Ámbito Patrimonio Cultural)(CNCA, (s.f), p. 88).

In regards to the documentation and archive, this policy also mentions that it becomes necessary to keep up with pointing out that: "working on the piece is not enough, it must also be considered the multiplicity of processes and the objects that compose the heritage, such as exhibit programs, catalogs, documents linked to curatorship [and] technical documents on the setting up". (CNCA, (s.f), p. 33-34).

Currently the CEDOC/CNAC continues to promote the preservation, the study and dissemination of its publications and archives, with the objective of becoming a platform for the documentation, research and dissemination of the heritage regarding contemporary national art. It also seeks to promote the investigation through different actions, such as supporting and paying attention to specialized researchers and instances that encourage the production of knowledge as the Essay Contest of Visual Arts, which this year will have its 10th publishing and its 11th Open Call.

Within this framework, we would like to share two programs that have been recently developed. The first one is the 'Regional Archives of Contemporary Art Program' that had a first stage in the Chiloé's Museum of Modern Art and a second one in Los Lagos Region last year.

This Program was a great challenge, as it sought to support the retrieval, preservation and access to collections of documents that were connected to the Visual Arts in diverse territories all over our country. This resulted in a national survey that would allow us to observe the problems that can be found in document holdings.

And the second one is the "Contemporary Art Archive Program", in which it is framed, just to mention an example, the loan of the Guillermo Deisler Archive. In

October, 2021, this archive -composed of over six thousand documents and artworks-, was handed in bailment to MINCAP, to be kept in the CNAC, and today is permanently consulted by national and international researchers.

Both programs were created with the aim of becoming a permanent source for the identification, preservation, dissemination and access of relevant document holdings for the study of Chile's contemporary art, thus fulfilling the National Policy for Visual Arts 2017-2022.

Also, just to do a recap on the institution's history, one of the main lines of work of CEDOC started in its beginnings and hasn't been mentioned yet: the creation of Work Sessions on Archive Policies in Art.

These started back in 2015, in a first instance convened by the leading team behind the *Yeguas del Apocalipsis* Archive, Fernanda Carvajal and Alejandro de la Fuente, created in collaboration with CEDOC's team composed by Soledad García Saavedra (2010-2016), the referencist Sebastián Valenzuela (2015-2018) and the biotechnologist, Miguel Hernández (2012-2017).

The invitation extended for these first sessions pointed out that its purpose was to "create a space for the reflection and the collective debate regarding methodologies, conceptual strategies and policies applied when working with records"^[1]. Invitations were personally handed to those who work with artist's archives to discuss four proposed axes: Architecture of the Archive, Records Usage Policies, Archive Economy and Poetics of the Archive. The invitation considered 3 questions with each axis that had as an objective to reach clearer answers in relation to the questions proposed, but also to digest and share reflections on the actions done in the process.

The session gathered 26 professionals, from different disciplines, which were working on Archives related to the Visual Arts, from private archives to institutional archives, or archives that belonged to organizations (both public and private).

The record from the session on October 23, 2015, had an 18-page extension, where different discussions took place. Each theme is highlighted in a given phrase to showcase in an organized way, bullet points with the arguments that emerged that day. Each paragraph ends with the name of the author that did the intervention.

Page 18 closes with the title 'Pending themes', stating that: "In relation to the public policies on archives, in a context where there are no national policies on the archive, a question was left remaining on how to collectively act to contribute in this area"^[2].

We go back to this document six years later (2021), as a new team post-revolts and post-quarantines, that considers the need to continue with the sessions that have been held periodically since that first day of 2015.

In order to think of a new encounter (this 2022) we have had to go back to review previous sessions and the different dynamics held in each of them. We think it's extremely relevant to understand that these encounters, that have been occurring annually for 4 years (2015-2018), emerge from the will of those working on archives connected to the Visual Arts, and from the need to share their work experiences and meet those who can offer other possible solutions.

These personal and institutional wills gave rise to a third encounter (2017), in which a public program from La Moneda Cultural Center was established (program created by Ignacio Szmulewicz, CEDOC coordinator in 2017-2020, Sebastian Valenzuela and Miguel Hernández), that was disseminated by social media with the aim of giving a chance to different audiences which were interested to participate in the presentations via a registration form. This last encounter took place in La Moneda Cultural Center.

A year later, the 2018 gathering, was also organized by CEDOC, but in this opportunity the encounter took place in a new setting: the National Center of Contemporary Art, which meant not only a change of the physical place but also the transferring of CEDOC to the Undersecretariat of Cultures and Arts.

In this new scenario, Ignacio Szmulewicz once again personally contacted those connected to the archive in Visual Arts, as it was done in previous years. The sessions would take place for three days in Chiloé's Museum of Contemporary Art (in Castro, Los Lagos Region).

This time, the meeting was framed in what was the register of Archives of Visual Arts that gave continuity to the sessions held with different art museums on the creation of the National Visual Arts Policy.

This time, the encounter focused on the cadastre of Visual Arts records that provided a continuity of the working tables done with different museums in the rise of a National Policy for Visual Arts 2017-2022.

For this four encounter, the names of those who participated before became familiar, and from a couple of years, many of those who participated in these sessions kept in touch for the sake of friendship and curiosity on the work made in other archives.

The different archives that were summoned year after year were acknowledged in the report: 'The State of Contemporary Art Archives in Chile: Definitions, opportunities and requirements from the sector' (*Informe: Estado de los Archivos de Arte Contemporáneo en Chile: definiciones, oportunidades y requerimientos del sector*)^[^3] published in 2019 by the Macro Area of the Visual Arts (*Macro Área de las Artes de la Visualidad, AA.VV.*), together with CEDOC, both from the Undersecretariat of Cultures and the Arts from MINCAP, and created with the objective of "developing indications that aim to the implementation of the National Policy for Visual Arts 2017-2022".

After this brief account of actions, documents and challenges, as a team we concluded that there is a lot to be done yet. The exposed requirements in the cited Report summarize the discussions and observations that were presented in every session. In response to this, we think it is fundamental to show the development of these sessions and position ourselves from CEDOC's public role to contribute to the needs of the medium in a concrete way, which reveals the personal and institutional wills that have been forged and acknowledged on Art Archives in Chile along the way.

So from this revision, we would like to share some of the questions that we have gotten to as a team and that we believe can serve as an invitation to meet again.

We are developing three work lines.

The first, which we considered to be a key work line in the community of archivists, is to critically assess the archival criteria that have supported the denominations and treatments of the documentary sets that we guard. On more than one occasion, as a team, we've asked ourselves: Why is the basic concept almost unused in the archive? And if we have the premise that the use of the concept of 'holdings' is a consequence of the application of the principle of provenance, it is worth asking ourselves about the application or archival principles in our institutions. Keeping the document's origin link with its producers, and within the relationships between documents, is key for our work.

Other recording or archivist principles, as the one of the integrity of a holding, should serve as a basis to tip off the community on how the art archives are worked when, for example, we become witness of the fragmentation of archive holdings, thus warning when a institution only buys one part of the archive: What happens with the rest of the documents? How much information is lost when only 'the important' is selected? How can we keep the

relationship between the documents, if that organic grouping is lost? These, just to mention a few.

We know that the practical application of these fundamental principles in the archive in different contexts is not an easy task, but it must be done hand in hand with the artists, who are responsible for providing legacies, art collectives, institutions in the art field and of course, archivists.

Another line of work is related to the challenge of working with archives that constitute political spheres where functions and activities of those who produce it can be reflected upon, whether as an artist or as institutions in the art field. This is an invitation to reflect on the importance and the need of writing the history of the archive institutions, with the objective of sharing criteria and decisions with which we have shaped the collections, in a post-custodial context in which it is imperative to account for our subjectivities when defining what is "admitted" in our institutions.

For it, we are convinced that we must deepen in the self-identification of CEDOC as an institution that produces; this will allow us to identify policies in a retrospective way, and will enable us to present them in the present and in the future considering the memory path, by defining and transmitting a clear role, from the public aspect, in order to be a contribution in the preservation of the record heritage linked to the Visual Arts. This will help to set the criteria and archive policies understood as decisions and actions related to the production, use and preservation of archives (which we guard), which we considered to be an ethical task for transparency with the community.

In 2021, a new process of execution, evaluation and diagnosis took place for the Digital Preservation of our Audiovisual Collection. This, with the aim of collecting historical information on the audiovisual collection and documentation associated with usage permits and consultations by authors and donors found in CEDOC since its origins. The objective is to delimit the intellectual and technical universe of the audiovisual archive in order to create, in this way, a digital preservation plan according to the needs of the collection in this new institutional context.

Initially, the CEDOC' audiovisual collection originated as a group of digital documents that arise from the gathering of audiovisual works from Chilean artists, thus adding video-art titles and audiovisual documents linked to these types of themes. Due to the resulting diversity of formats given by the technological evolution associated to audiovisual documentation, it was key to have the support of the National Film Library (*Cineteca Nacional*) to take

these titles into a format that could be more easily consulted and which could deal with technological obsolescence.

Within the current challenges we face, we can find the coexistence of video-art workpieces with documents; something that makes it hard in terms of description and technical considerations, as well as to the required level of documentation. The usage authorizations and questionnaires for artists are key in the access and insurance of future consultation and usage of these exhibits. Also, we have strengthened the role of CEDOC/ CNAC as a consultation and access point for audiovisual material, due to its collections' characteristics. This also leads to a challenge in terms of creating a digital preservation plan that goes in line with the institutional needs, considering the consultation and usage of audiovisual documents that will become digital in the medium term.

That is why, with the previously mentioned, it is also important for us to participate and contribute in current discussions on storage, preservation, access and projections of video-art inside the institutions. This can be reflected both in the internal work we do as well as in the usage of what we have reached with this work, whether in the collaboration with external investigations or in the actions and activities that had been developed in the National Center for Contemporary Art. That is the case of the exhibit '40 years of the French-Chilean Video-Art Festival' (*40 años del Festival Franco Chileno de Videoarte*), which has exposed the urgency of including specific guidelines in the documentary and technical management within protocols in the selection of Chilean and French artists' audiovisual workarts.



Current exhibits inside the National Center of Contemporary Art. Picture by Sebastian Mejia, 2019.

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BRIEF INSTITUTIONAL REVIEW

The Documentation Center for the Visual Arts from the National Center of Contemporary Art

(CEDOC/CNAC) guards, studies and disseminates publications and archives, with the objective of becoming one of the main documentation, research and dissemination platforms of contemporary art in Chile.

It seeks to enhance the research through different actions, such as the support and keeping up with the work of specialized researches; instances that promote the production of knowledge like the case of the Essay Contest of Visual Arts (annually) or the Glossary of Contemporary Chilean Art that is periodically re-edited with the collaboration of diverse voices and overviews.

Likewise, it collaborates with the safeguard and protection of record heritage linked to the Visual Arts, as well as with the organization and dissemination of activities such as seminars and conferences on the subject. CEDOC/CNAC has in its power collections granted by the La Moneda Cultural Center back in 2018. Since then, it has increased its collections that are currently organized in different categories like the Historical, Audiovisual Collection, Depository, Guillermo Deisler Archive, among others, which can be consulted through its Online Catalog.

PRESENTATION COLLECTIVELY WRITTEN BY CEDOC/CNAC PROFESSIONALS, COMPOSED BY

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Is there memory without looting?

Sol Henaro, UNAM

The title seeks to provoke. I took it from a dialogue in the movie *Museo* ('Museum', Alonso Ruizpalacios, 2018) that shows the 1985 heist of several heritage pieces from the Mayans and the Aztecs that were in the National Museum of Anthropology and Mexico's City History. In one of the scenes, one of the maf", and from that point on, the phrase remained as an inquiry in my everyday reflection, though in my case it presented itself with a question mark: Is there memory with no looting?

Leading this questioning to practices related to the memory policies, shades and reflections were thrown on the ethical limitations, the relativity of the justifications and the violence or relevance of certain practices, agencies, wastes or productions. From my point of view, it depends on where, with which purpose and how displacement or integration unfolds.

What type of action steps do we take and which are the strategies or meaningful choreographies we project in order to achieve our goals? Which trust policies do we develop and which autocritical position do we stand on in our professional practices in terms of documents? Of course, the questioning structures most of our daily reflections from the Arkheia Documentation Center MUAC (DiGAV-UNAM) and our doing as researchers, archivists, custodians and agents that articulate, produce and easeen the information and also intervene in the policies on memory.



Documentary holdings. Documentation Center Arkheia, MUAC (DiGAV-UNAM)

Let's place where we act on. The Arkheia Documentation Center arose as a museological project which gave rise to MUAC, University Museum of Contemporary Art, which opened its doors in the south of Mexico City in 2008. Among the collegiate agents that intervene in its construction, the voice of Oliver Debroise, historian, critical and outstanding curator is highlighted. Sadly, he passed away soon before the opening date of the museum. Oliver provided substantial modifications in relation to the MUAC Collection and more accurately, on the documentary collections. He did right on providing a space and an equal status for the artistic and documentary collections, that, as you may know, tend to be placed in a secondary role. That is to say, Debrois objected to the tradition by understanding the artistic work as a main asset and as

something complementary or accessory to the document or the archive. Next to this, he also widens the ratio of interest by recognizing the archives from artists but also from those that came from an extended community that's actively participative in the artistic doing: critics, historians, museologists, museographers, independent spaces and other agents that are part of the artistic and cultural production and circulation.



External View of the University Museum of Contemporary Art. Picture: Kristina Reyes.

Conceived as a space for public service, Arkheia gives meaning to the library (bibliographic collection), holdings and documentary collections with the aim of widening and strengthening the historiographical storytelling of the artistic doings in Mexico since the 60's. Among its services, it offers consultation of bibliographical and documentary inputs, it loans part of the collections for national and international exhibits, as well as digital archives for academic use and its dissemination, besides actively participating in the contexts and enclaves where the team is invited to present the project or reflect on policies regarding memory. Though the commitment to the material culture and preservation is nodal, we consider that public consultation is also a strategy for the activation, preservation of the memory and materials in itself.

In hand with the commitment towards public service, we bet on countering the twisted idea that archives are boring places or places for meta specialized audiences, thus, with the interest of approaching new users, we ask ourselves how to make "the archive sexier", to lure and access new audiences.

Our first documentary holding was the Historical MUCA Holding that gathers precisely the institution's history and

its collection: the University Museum of Ciencias and Arts from UNAM, which has been actively working since the end of the '50s up to the opening of the new museum: MUAC. From that first archive, we have been able to add more than 56 documentary funds plus 3 more documentary collections up to date; to each of these meaningful pieces a series of steps took place in order to extend and guarantee its public access: stabilization and restoration processes, cataloging, layering, guard production, transfer to guards, digitalization, reprography, dissemination...



[Every day activity] Arkheia Documentation Center MUAC (DiGAV-UNAM). Picture: Giovanna Enríquez.

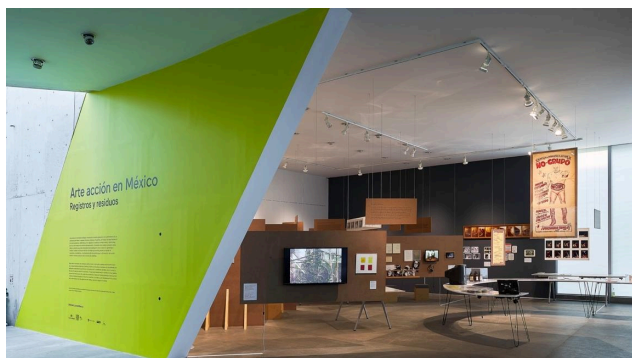


Vista externa del Museo Universitario Arte Contemporáneo. Foto de Kristina Reyes.

Taking seriously the responsibility of these legacies, MUAC has promoted, from the start, the creation of policies and guidelines with the purpose of professionalizing and guaranteeing the correct preservation of these. Equally, the CDArkheia has produced lines of works and a procedures manual to contribute to a structured study and

reviewing of the processes culture, which must be taken into account and updated constantly. Certainly, recognizing that it keeps being a place in the making for the professionalization of the archives linked to the artistic practices of the museum institution. We constantly participate in training, visits to other collections, dialogues with colleagues and we periodically keep an internal seminary to socialize and collectively evaluate needs, limitations and complexities that accompany the everyday work.

A specific project that has called everyone's attention in MUAC are the archive exhibitions, a strategy that opens a space for socializing and to create curatorial trusses from diverse documentary materials that arise from different holdings and collections mainly from the Arkheia Documentation Center with some external loans that come from other archives or collections. The archive exhibitions, as any other investigation or/and curatorial exercise, seeks to manage the desire of prioritizing materials and allow us to rehearse with diverse models of museographic locations that attempt to convene contemporary, ludic and propositive languages that counter the common perception of archive exhibitions as dull experiences for the audience^[1].



View of the Exhibit: *Arte acción en México, registros y residuos*. 2019]. Courtesy: Museo Universitario Arte Contemporáneo, MUAC (DiGAV-UNAM)

What do we map and preserve for the University's Heritage? This, without a doubt, is immensely important. The University Museum of Contemporary Art -where is located the Documentation Center of Arkheia-, is a dependency of the General Visual Arts Direction from UNAM and surges to respond to the need for creating a collegiate, scholar and open memory which is key. For this, we sign on the pieces and documents in the General University Heritage Direction from UNAM. This operation guarantees the proper preservation of archives and the impossibility of being marginalized again; thus protecting

them from certain individual decisions that might infringe or endangered the memory.

Even with the already depicted, we resist the idea of calling our work a sort of "rescue". We feel less identified to that heroic dimension and much more close to the political responsibility of our practice. We are not doing any groundbreaking work as agencies that work on the archive already exist and have proved to have an impact in the development of art in Mexico. What we seek as an institution is to change the focus and throw a light on what is already there, "open the memory fold" and add ourselves to meaningful restitution operations. Certainly, and even though I don't feel it is obvious, it shouldn't be left unsaid that we believe in the existence of a full storytelling, we think more on microstories than a fixed and closed idea of History of Art.

How, with who and with which objectives are practices retrieved? It is not possible to cover the singularity of each of the holdings and documentary collections that we keep safe, so I will point out two examples. Though the collection we integrated into the documentary collection is the result of a research project and a complex administrative procedure, it is more common to take on already existing holdings and archives to create documentary collections that have not been articulated nor even thought of in the past. We willingly decided to dive in a complex and unusual process to articulate an active a documentation center for the creation of documental legacies that we think cannot be postponed: the Collection of Visualities and Social Mobilization, and the Collection of Visualities and HIV in Mexico (*Colección visualidades y movilización social* and *Colección visualidades y VIH en México*).

I became in charge of the Arkheia Documentation Center in 2015, a few months before the infamous disappearance of 43 students from the Normal Rural Raúl Isidro Burgos School in Ayotzinapa, Guerrero. In the rage, pain and displeasure that this caused, I asked myself how could we actively participate in the inflamed swarm; in the same way, the General Law of Archives was concomitantly discussed, which would come into effect and which we feared could be taken over by the Interior Ministry, which raised suspicions about possible deletions, obstacles to access documents and materials, as well as indiscriminate tests articulated from the State's own personal interests.

In that moment of radical tension, I proposed to the Committee of Acquisitions of artistic and documental work (MUAC), an authorization to start a collection in process that would allow us to gather and guard diverse heterogeneous scraps from the visual culture produced to

accompany or as interventions in the social protests.^[^2] Composed of material produced by civilians, activists, designers and artists, the collection does not attempt to be exhaustive but it aims to shake the limits of institutions and of what a museum of contemporary art should or shouldn't do, and call on the co-responsibility of the creation of memories.

To highlight a material from the Collection visualidades y movilización social I propose the *Papalotes de los desaparecidos* that the Oaxacan artist and activist Francisco Toledo produced with the faces of the 43 disappeared students, taking up a tradition of Zapotec origin that links earth and sky through the tail of the kites (papalote^[^3]). Kids flew the kites in the street; Toledo sought through a powerful poetic image to narrate "how the students of Ayotzinapa were looked for on the earth and water, so now we search for them through the *papalotes* in the sky".^[^4]

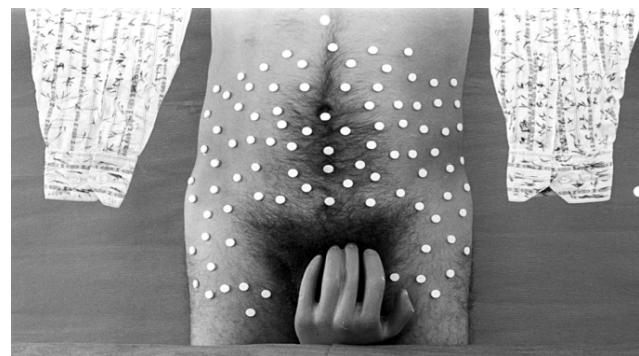


Francisco Toledo, *Papalotes de los desaparecidos*, 2015. Collection of Visualities and Social Mobilization. Courtesy: Arkheia Documentation Center MUAC (DiGAV-UNAM)

As you can imagine, the operation to gather all this heterogeneous origin scraps connected to the visual culture of the protest, faced problems and tensions. Since the start, we asked ourselves if with such exercise the museum was co-opting, neutralizing or promoting; we started a debate in order to act not naively, and take charge of the controversy that this could result in and understand which was the responsibility of the University Museum on the issue. By understanding that it was necessary to take risks and not abandon the articulation of such legacies, later on we started a second documental strategy that we titled Collection of Visualities and HIV in Mexico. We paid special attention to not place the word "art" in any of these collections in process and leave a

wider framework of "visualities" in order to convene, from this elasticity, a plurality of materials without a limitation or association to that determined category.

For the second partial repertory, we took as reference initiatives that precede us, such as the *Anarchivo Sida*, promoted by the Spanish territory by the Equipo Re^[^5]. The trigger to fulfill the project was the desire for accompanying someone close who was diagnosed with HIV and whose experience led me to question my own stagnant and outdated knowledge in regards to the HIV pandemics; to remember the wordy cultural production that circulated in Mexico in the '80s and '90s in relation to the crisis of AIDS and to consider the emergency of bringing back the issue into the public sphere, specifically from a University Museum which has mainly a young audience. In this case, besides starting with the collection, we were able to set up an exhibition, a public program and a publication that, in the wake of the new COVID-19 pandemic had to close its doors, was published and adapted to socialize the contents and keep long distance researches during the pandemics. We seek to note the kindnesses that offer microsites as a powerful and useful tool for documental collection as it benefits the times of consumption, reading and login when reviewing the material that the independent user would like to see as many times he/she/they is possible, regardless of its geographical context; something that exhibits *in situ* cannot consider. In this case, new questions arise within the team who was in charge of creating this memory archive on HIV: Where do we place ourselves -in my case as someone who is not HIV positive-? How can we connect with the involved communities and how can we understand the project from a solidary and political accompaniment, and in co-responsibility with creating, gathering and dissemination of documentation with a respectful and in process legacy?



Oscar Sánchez Gómez. From the series: *Adherencias*, (Adherences, 2001). Collection of Visualities and HIV in Mexico. Courtesy: Arkheia MUAC Documentation Center (DiGAV-UNAM)

The memory(-ies) is(are) in dispute. But maybe the main issue is not posed there but in what we ask ourselves, in what we're-state and propose about it. The decision that we made affect, intervene, build and deploy... the memories are sensitive. I make a reference to current yet not new discussions in relation to the monument: I specifically remember an emblematic moment in 1992 when they overthrew the statue of the Spanish captain, Diego de Mazariegos in San Cristóbal de las Casas, Chiapas; a symbol of colonialism and racism. This action was a prelude to the uprising of EZLN a couple years later in 1994. The pictures that can be found from that event have troubled me. What meanings could be found and represented in the images, for the indigenous communities of the region? Somewhere, in the media, I read that one of the participants of the overthrowing said that even if they lift a new statue of the same subject, they would never feel fear again, the veil was taken off and the statue could never be seen in the same way again. These type of actions in relation to public sculpting, -the monument-, has repeated in different contexts and moments, many due to its relationship with other layers of memory that compromise and question a colonial past but also to what has happened in the last few years in regards to new feminisms and the desire to critically unveil patriarchal representations.

It is precisely there that question on 'what belongs to who?', 'who decides what is placed in the public space?', 'what is represented symbolically and what does that mean to the communities that face this tridimensional body?' unveil. In the disagreement, in the challenge or debate on new senses and readings, how do we connect to those memory scraps? During the first stage of the COVID-19 pandemic, when the isolation was a given, all members of the team of the Arkheia Documentation Center decided to see online movies and then discuss collectively with a drink in hand what they saw through the screen; a way to keep together and think collectively on the memory policies. One movie that we saw and discussed was *Museum*, from which the title of this text arises from; in other moment, we saw and talked about the movie *La Piedra Ausente* (The Absent Stone, Sandra Rozental and Jesse Lerner, 2013) that shows another real episode that happened in 1964: the moving of the monolith from San Miguel Coatlinchan in Texcoco to the National Museum of Anthropology in Ciudad de México, a Mesoamerican water deity (Tláloc or maybe more accurately the feminine deity Chalchiuhtlicue), which exposes the conflicts that emerge from moving a monolith inside the community for the sake of a "larger" circulation and dissemination of a national heritage. Looting? Removal? What does a movement involve in a community

when used to foundate and give meaning to others? What voids and which new senses collide?

In the heart of those discussion, I remember the text *El paisaje en la ciudad: espectáculo, negocio y olvido* (The city's landscape: show, business and oblivion) that Rosa Olivares presented in the second International Symposium of Contemporary Art Theory (SITAC), titled *Art and City*, in 2003^[^7]. In the text and later discussion, she suggested that we should ask ourselves what sculptures made sense and why should they be in the public space, which sculptures needed to be relocated in the urban geography, which ones should be kept for a determined time and motives, and which ones should be melted again. She was provocative, absolutely, but this text has blown my mind in regards to many other discussions that are taking place right now in the public sphere and in the right for memory, to "other" memory.

Probably you know the episode associated to the protests on new feminism and the backbone of the *Ángel de la Independencia*, or the *Victoria Alada*, located in the Paseo de la Reforma, Ciudad de México. After the massive protest on the 16th of August of 2019, the monument was visibly intervened by an anonymous group and a collective during the protests; immediately the disqualifications and convictions arose as an answer to the "vandalic acts towards the monuments", and it was immediately ordered for the cleaning and restoration of the monument. To this, a group of professionals in charge of the safeguard of the heritage and preservation, clap back with their own political stances, questioning why it was so socially disowned and trying to stop the erasing of the things and slogans engraved in the monument... That is when the *Restauradoras con glitter*^[^8] emerged. This collective in its immediate response against the growing number of feminices, made viral a brutal and much needed hashtags; #firstwomenthenwalls or #lifeisalsoheritage, to name a couple. Professionals in charge of heritage preservation didn't deny attending the monument, but asked to stop and think on the new layer that coated the monument, as the engraved messages were a document of testimonies in itself and to consider the new shift of to whom and how the meaning of the monument becomes updated.



Restauradoras con glitter*. Northeast View. Pic: Norma García Huerta for *Restauradoras con Glitter*, 2019. Courtesy: *Restauradoras con Glitter

Melt? Clean? Erase? Update?, where do we place ourselves in regards to those actions? Is it the solution to erase? Isn't it also erasing something that we are fighting against and resisting? Isn't erasing also a form of violence? Also, if there was any doubt hanging, this also builds our past, our

memory. Wouldn't it be necessary to open the discussion on how to create critical frameworks, critical documents that frame these productions and memories in another way? Or do we really need to melt everything? I don't think it is the path nor the solution.

Far from exhausting the reflection, I just wanted to pose some thoughts that interpellate our doing as the team of the Documentation Center. Reflecting on the memory as a matter. Our desire is not to operate with inertia in the artistic/political field or in the memory/archive but rather ask ourselves, as I once listened that my friend and partner in RedCSur, Javiera Manzi, said: "How can we understand our militancy with the policies on memory? or better yet, how do we understand ourselves as activists within the archive?".

"It is said that the best way to control a society is by extending on it a veil of un-memory. How many of us are willing to see beyond the fog?"^[^9]

NOTES

Memory and Oblivion in the documentation policies: What and how do we select, preserve, systematize and disseminate artistic heritage

IX. From the document to the monument — <i>Isabel García Pérez de Arce</i>	52
X. Frailty and Overruns: Open Archive of the Chilean Theatrical Scene 1983-1992: reflections on the exhibit of theater photographs by Jorge Brantmayer — <i>Patrizio Gecele Muñoz</i>	59

From the document to the monument

*Isabel García Pérez de Arce, Centro de Documentación de las Artes y Archivos Originales
de la Facultad de Arquitectura de la Universidad Católica*

I would like to talk about this project that ran from 2006 to 2011 from its composition as a contemporary art archive as well as a critical view work in Chile, and from the questions that it has raised in terms of policies, the archive and the configuration for the structure of the documents' body, that from the start was introduced as a platform: open, flexible, and progressive in the way categories are built.

La Moneda Cultural Center works under the eaves of La Moneda, a palace and headquarters of the Presidency of the Republic, which started in 2006. La Moneda, the place chosen to build this new cultural center, is marked by its bombing on the 11th of September, 1973, and the institutional fragmentation that resulted from this. The context provided by the historical date and the way in which we developed the project seek to create a collective memory.

The space provided for the Documentation Center for the Visual Arts (el Centro de Documentación de las Artes, CEDOC) was empty, so besides creating the first Archive of Chilean Visual Arts, we had to develop a diagram to accompany the project.

Therefore, I started questioning the archive as a visual document, as well as a collective and individual document for memory.

Before incorporating the first documents to the archive collection, I produced a seminar. For it, I invited the artist Rosangela Rennó, among others. She is a Brazilian artist that works by examining the document from its image and archive. This is not mentioned just for its anecdotal value, but as a reference to how we approached and executed the project as a national cadaster of documents. Institutional spaces and alternative independent spaces that were originated after the year '73, created this documentary holding that had secondary written sources, but at the same time this made evident the limit between the artwork and the documents, specially due to the intellectual vinculations among artists, philosophers and performers that were part of the history at the time.

There are a lot of things that can be addressed from this experience, and evidently on the archive policies; on the relationship between institution/art/archive, and the difference between the work and the document. But I think it is important to talk about the open archive program which was both a program as well as a methodology to build this documental holdings; a program that questions the archive and the first methodological idea, as well as the relationship with the oral memory as a source for the construction of an imaginary. A collective memory production that accompanies not only the history of the document or the author's bibliographical history, but also it questions the body of the materials in the collection. It is a first debate

on documentary transactions and the origin of the video in Chile. Personally, it was very important to build this controversial video archive in 2006 that thought of the video as a document and a work of art. It was fundamental to work on this project from the idea of memory as an Archive for the Visual Arts, as it reproduced what happened in the end of the '70s and the beginning of the '80s. Having audiovisual records helped us to create a first cadastre and preserve the pieces that had to do with the documentary work, the art actions, and performances that were imagined at the time.

THE TV ROOM

We extended an invitation to people that work on TV, video production, or as cameramen, as well as agents from the journalistic world and artists that were part of the artistic scene at the time, in order to create connections.

In this way, this collection was configured from the disciplinary crosses as well as from affective political collaborations that took place in Chile. Parallel to this seminar, La Moneda Cultural Center invited the curator Paz Aburto and the German artist Meyer Schneider to create a TV room as an intervention to share experience on how TV was watched in Chile. In this room, people would gather and agents from the audiovisual and performative world met, and we recorded the conversations they had not only while watching the TV but also while they worked on the audiovisual archives; we researched on how we collect documentation, how do we guard it and how do we produce audiovisual materials, all questions that were extremely useful in the almost active performance that took place in La Moneda Cultural Center. As days passed, the conversation among artists, curators, even architects, philosophers on the audiovisual archive continued where they would recall things or these first pieces that were aired, as well as the first performances and art actions in the '70s which were passed on in the oral tradition.

For example, we all had different stories in regards to the first actions led by Carlos Lepe from CADA. At the time, those archives were not of public access. So, how could this collective memory be trespassed through the story of different teachers that accounted for his great deeds, and how are we able to build an imaginary production in relation to videos we have never seen before? This is an archive that was built from those conversations and as a part of an oral memory archive.

STORY OF DISAPPEARANCE

From an invitation to participate in an international archive that brought the performative artist Adam Nankervis -who works on the history of performance in EE.UU.-, the project 'Musulman or Story of a Disappearance' emerged in 2007 as part of the second "Open Archive", a curatorial program that sought to build oral archives. This was taken from the Franklin Furnace Archive, an archive to which we didn't have access in the past and which is available in the present-. It precisely talked about the relationship between institutions and archives. This was profoundly interesting as it allowed as to create a relational and conversational map, not only with the help of this curator, but also with agents from the local cultural area, -our artistic and performance community-, which helped us to connect art and performance, and made us reflect on these categories, how can we name it, which type of categories we have, what is the relationship in regards to the local, and what is the relationship with these international categories of the archive.

Where do we locate our cultural production? This discussion allowed us also to reflect on the categories and the limits between the piece, the document and the performance. It also helped us build an exhibition open to the public based on this profoundly interesting archive on the performance at an international level. In here, conversations with Francisco Casas from *Las Yeguas del Apocalipsis* and other people related to the performance in the world took place.

CYBERSYN: >LITANY FOR A COMPUTER AND FOR A CHILD YET TO BE BORN

The child that comes to the world only trusts its mother, as the bird that flies with its wings in the air. The people also trusts, when conducted in a clean and pure way, like the water, warm and clear as the sun. There is something for that who doesn't want, let the People win this fight, we need to gather science, before losing our patience. As the sun that burns, the back of the 9-to-5 worker, that took off the tie, volunteering in Melipilla. We all must come in, in this ground march, unweaving webs of ignorance and dependence. Demanding the benefits that science gives us. We have to stop the one that doesn't want to stop, let the People win this fight. We need to gather the science, before losing our patience."

The previous quote is from a song composed and sung by Ángel Parra in 1971-1972. Ángel Parra (1943-2017) was the

son of Violeta Parra and one of the most important singers and lyricists in Chile for his contribution to Folk Music. According to the author, “this song was inspired by long conversations we held with Stad (Stafford Beer) in la Peña de los Parra, between 1970 and 1972”. *The child yet to be born*, alludes to the computer of the Cybersyn project and the polarized environment that was lived in Chile during the government of president Salvador Allende.[^1]

On one hand, this was held due to people and adherent groups of the ‘Socialist Project in Chile’, who regardless of the precarious situation given by the economic downturn, kept participating in street protests, through the arts, the culture and social commitment, a loyal and trusty stance. This adherence will also give ground to initiatives like the Solidarity Museum, which consisted in the creation of a network of international artists, gathered to create a free museum for the People; or the construction of the UNCTAD III building, which would held the United Nations Conference on Trade and Development for Third World Countries, in April of 1972. A building that was built in a record time of 272 days.

This “Open Archive” program in 2007 was also connected to the construction of an archive; a project led by the audiovisual artist and curator of New Media, Enrique Rivera and Catalina Osaa, which was developed in co-production with ZKM (Center for the Art and Technological Media from Karlsruhe).

This project focuses its reflection on New Media and the first steps of the internet in the creation of a mythical project in Chile on cyber Archives, which was composed by a multidisciplinary team that built the path for the use of the internet in the first years of president Salvador Allende’s government.

The reconstruction project was found inside the Documentation Center where there were available documents, interviews of authors from the ZKM project, which eventually led to a reactivation of an archive that had the goal of providing testimonies. The previous, gave room to access to the Cybersyn materials: you could sit and navigate these materials, and at the same time leave a new testimony. There are some testimonies that were built in the collective memory. Things like “ok, I’ve seen that this chair is in this place... (or) “I knew the engineer that worked on this...”, among other traces. A collective construction of testimonies that were left on this device was created with the aim of going through the material and creating, at the same time, an oral memory device.

MIMESIS, CAMOUFLAGE AND RESISTANCE

In 2018, the Sao Paulo Biennial took place and the curators were Ivo Mezquita and Ana Paula Cohen. They invited me to this open archive program with two specific purposes. First, to talk with Suely Rolnik, a theoretical who, besides being a psychoanalyst, has worked on the Archive; we named that table ‘History as a flexible matter’. There, we talked about the relationship between collective memory, individual memory, objective memories and the construction of history in regards to the archives and the imagination. In that same program, I participated as a curator and I titled the presentation based on all the videos we could rescue as part of this exercise for an Open Archive.

This is why, I always say this is an exhibit methodology, but at the same time is a work methodology; of retrieval and archive construction. A question is exposed on the archive and that is when a connection starts to be built as a holding or a documentary line. In this case, we were able to build a whole line of videos from the artist that led to a debate in the TV Room on the oral myths.

We were able to retrieve them directly from the artists, Carlos Leppe and the collective of Art Actions (CADA) and make them public for the audience. We were able to assemble the Juan Downey Collection, and place these questions in relation to the mythic and heroic pieces. Once this was open for us; people that were from that generation and have heard about certain tales from teachers and people that lived in that historical time, a very interesting opportunity opened in relation to the connection between the artists’ videos and the television that resulted in connecting actors, artists and philosophers who made documentary pieces and artistic audiovisual pieces. All of this, also helped us to connect with Sao Paulo which has a very interesting performance collection and we could discuss the relationships between the street, the television and the artistic activism, something that configures and widens the possible categories of the archive.

For those who didn’t live in the ‘70s and ‘80s, and who studied Art or History, having access to these videos was much needed to find the original source. The artists from my generation in the ‘90s, used to talk about the myth of such registers, on the dimension of the heroic pieces for us. We were raised with that formation, without access to the original sources, with a historical void and under a myth that was orally transmitted. (...)

To approach the artists audiovisual productions in Chile in the '90s, it would be interesting to observe the journey of the video from its beginnings in Chile, at the end of the '70s and its development during the '80s during the dictatorship and the national exit plebiscite from the dictator in 1988. For this, we will refer to the history of the videos made by artists in their contexts considering the circulation spaces, the encounter between them and the local dissemination as in that moment the audiovisual production was responsive to the social and political context. We can question the categories that can organize the retrospective view of history and the production of 'Video Vintage', a medium created by international artists in the George Pompidou Center (cover book picture) or on the mythical exhibit organized by Berta Sichel in the Reina Sofia National Museum of Art called "Video Pioneers". During the '90s, Sichel was in charge of organizing an open program on Cinema and Video in the Reina Sofia Museum (Madrid) with an equally important programming of artists' videos and movies that were exhibited in a monthly program themeing the artworks that were being added to the audiovisual collection. The program received work through the post office in Paris by the artist Joan Rabascall, who would sacredly send it back to me each month, after we bonded and became friends in Paris while I was living there in 1994. During that time, he became a sort of tutor with whom I shared the audiovisual archive in Chile of artists and filmmakers.

In its trajectory, the audiovisual world shared common spaces with production houses as well as publicity agencies that were key agents in the return of democracy; and from this, a new encounter with television artists arose. This will give room for other spaces, such as the videoclip linked to publicity agencies, -which later on would transform in the first experiment for an audiovisual department in the museum that had as a reference the Cinema and Video Program of the Reina Sofia Museum-, that resulted in a television program that could give visibility to the emerging art scene in the first years of the democratic transition. During this time, an agreement was signed between the director and publicist Juan Enrique Forch, leading agent of the project, and the Director of the Museum of Fine Arts at that moment, the art theoretical, Milan Ivelic. This agreement considered a recording space for a television show and the editing of any audiovisual material with Betacam equipment, that for years was without any use in the undergrounds of the museum, in a settlement between Channel 2, Rock & Pop, and the National Museum of Fine Arts.

The equipment was used by a group of young people in a space where I worked as a producer in the show. It was

aired daily in the open broadcast *Programa Parque Forestal Sin Número* (The Parque Forestal Without Numeration Show), that announced the address of this public building and, at the same time, the commitment to start an Archive of interviews and the exhibition of displays within the museum. The programming started on the 16th of August, 1995.

Notably, Milan Ivelic hand in hand with the artist Gaspar Galaz, during the dictatorship did the show *Demoliendo el Muro* (Demolishing the Wall), a TV series broadcasted by UCTV Television, which had two seasons (one in 1983 and one in 1994). On the show, the two would have conversations in the museum about Chilean Art, which had as a goal to disseminate Chilean art and the work of artists during the dictatorship.

In the conference, titled 'The subjective, the collective and the autobiographical. The audiovisual in Chile during the dictatorship', I observed the video's trajectory from its beginning in Chile up to the first productions from artists at the end of the '70s. It will be mentioned as part of its history the circulation and encounter spaces, as well as the dissemination of these pieces like the French-Chilean Art Video Festivals (the construction of a work relation between local production and international referents). In the cultural context, -fragmented by repression and censorship of Pinochet's military dictatorship since 1973-, the video camera in its double condition as an audiovisual record and as a document and audiovisual piece started to become key for the circulation in different networks as an official speech for art. For example, in the case of CADA, one of the main fundamental operation aspects that happened between 1979 to 1984, was the concern of being backed by artist friends and documentalists that would collaborate in the recording of later video productions.

In the middle of the '70s in Santiago, Chile, video as a medium would allow artists to reference international aesthetic artistic practices, -though contorted-, in line with the new aesthetic, poetic and political articulations of the time. It is necessary to highlight that the first video-essays in Chile, picked up autobiographical and experimental elements created from the collective memory. In these collaborations, videos have vestiges of the oral tradition that, in the beginning, were associated to conversations among friends, who could provide audiovisual narratives that presented themselves as decentralized spaces of circulation.

It should be noted, that these new audiovisual productions are disseminated in domestic spaces, as well as alternative TV shows, which were concerned in finding alternative cultural proposals to face the official productions that were

marked by censorship and, mainly, they were developed with the idea of installing a discussion related to the audiovisual and its aesthetic and narrative possibilities; in encounters between the artistic Chilean community, organized with the French Embassy in Chile. In this last instance, it is fundamental to understand the development of the video in Chile and of course, determine the link between the artists that work with the video in that process, like the development of these type of festivals which allowed us to gather social documents and experimental videos that lived and created tensions between the artistic circles in Santiago. This gave relevance to audiovisual support as a means for circulation, experimentation and reflection during the '80s in Chile.

Meeting once and again socially in Festivals during that time allowed artists, filmmakers, photographers and documentalists to organize audiovisual and artistic projects, which switch the roles of those who did the work and those who recorded the event. An example of this type of collaborative practices, is CADA's Actions, *Inversión de escena* (Scene Inversion, 1979) and *Ay Sudamérica* (1981), which had different type of technical supports in terms of photographic and audiovisual records, which allowed members of the Collective to document both events in a sensitive and rigorous manner through videos. It was also reinforced in other actions the collaborative practices between renowned artists. The documentary images of aligned airplanes in the sky in the *Ay Sudamérica* (1981) video, as well as the pavement marks in an open scenery with the Cordillera as a background curtain in the video *Una milla sobre el pavimento* (A mile from the pavement, 1979) from Lotty Rosenfel, were recorded in 16 mm tapes by the documentalist Ignacio Agüero, author of *Cien niños esperando un tren* (Hundred children waiting for a train, 1988) and *Aquí se construye* (Here, we build, 2008).

All of this helped us to connect videos and the history between art and TV in Chile in a larger exhibit developed by MACBA, where I collaborated with a video curated by Chus Martínez titled *¿Está usted preparado para la televisión?* (Are you prepared for TV?). It was very interesting to show those quirks, where we can state that the memories are not the same and depend on the place, how they are told and what is a videotape, both in Chile as in the experimental TV in Europe, and how can we connect and create those particular categories and how these places interstices somehow.

On how we are configuring the archive we could see an approach to the video by Carlos Flores, which was tremendously important as an explorative show on video-art that was transmitted in Televisa. It was also an archive

of different voices and authors. It was an interview show that explored the work of the artists which was directed by Carlos Leppe. It was a great display case to show the audiovisual work on the dictatorship and also, to present the secondary sources related to the video production, the catalogs, and the critical and theoretical discussion of the time. Currently, the video work of Carlos Flores which showed him experimenting on the concept of the video and teaching technical productions and the creation of possible television utopias, is open and accessible. These were internationally shared but they were pretty connected to a very specific local and precarious condition that could be seen all over Chile in terms of cultural and filmmaking production.

How to actively spread the comprehension of these local terms in an international context that has homogenized the concepts such as "TV utopia", "circulation" and "resistance"? Is it possible to relate definitions and globalized names in different geographical contexts, forcing them to converge in a common lexical regarding the international videoart?

The value of an archive lies in the definition that the collection groups and the decision on how to name the existing one without blocking it. So, what could be a more accurate glossary of terms and in which way could we flexibilize the names of mobiles in Art History? How can we comprehend the videotape circulation ideas in the '80s in Europe, in contrast to the ideas in Latinamerica in the same period? Linking archives from the '70s and the '80s, from different origins in the history of video-art, taking into account the recording in video of the performance and the experimentation in TV seems more plausible. Could we tell the story of a common history of this medium? And evenmore, could a history of the Latinamerican video be plotted taking into consideration the experiences of the happenings and concrete poetry in Brazil or the Argentinian exhibitions or the different uses for political art actions in Chile?

The role of the archive would focus on the effort of including new words that could include the implicit ambiguity of the changes of the terms; closing the gap between interpretations for the construction of possible imaginaries that consider contradicting elements, such as humor and political resistance, as well as subtle camouflage exercises in the language- could help in the construction of a visuality of the mimesis, the adoption and comprehension of conceptual contents that are currently circulating abroad.

The discussion on the classification of the categories of the video production in the '80s tries to catalog the audiovisual

productions and its specifics like the 'video-art', 'auteur cinema', 'documentary' and the 'political report'. In this case, the mapping of the archive should include certain words that could contain the autobiographical experiences as well as the everyday arguments of the social context, including short stories or emotional documents from the political art.

THE INSUMED SPACE

In 2009, I was invited as curator of another 'Open Archive', for the Chilean Triennial. Invited by the curator Ticio Escobar, I decided to work on configuring and creating a collection of documents related to the letter-image in Chile after the year '73.

I invited a theoretical of the time, Ronald Kay, and I worked from the configuration of the archive as a space of networks, and from the feedback of artists and writers of the time, and from that point a very important documentary exhibit took place, which we still praise due to its theoretical and artistic proposal. Catalina Parra, Carlos Leppe, Nelly Richard, Eugenio Dittborn and Ronald Kay are extremely important cultural figures in the critical art of the '70s and '80s.

As a result from the exhibit and the work methodology applied, a diagram on writing and visuality in Chile after the *coup d'etat* in 1973 up to 1979 was created, which takes into account the record from the year '74 in the magazine *Manuscrito*. Those nucleus and nodes were built in order to observe the archives, keeping a museography related to the space as a documentation center, which allowed the observation of a physical archive and a sound layer, where a rescued audio of a story of the time could be listened to, and which is connected to the materials contemplated. I felt it was interesting to work with the oral tradition as a testimony and also as a fiction.

In the word art of the magazine there is no longer the osprey that seemed as if it was rescued. Recordings were done on all the possible spaces this manuscript could've been done. Different voices recreated and imagined these possibilities.

UNCTAD III

I currently direct the Archive of Originals in the Faculty of Architecture, Design and Urban Studies. It is an archive where different disciplines converge and it seemed important to me, besides acting consistent to La Moneda's Cultural Center institutional mission, to preserve, ask and

make asequible these materials. Today, it is a conformed archive which started in 1994 but keeps growing. Now, how can we face this called "archive activation"? How is the relationship between a deposit and a composed archive?

One of the archives to which I've been linked to in the past few years has been the UNCTAD III Archive. We have been working for 4 years with the architect Hugo Gaggero, who donated original archives related to this building. In regards to architecture, we have had permanent oral interviews with him, as well as encounters. But this all in relation to the current times, a moment where the UNCTAD III is turning 50 years. Due to this, the Archive of Originals will have an exhibit, in the institutional context of the University, that is to say with the Faculty, where students will have the chance to discuss the archive.

On one hand, we put together the conversation between authors, the production of audiovisual interviews and conversations with scholars. In this case, we also worked with designers that participated in the UNCTAD III project, and whose work is part of a holding donated by Pepa Fonca, a member of the designer's team in the Catholic University of Chile, in charge of the UNCTAD III signage.

Therefore, a work based on the rescue of this material has been going on as well as conversations with her and her students who question each of these pieces. Thus, the curatorial work and the open archive, which will be exhibit in GAM and it is currently showcased in UNCTAD III, has to do with the connection between the women's memories that work in UNCTAD III, while being students and after that when they became members of the governments of the Unidad Popular with Gui Bonsiepe. There, they worked on the functional design for a very important project at a national and international level, which today is being commemorated by being included in the history and by the visualization of the archive, in order to become a part of that memory that is being openly displayed in the shape of an archive.

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NOTES

Frailty and Overruns: Open Archive of the Chilean Theatrical Scene 1983-1992: reflections on the exhibit of theater photographs by Jorge Brantmayer

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Showing the archive is a way to share and to make known the practices, experiences and paths that undoubtedly marked us. Exposing the archive is the result of the questions that arise from our own practices. Exhibiting is activating and at the same time intervening the archive. Every staging is a way to reinvent it as each presentation is a new visibility device.

(Carnevale, Expósito, Mesquita, Vindel, 2015)

How can we activate and share an archive of theater photographs? Which practices or methodologies allow us to disseminate a collection with such characteristics? In which way does the archive become a piece and this becomes an archive? The proposed presentation seeks to answer these and other questions from an specific project: The exhibit of theater photographs from Jorge Brantmayer; 'Frailty and Overruns: Open Archive of the Chilean Theatrical Scene 1983-1992 (*Fragilidad y Excesos: Archivo Abierto de la Escena Teatral Chilena 1983-1992*)'¹, made from the Documentary Holding generated from the images of the Chilean photographer, donated in 2020 to the Archive of the Theater Scene of the Theater School, Pontificia Universidad Católica, Chile².

THE THEATER PHOTOGRAPHS ARCHIVE OF BRANTMAYER

How does the archive turn up? In 2015, María de la Luz Hurtado researched and discovered that Brantmayer had taken pictures from the play *Testimonio sobre las muertes de Sabina* (Testimony on Sabina's deaths, 1979) from the playwright Juan Radrigán, directed by Gustavo Meza and with the performances of Ana González and Arnaldo Berríos. As of this, she contacts the photographer and he answers that he has, in a shoebox in the back of his closet, a collection of photographs from the play that he had gather for ten years when he started working at Mundo Diners Club Magazine³, time where he would take photographs of at least two plays every weekend so that these photographs would illustrate the billboard and theatrical criticism of the magazine.



Photo 8. Accidental death of an anarchist. Author: Dario Fo. Company La Musaraña. Direction: Gustavo Meza. Scenography: Guillermo Ganga. Theater: Moneda. 1986. On stage: Oscar Olavarría, Edgardo Bruna, Hugo Medina, Patricio Torres. Author: Jorge Brantmayer. Source: UC Theatrical Scene archive.

When we opened the box, we were hit with a collection of 1,580 photographs^[4] in color slides that recorded the theater life in Santiago in the last decade of the Chilean's dictatorship, pictures taken from 140 theatrical stagings, becoming, without a doubt, in one of the largest and more prolific archives of theater color photographs in Chile, and more specifically of the theater in the capital city, as most of the plays were from Santiago, except in one occasion where the record is from a play in Valparaíso. It is important to clarify that the images were taken during the performances so there are very few pictures where the artists posed; most of them give account of the stage action.



Photo 1. 1983-1991 Brantmayer Theater Archive montage on light box. December 2019. Photographs taken on Kodak 35mm color reversal film, EPR 64, EPP100, E200, ET 160. Author: Jorge Brantmayer. Source: archive of the UC Theatrical Scene.

In this sense, the images are a record of a second from a 50 to 70 minute play. In terms of the object material, the photographs were in great preservation state and one of the technical peculiarities that calls the attention in terms of visuals, are the intense color that are projected in them, considering how dark the theater rooms were and the precarious illumination set in the stagings and in the spaces. Notably, Brantmayer was part of the whole process, which was key to have a technical-photographic point of view. It was relevant, from the first digitalizations up to the lighting fixes and touch-ups of the curated pictures. In this sense, it was the artist who rebuilt and gave new meaning to his archive.

HOW DO WE STUDY AND KEEP RECORD OF AN ARCHIVE OF THEATER PHOTOGRAPHS?

First, when the archive arrives it is ordered and organized, then it is digitalized in order to research and observe the pictures more extensively. Later on, a stage of identification, ordering, cataloging and documentation takes place. Though the photograph had kept the images organized, the only information we had was the title of the play, and in some cases there were a lot of unidentified or wrongly identified pictures, therefore the research work at first consisted in identifying the title of the play for each picture. After that, the work considered a new ordering and cataloging, possible thanks to the companies, theater groups and production houses that staged each piece. From that point on, a code was assigned to each image.



Photo 2. Patrizio Gecele (Researcher and producer), María de la Luz Hurtado (Director and curator), Jorge Brantmayer (Photographer and author) and Camilo Yáñez (Art director). Team Exhibition at the entrance wall of the Sala de Artes Visuales, GAM, Santiago, January 2020. Author: unknown. Source: UC Theatrical Scene archive.

Once the archive was organized and systematized, the documentation work started, that is to say, the identification of every data and metadata of each of the photographs, a task that was efficiently done as it was possible to digitize all the Mundo Diners Magazines from the archive date, so we were able to record: year, company, theater space and all the artistic-technical credits; author of the piece, dramatization or translation (if applicable), direction, stage and lights design, theatrical costume, production and crew.

The production model of the project is a hybrid: on one hand, we have what was provided by the University; the institutional backing, professionals that were available for the task, infrastructure and certain technical equipment, and on the other hand, we had external financing, in this case we had the financial support of three other projects and institutions; the Vice Rector of Research from Pontificia Universidad Católica de Chile, a FONDART project (from the State), and contributions from private institutions such as the *Corporación Cultural de la Cámara Chilena de la Construcción* (Cultural Corporation of the Chilean Chamber of Construction)^[5].

After receiving those resources, a research team made up of teachers^[6] and a group of students was built in order to link the archive to different generations, many of which have not lived under the dictatorship. Having an intergenerational research team was very beneficial, as it allowed us to discuss and reflect from different perspectives; on one hand, we had the generation that lived in that period and had even seen the pieces of the photographic archive, and on the other hand, we had those who were born in democracy and didn't live in dictatorship, thus helping us to transform, fragmentate and widen preconceived ideas of the time and to create a different imaginary.

The historical and artistic research was meaningful and revealing to the team, as they were able to rediscover the Chilean dictatorship, topic that has been widely studied, but from new images and representations provided by the theater which debunks the myth that there was a “cultural shutdown”, making visible the strong and hyped theatrical environment filled with powerful artistic proposals. Once the investigation began, we were surprised to find topics that went beyond the repression and the violation of human rights that could be found in the theatrical development of the time, where the party, the color, the music, the show, the sequins, the pop-art and popular manifestations would emerge. All of this, under a very interesting aesthetic provided by the mix of the old and the neoliberal modernity. Another great discovery was the chance to account for feminist and transgender proposals that used to be associated to a pre-dictatorship era. These were already established scenic means in the Arts and in theater, which could be found in a symbolic and indirect, or in a concrete and expressive way.

From the viewing of this entire archive comes the title ‘Frailty and Overruns’. The first concept emerges from the frailty of theater at the time, which was produced with little resources, in a time where there were no open call fundings (like the ones that the State currently offers), and also because of the frailty of the actresses, actors and creators’ bodies who were exposed to proposals that could be censored and that could lead to consequences beyond the stage. The second concept, on ‘overruns’, makes reference not only to the overruns of the repression, but also to the party, the madness, and the grotesque, satirical and ironic artistic proposals.

The process was long and lasted more than two years, but in it we understood that not all information could be taken out of magazines, -as the information on the plays and cast was incomplete-, and that posed the question: How can we identify who was who in a picture? This is why we started to contact and gather the protagonists of these pictures which gave room to the idea of an Open Archive, as in this process we started to share the photographic archive with directors, actors and actresses who helped us in the process of identifying who were the people in the pictures.

From these encounters, something particular and unique occurred, as artists and people from this theater provided, donated or loaned other archives that widen the original one: posters, programmes, documents of the creation and production process, censorship certificates and threats, as well as photographs. Thus, we received and gathered archives that extended, broadened and complexified the initial archive made out of Brantmayer’s photographs. Through this beautiful phenomenon of a community network, where the agents of the theater would open their archives to share them with the exhibit, we integrated the idea of an ‘Open Archive’ that would be the main axis of the research and creation of the exhibit. In this way “instead of considering the archive as an institution preserved in the past, I propose to see it as a shared space where one can keep the past incomplete, concept developed by Walter Benjamin”, (Azoulay, 2014).

THE ROLE OF A CONTEXT STORY IN THE MEDIATION OF THEATRICAL ARCHIVES



Photo 3: General view of the historical Context Wall Open and Audiovisual Archive of Contexts from the exhibition mounted at Sala de Artes Visuales de GAM, January 2020. Author photograph: Jorge Brantmayer. Source: UC Theatrical Scene archive.

How do you visualize and share an archive of these magnitudes and characteristics? How do you share these 1,580 images respecting authorship in the theater? Sharing images of theatrical pieces imply exposing a collective work, that is to say the theatrical photography do not only entail the photographer's authorship but also a plurality of authorships that goes from the direction, the design, technical support, costumes to the scenographies. Even if we focus solely on 'the play', we know it is possible thanks to a production and a theatrical management that allow for its existence and thus, its photography. Besides being an archive in itself, these images are a reflection of what it meant to do theater in the dictatorship (1983-1990). In order to properly mediate these pictures, it became necessary to build a story that could help us understand the creation and production contexts, not only of what could be found in the pictures but also from the pieces that were being portrayed.

A new network is created in this last part of the process. We started reaching out to collaborators from these companies, as well as the creators of the pieces, and something beautiful and meaningful was unveiled as the archive expanded. Each of them began to provide their own private archives, we would hear things like "Look, I have this poster", "Is it useful for you to have the programm of the play?" or "Here I have pictures of the rehearsals", and in this way important documents that talk about the context appeared, which after a selection, were part of an exhibit that would allow the audience to understand in a deeper way the content and the shape of the photographs in the archive.

In these stories we could observe themes that were related to the political context of the time; for starters, the violation of human rights in terms of killings, torture, political imprisonment, exile, censorship and curfew, but this time not from the

political point of view, but from another universe, the one of Jorge Brantmayer's photographs. Suely Rolnik notes that the "archive as a device or as a practice is able to activate sensitive experiences in the present, different to that originally lived, but with the same tenor of political density".



Photo 7. The maidservants. Author: Jean Genet. Company Teatro El Conventillo. Directed by: Eugenio Guzmán: Eugenio Guzmán. Costumes: Alejandro Sieveking. El Conventillo Theater. 1985. On stage: Tomás Vidiella. Author: Jorge Brantmayer. Source: UC Theatrical Scene archive.

The idea of an 'Open Archive' answers to a collective need, this particular archive is built among all, manifesting a unique characteristic of this work: the archive calls the archive. In this case, the archive as a photographic piece, built enthusiasm among agents of the theater that donated archives of different formats, characteristics and meanings that were key to understanding the complexity of these pieces. We had so much material, that we decided to share only original objects, those who were more attractive and could help us build from small chaos or events a story based on the thematic axes. Besides this large recollection, we created new material and new archives: we did interviews as well as new audiovisuals and stories.

CURATORSHIP AND STAGING OF THE EXHIBIT

How could we, in our curatorship, portray that first impression we had when we saw the unpublished photographs, in terms of essence, energy and impression, to someone who was not the photographer? A process of observing and re-observing the photographs from a sensitive and expressive point of view started along the selection of images. In this process, we left out, in a first stage, the contexts, the themes or the people that participated in each of these stagings: we decided that the selection criteria would need to respond to a visual and sensitive need, the value of the pictures would have to emerge from the picture itself; then the context would emerge. This is why, as a team, we selected images according to what these caused us. We selected 110 photographs to scan in high resolution and to print and mounted in a large and medium format.

From this investigation and the reflection on the theme and sensitivity of the images, we created four axes or curatorial fields (later on exhibited): a. Helpless and uprooted, b. Power, violence and parody, c. Party and Uncovering and, d. Identities, retrieval and construction.



Photo 4. General view, behind the Wall Fiesta y destape, to the side the Wall Poder, Violencias y Parodias and in the center part of the modules with audiovisuals of the exhibition mounted in Sala de Artes Visuales de GAM, January 2020. Author photograph: Jorge Brantmayer. Source: UC Theatrical Scene archive.

What would happen with the rest of the pictures? Why not open and share the whole archive? From these, we decided to exhibit the printed and staged pictures in an aluminum frame, and to project digitally on a wall the complete archive, picture after picture on loop, so anyone who wanted could see all the pictures standing up or sitting in one of the two couches that faced the exhibit. They could be amazed by the carrusel of images, all properly identified and documented based on the small credits at the end of each picture.

Besides having the printed and projected pictures and recreating the context in a wall, it was key for us to have audiovisuals that could complement the curatorial story from the photographed performances. The staging considered 7 audiovisual pieces (that lasted between 20 to 30 minutes each), displayed in 4 modules and 8 screens. The audience could sit to watch and listen with headphones extracts from some recorded pieces, press clippings on the creation processes and interviews to the creators; all original materials of the time, except for one interview that we did to the director and theatrical author, Ramón Griffero.



Photo 9. The Emperor Gynt. Author: free version by Franklin Caicedo of the play Peer Gynt by Heinrick Ibsen. Directed by: Lito Cruz. 1986. On stage: Franklin Caicedo. Author: Jorge Brantmayer. Source: archive of the UC Theatrical Scene

Also, the exhibit considered the creation of a wall with only posters; a selection of 27 posters that we thought to be relevant from a visual and compositional point of view that could help provide another edge of the theatrical phenomenon; the theatrical dissemination from a physical and graphic point of view that needed to be attractive and alluring. We were able to acknowledge that the context of this great material could attract the spectators in a time where the current digital platforms and social media did not exist.

ARCHIVE AND ARTWORK; ARTWORK AND ARCHIVE

One of the most attractive aspects of this project was that the archive was activated in different formats, beyond the exhibition. After the social riots (October, 2019) and the arrival of the COVID-19 pandemic (March, 2020), the exhibit did not reach the number of audiences we projected initially, as it was only open between January and March of 2020, and then it was opened for just a month in december of the same year. However, we felt moved by the beauty of these pictures and thanks to the economic backing of the already mentioned projects, a year later we published a book and a documentary on the exhibit and Brantmayer's photographic archive both titled 'Brantmayer. Frailty and Overruns: Open Archive of the Chilean Theatrical Scene 1983-1992'.

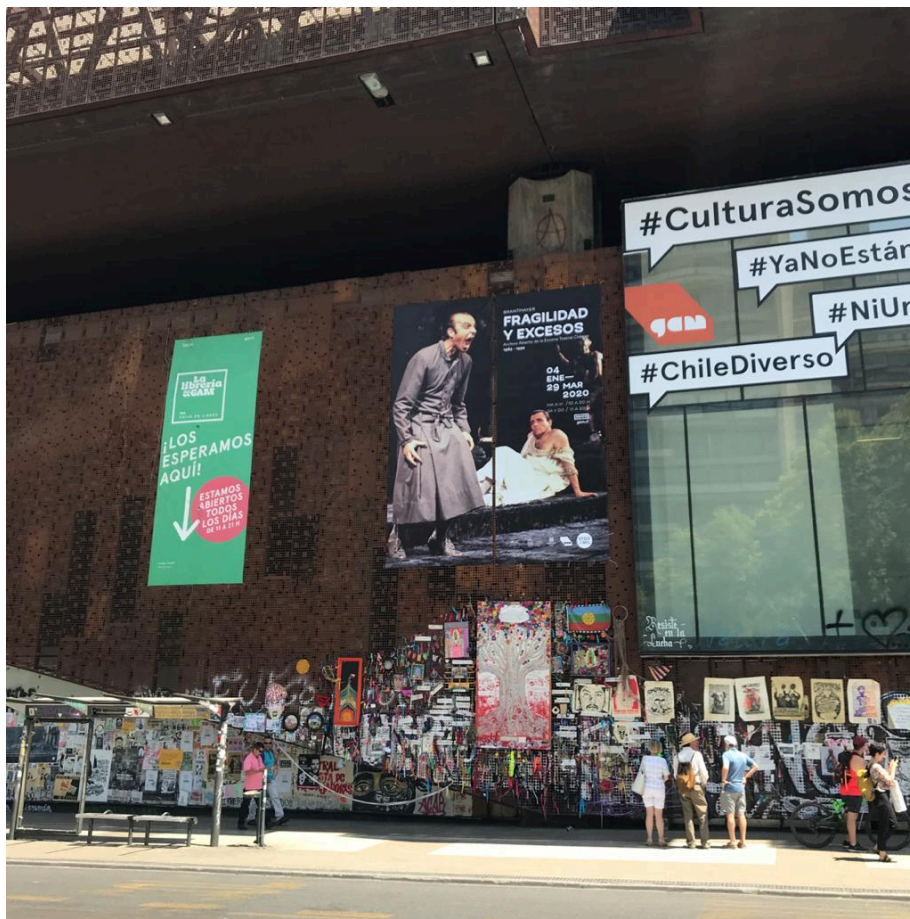


Photo 5. Frontispiece of GAM during the permanence of the exhibition in its Visual Arts Hall, January 2020, where you can appreciate the graphic diffusion of the exhibition in dialogue with the graphics and visual interventions of the Social Outburst that takes place in Chile in October 2019 and extends to the first semester of 2020. Author photograph: Patrizio Gecele. Source: UC Theatrical Scene archive.

Also, the following year, we did a set of 5 audiovisual short films based on the experiences of the actresses which were photographed by Bratmayer and we developed an encounter and a discussion where we talked with 5 different actresses on the creation process of their characters. This was built around the photographs where they took part. In this way, the archive goes back to the creators in order to build a discussion almost 40 years later. This will allow that “once the event is over, the photograph will continue to exist, thus awarding it a kind of immortality (and relevance) which it never would have enjoyed otherwise” (Sontag, 2006).

CLOSING REFLECTIONS

From this project and everything that has been reflected on, we can state that the work is not only based on the treatment and mediation of archives, but also in the relationship of the visual and the theatrical historiography. The most notable idea in relation to the ‘Open Archive’ allows us to conclude that, in this case, the original archive -the photographs-, are images, artworks and documents that account not only for the photographic work but also for the artistic and theatrical work. We can be reassured that the photographic archive allowed for the reconstruction of a given piece or theatrical staging within a context that in the present can be considered as a

social activation. In this case, the people that were called to be part of the project built documentation that brought even more material and a new archive. In this way, the archive holds a piece that at the same time produces a new archival work.



Photo 6. Beatitudes. Collective creation based on the Old Testament. Directed by Andrés Pérez. Street Theater. Santiago's Main Square / 1983. On stage: Aldo Parodi, Carlos Osorio, Tabo Meneses and Andrés Pérez (crouched). Author: Jorge Brantmayer. Source: UC Theatrical Scene archive.

Besides the generation of new archives, the archive in itself is dismembered, analyzed, reinterpreted and represented by new views that exceed the original work of the photographer. From this treatment and approach, new stories that are more complex can re-articulate the past history. Once more, we note that this open and never-ending memory can be activated and pierced in order to reconstruct itself in a collective network. In this manner, the individual work originated from a photograph of the theatrical play, can transform into a sustainable and shared piece by all members of the community. One of the most attractive phenomena of this exhibit is that it portrays a theatrical community that can relate with the artwork from different conceptual devices, which can be re-discovered and activated in the present memory.

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NOTES

1. Maria de la Luz Hurtado, Jorge Brantmayer; Editorial Ocho Libros; Santiago de Chile; 2020.
2. Esta revista artística y cultural fue dirigida por Mario Fonseca y en la sección teatral Arcoiris escribían los críticos teatrales Luisa Ulibarri y Eduardo Guerrero.
3. This exhibition showed in GAM's Visual Arts Room in January, March and December of 2020 and financed by 1. *Proyecto Fondart Nacional (Folio 488818), línea Artes de la visualidad, Modalidad Exposiciones, convocatoria 2019* titled; "Brantmayer Exhibit: Frailty and Overruns. Open Archive of the Chilean Theatrical Scene 1983-1991" and 2. *Proyecto Interdisciplinar ArTeCiH 2018 de la Dirección de Arte y Cultura de la Vicerectoría de Investigación UC: "Jorge Brantmayer's Photographs 1984-1994: Conflicting creativities for a (re)construction of the period"*. 3. Cultural Corporation of the Chilean Chamber of Construction 4.Theater School, PUC and its Research and Archive Program and GAM, Center for the Arts, the Culture and the People.