

Sometimes you need to know more about something ,
to ask the most interesting questions.

Memoir By Pernilla Roos

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In this Memoir work I have looked at and researched how artists have worked with archives and historical atlases and artistic atlas. I mainly focus on two atlas works which are Aby Warburg - Mnemosyne Atlas from 1929 and Gerhard Richter - Atlas from 1960. I have also been looking at the contemporary artist Batia Suter's way of working with images, and immersive atlas and Patrick van Caekenbergs, search for a more singular sculptural presentation of artistic research by. Paul Otlet bibliographical systematisation of archives are looked at. I have looked at artist, Trevor Paglen - UNDERSEA CABLES 2015-16, and Evan Roth - SINCE YOU WERE BORN 2016-2020.

This Memoir contains both a published website www.pervisual.art¹ where you can navigate by clicking on the menu bar and see for yourself my personal webpage. Here you can access to my digital archive of artistic research. It is a link system to different categorizations but extended from there is a tab

“My artistic universe” which this Memoire text is part of. There you can also download and print this text straight from the website. This text is additional to the rest of the artistic work I have produced since 2019.

The concept of my memoir is to revisit my collection of images and references from five years of building an archive. My research is now about looking at it as an archive and dealing with it from

¹ <https://www.pervisual.art/>

different perspectives. I am looking at how I have used my art studies (scheduled hours) and the demand to do artistic - or personal - research in the sculpture study program at La Cambre. During these hours we have been encouraged to reach deeper, deeper to what? The purpose has rarely had a direction, and in the teaching situation one could talk about the a students good or bad direction. In fact direction is often completely undefined and exists based on temporal values. You are working in the “blind spot”² of your understanding and vision. There is not a single one goal or purpose to the research, rather an accumulation of individual goals, which can be both superficial and ephemeral. I have in this memoir started to look at my documentation and reference collection, using it to give context to my subjective experiences and artistic choices that eventually resulted in sculptures exhibited or trashed. The research that has been done between 2019 – 2022, I call “*The Included Body of Research*”³ in contrast to “*The Excluded Body of Research*”⁴ which is uniquely also presented. “*The Excluded Body of Research*” is a collection of images I discarded or edited out.

At La Cambre we had a course in digital art where I learned the basics of HTML coding. I found it fun to create code, also personal and imaginative. The same year 2020, Covid-19 came and our jury, became digital. Since the situation was quite unique, I took the opportunity to make a presentation that was logical for the jury to interact with digitally. I gathered and digitised all my personal research photos, drawings, texts, books, links, Youtube clips and video. All this would become my

² **point aveugle** – <https://www.wordreference.com/enfr/blind%20spot> and <https://dictionary.cambridge.org/dictionary/english/blind-spot>

³ <https://www.pervisual.art/included-body>

⁴ <https://www.pervisual.art/excluded-body>

"power point" and I presented it all in the form of a web page <https://reverent-lalande-df5fb5.netlify.app/>. Funnily enough, the year before 2019, I objected to the education's requirement for a digital power point presentation to the jury and instead made an analog presentation in the form of a map. The map depicted a self-portrait of my dead body. The method was autopsy I looked at the whole body, used it as a medium in a searched around a diagnosis to discover links between the disease and our culture.

The website concept was reused the following year (2021). One of the jury members then a actually saw in real life, asked if my web presentation was also to be considered a work in itself. I did not think so, but understood what she meant because I had thought of the idea myself. Since everything was done more for fun than seriously, as a test or a desire to innovate myself, I thought there was something else needed to call it a work of art.

The purpose of the website was to present my sculptures and other things that could be worth communicating to interested visitors. In addition to all the usual information, I wanted to have a tab in the menu where visitors can enter my universe or world of thought - a separate intimate "room"; a completely different place "behind the scenes"⁵ from the official site. This was the archive that has never been shown or made public to anyone, but is waiting behind the scenes to come out on stage.

“My artistic universe”⁶

⁵ <https://www.wordreference.com/enfr/behind%20the%20scenes> , en coulisse, en coulisses, dans les coulisses, dans l'intimité

⁶ <https://www.pervisual.art/my-artistic-univers>

The plan was to crystallise a vision or method, which in this case meant to create content, to discover the inner connection between how I collect and curate knowledge. Sometimes you need to know more about something to ask the most interesting questions. The result of this is characterised by an eclectic selection of sources and media that also represent an excluded body of research. This hidden part of the iceberg, which obviously defines what is presented to the world, but also maybe reveals the crystallization patterns. The intention of this work is to see if I had an overarching vision while working in the “blind spot”⁷. Perhaps this archive can be a helpful diagnostic tool.

– “No man ever steps in the rivers twice, for it's not the same river and he is not the same man.” Heraclitus

Mnemosyne⁸ Atlas⁹- Aby Warburg

“Warburg hoped that the Mnemosyne Atlas¹⁰ would allow its spectators to experience for themselves the “polarities” that riddle culture and thought. Warburg’s combinatory experiments in the Atlas follow his own metonymic¹¹, intuitive logic¹², even as it is propelled¹³ by decades of rigorous scholarship. Warburg believed that these symbolic images, when juxtaposed and then placed in sequence, could foster immediate, synoptic insights¹⁴ into the afterlife of pathos-charged images depicting what he dubbed “bewegtes Leben” (life in motion or animated life).”¹⁵

⁷ point aveugle – <https://www.wordreference.com/enfr/blind%20spot> and <https://dictionary.cambridge.org/dictionary/english/blind-spot>

⁸ Mnemosyne - <https://fr.wikipedia.org/wiki/Mn%C3%A9mosyne>

⁹ l'atlas - [https://fr.wikipedia.org/wiki/Atlas_\(livre\)](https://fr.wikipedia.org/wiki/Atlas_(livre))

¹⁰ L'Atlas mnemosyne - https://fr.wikipedia.org/wiki/L%27Atlas_mn%C3%A9mosyne

¹¹ métonymique - <https://www.wordreference.com/fren/m%C3%A9tonymique>

¹² Logique intuitionniste - <https://plato.stanford.edu/entries/logic-intuitionistic/> and https://fr.wikipedia.org/wiki/Logique_intuitionniste (EN) https://en.wikipedia.org/wiki/Intuitionistic_logic

¹³ propulsé

¹⁴ synoptic - <https://fr.wikipedia.org/wiki/Synoptique>

¹⁵ <https://warburg.library.cornell.edu/about/aby-warburg> – text written by Christopher D. Johnson

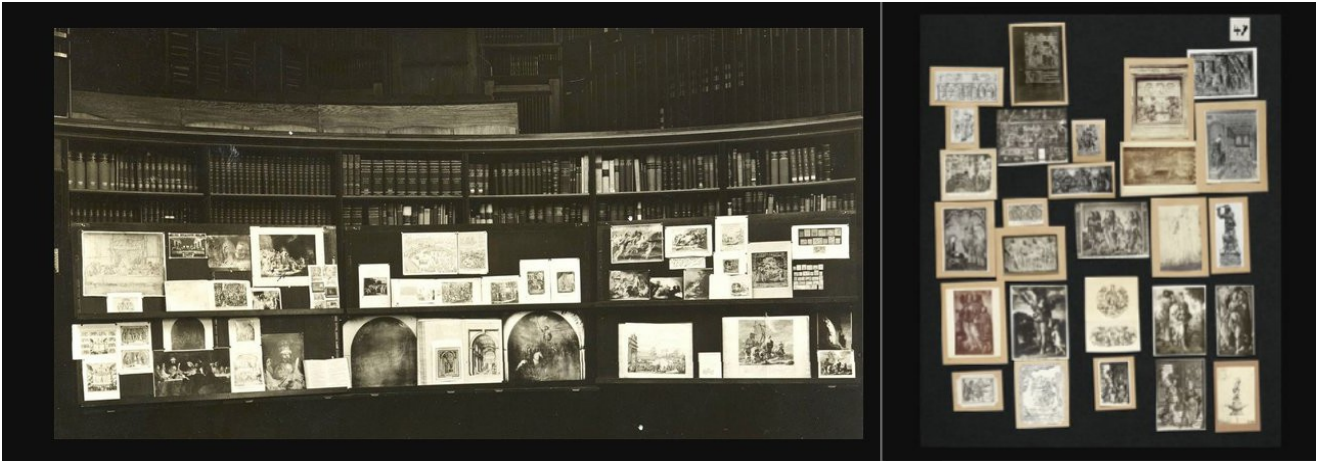
I have the same hope that my own *intuitive logic* can guide me in this process and provide a *synoptic* insight¹⁶. By studying Aby Warburg atlas work, I realised that how you arrange the pictures, is a method to create content. So, with help from my following examples I realised there is much more to be said about: what FORM you give the content: FORM and CONTENT co-work and make readable relations to the Atlas work. To arrive at this, I had to look at how to handle a large amount of data. Which is the subject of the atlas concept and some artists that work with mapping a new narration out of the images. The most enlightening example to look at in the historical canon of modern art is Aby Warburg - Mnemosyne Atlas from 1929.

The Atlas: "atlases is as a collection of maps which are collected in one volume." 17

In my "included" archive, I re-include the excluded archive. It is more about mapping the entire self-reflective and creative process. To really try to understand how I eventually materialize it in the sculptures.

¹⁶ synoptic - <https://fr.wikipedia.org/wiki/Synoptique>

¹⁷ <https://lesdefinitions.fr/atlas> ,



Mnemosyne Atlas image 1 left,¹⁸ image2 right¹⁹ - Aby Warburg the Mnemosyne Atlas consisted of sixty-three panels (Tafeln) .Using wooden boards, measuring approximately 150 x 200 cm and covered with black cloth.²⁰

Short note: Mnemosyne

In [Greek mythology](#) and [ancient Greek religion](#), **Mnemosyne** (/niˈmɒzini..niˈmɒsini../; [Ancient Greek](#): Μνημοσύνη, pronounced [mnɛːmosýːnɛː]) is the [goddess](#) of [memory](#) and the mother of the nine [Muses](#) by her nephew [Zeus](#). In the Greek tradition, Mnemosyne is one of the [Titans](#), the twelve divine children of the earth-goddess [Gaia](#) and the sky-god [Uranus](#). The term *Mnemosyne* is derived from the same source as the word *mnemonic*, that being the Greek word *mnēmē*, which means "remembrance, memory".²¹

“Mnemosyne²² is a figurative atlas (Bilder-atlas) consisting of a series of plates made up of montages of photographs that bring together various works of art: vestiges mainly of the Renaissance (works of art, pages of manuscripts, playing cards, etc.), but also archaeological finds from the ancient east, Greece and Rome [...] which contains about one thousand photographs assembled and arranged in a scholarly fashion, the images are the subject of privileged study because they provide an immediate way of “speaking the world”.”²³

¹⁸ IMAGE 1 <http://indexgrafik.fr/wp-content/uploads/Atlas-Mnemosyne-Aby-Warburg-01.jpg> and <http://indexgrafik.fr/atlas-mnemosyne-aby-warburg/>

¹⁹ IMAGE 2 engramma nr 47 - <https://ivorypress.com/en/libreria/shop/aby-warburg-bilderatlas-mnemosyne-the-original/>

²⁰ http://www.gramma.it/eOS/core/frontend/eos_atlas_index.php - La Rivista di Engramma, ISSN 1826-901X, Mnemosyne Atlas on line, atlas plates ©Warburg Institute Archive.

²¹ <https://mnemosyne-proj.org/>

²² **Mnémosyne** - <https://fr.wikipedia.org/wiki/Mn%C3%A9mosyne>

²³ https://www.gramma.it/eOS/core/frontend/eos_atlas_index.php?id_articolo=1177&lang=eng - texts_centro studi classicA-luav / webmaster_elisa bastianello / webgraphics_daniele savasta / english version_elizabeth thomson atlas plates ©Warburg Institute Archive.

I have searched for a true inner world. I realized it was necessary to include the excluded body of research, to be able to understand a other version of me. The key to finding correspondence and a truth inner world, is to be personal. No self reduction, rather claiming the subjective position as the ultimate position to questioning the world from.

The (Tafeln) was A. Warburg's work set up to realise his visions, 63 (Tafeln), the size 150x200 cm is the physical reach of a man. 63 Panels covered by black fabric, all looking the same to see the photos better, without distracting the eye. A neutral standard background one for all the unique images. Close to a presentation scenographies, and the panels defined the content. I imagine the panels were Warburg's invention to help him start seeing and thinking. He is at great pains to present the content objectively.

The analogue of my website is A. Warburg's idea with panels.

In HTML coding, the Warburg panels correspond to the basic HTML code `<body> </body>` .

Between these two indexes all the content and code of the website is written. After Body there is only `<footer>` and before `<body>` there is `<head>`. The black velvet of the panel can be likened to the choice of the background colour `<bg>background <div class="p-3 mb-2 bg-dark text-white">`. The wraparound indication is `<html>beginningm, </html>end of the story.`

Me working with the idea of the bodies have been one of my main subjects during my art studies. but have there been other ideas? The languish for my Atlas is the very logical, and sign based HTML coding so when searching for a definition of my archive and documentation, thinking of it in terms of

Bodies made sense. “The IN- or EXcluded body of research” roots simple from a layered insight of what I been occupied with in my artistic investigations and knowing the logical coding languish, in comparison and analysis of the analog Atlases examples.

To clarifying to myself what I was dealing with, I divided the work into two parts which I called, the two legs: without one of them you easily lose your balance; The two legs are called Form and Content.

Both are needed for balance which also became my analysing tool to look at the references that I had chosen over the years. In French the German word *Tafeln*²⁴ was translated to *Tableaux*²⁵, in English the word is *Tables*²⁶ and in Swedish it is usually translated to *Tavla*. an English synonym for *Table* is

*Bord*²⁷ which translated into Swedish means *Styrelser*²⁸, which also means a *controlling organ*, over a company or an institution. Which gave me a insight that The black panels have also the power to run

the whole Atlas project, they are as important as how A. Warburg organised the data on them. As in

HTML Coding it is a background browsing your code to a interface, Thinking of Warburg Atlas in

similarities of coding there was a analog idea to internet presentation. Far from just calling it

background we could call it “layering”²⁹ multitudes – of windows (*Tafels*) - *Tables*, juxtapose on each

other. The black velvet's absorption of light. - the choice of the colour black. A lack of light make us

only see shadows or very vaguely the shapes of the world. To be able to focusing in the dark on what is in

²⁴ **Tableaux** - <https://www.deepl.com/fr/translator#de/fr/Tafeln>

²⁵ synonym tableaux - <https://dictionnaire.reverso.net/francais-synonymes/table>

²⁶ **TABLE** - <https://www.wordreference.com/synonyms/table>

²⁷ **BORD** synonym to **TABLE** - <https://www.wordreference.com/synonyms/table>

²⁸ **STYRELSE** - <https://translate.google.com/?sl=sv&tl=en&text=styrelse&op=translate>

²⁹ superposition - <https://www.wordreference.com/enfr/layering>

front of you, your eyes have to look away for a short second or looking from your peripheral vision to put your foot right on a path in the woods. I think black velvet simulates space, isolation despatched³⁰ and contextless. The mental image of the universe and the physicality of the internet. Where is the internet? - In a cosmic reading of the world today

“... Warburg arranged and rearranged, in a lengthy combinatory³¹ process of addition and subtraction³², black and white photographs of art-historical and cosmographical³³ images.[..]”³⁴

On this background he let himself arrange and rearrange, meaning with intuition letting – onething lead to another. Intuition vs. deliberate action, organic vs. intellectual, complexity vs. random. Nothing could have been fixed except for the black background. It allowed him to change, add, reduce, erase and reorganizing, finding the path in the dark. It seems like he got lost sometimes. But maybe that was one of his strategies to come to a new place in this work. Being lost is a risk one has to take. No auto saved or copies of the latest version to go back to. Like most software has today, auto saving which is a mechanical memory, frequently used in coding and digital editing processes - short command [cmd + Z] on the keyboard, to navigate back in older versions or regretting a change while you editing and to choose from your previous versions. I’m talking about how he had to rely only on his memory, unlike us. But maybe he photographed his different versions or in parallel with the work took precise notes ? Things have got lost in. my documentation too, so the

³⁰ **expédié, envoyé** - <https://www.wordreference.com/enfr/despached>

³¹ **combinatoire** - <https://www.wordreference.com/enfr/combinatorial>

³² **soustraction** - <https://www.wordreference.com/enfr/subtraction>

³³ **cosmographie** - <https://www.wordreference.com/enfr/cosmography> and cosmography definitions - <https://www.dictionary.com/browse/cosmography>

³⁴ <https://warburg.library.cornell.edu/about/aby-warburg> – text written by Christopher D. Johnson

total documentation of the present is just not a possible aim. The Historical data is inevitably a stripped-down version of reality.

[...] Here and there he also included photographs of maps³⁵, manuscript pages, and contemporary images drawn from newspapers and magazines. The individual panels, in turn, were then numbered and ordered to create still larger thematic sequences.”³⁶

It is mentioned over and over again in texts about the Warburg Atlas that it contains mixed sources of media. His meaning is possible to read in between the different fragments of data documents. Cinema existed already as a new medium when Warburg started to compose his Atlas. Background panels with individual content got numbered like pages in a book and each one created a thematic sequence. Sequences is a common word used in editing language for movies. What is the form for A. Warburg's Mnemosyne³⁷ Atlas? A. Warburg had the editorship over the narrative of the Atlas himself. For me we look at these thematic sequences and become the Atlas by moving freely across panel by panel. For me it is more of a journey than a pedagogical tool, it's rather like a catalogue but inspired from a cinema medium, is it knowledge? You could call it a montage where each photo is a still image on a panel – a panel sequence? Looking at my own website I've been trying to define a forensic method by using my archive for understanding, and remembering the alchemy of a creative moment that led me on in the process. The method is to revisit the archive but with revisiting with the concept of

³⁵ *(Atlas is as a collection of maps, but in Warburg's Atlas case he including literally photos of maps next to other photos and notes etc..)*

³⁶ <https://warburg.library.cornell.edu/about/aby-warburg> – text written by Christopher D. Johnson

³⁷ **Mnemosyne** - <https://fr.wikipedia.org/wiki/Mn%C3%A9mosyne>

perspective subjectivity continuity and the alchemy of intuition; rather than logic. In the beginning

I claimed that my *Mémoire* had no thesis, I did not want to follow an argument or reasoning. Inspired

by Georges Didi-Huberman a statement I agree with:

“Glimpses, in the plural, obviously. Multiple singularities, if it is true that singularities and multiplicities represent the most crucial elements of literary exploration (since Proust) or philosophical exploration (since Bergson). I have no desire however to organise these multiple singularities into a system that would plot the contours of my personal sensibility, or to write a novel around the character that my visual experiences would end up drawing. I am happy to catch in mid-air and immediately release my prey (which is thus not prey), without deciding the importance of that particular bird which was passing at that particular moment. Let the moment be, write it down as I go. Sketch. Don’t re-read for a long time. One day, put it all together like the rushes of a thousand and one short films, and see the unconscious motifs formed from glances take shape, the persistent concerns, the inducements to think.”³⁸

Although inspired by this free attitude to start thinking, I had inevitably started asking questions.

I was troubled with a notion in investigating artistic research. How does one discuss how chains of

association are relevant to the research? Did the research really open up new fields and insights for

(my) work? To my great surprise, I realised that all the new things I learned and discovered had no

recognition in my actual work. My references were only acknowledgements that I could see

connections or similarities between my work and that of other artists. The real inspiration seemed to

come from completely odd and unexpected places. By using this gaze time as a method of looking

at images and a time-specific way of looking, I finally came to the conclusion that what Georges-

Didi-Huberman describes is my natural way of looking at the images in my documentation. It

³⁸ Georges-Didi-Huberman - {06 :06 - 06 :44 min} &« {06 :44 - 07 :28 } »

<https://egs.edu/biography/georges-didi-huberman/>

became clear to me when I scrolled through the B1 archive that there have been traces in my artistic process that I never got the chance to take further. To show this, I have put together a sequence of images below.

IMAGE 1 - This was the absolute first image I took same day entering at La Cambre in September 2018



IMAGE 2 - One morning in December 2018, before going to the workshop, I see this then appearing on my coffee cup



IMAGE 3 - Took this picture with my mobile camera in a bus in Brussels - I never understood why I have saved this picture but see now it's about the shape of the door handle. In April "2019

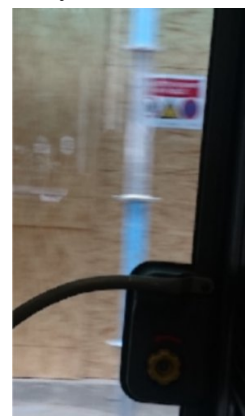


IMAGE 4 - six months later after the first picture I start to make this sculpture



When confronted with these images together, I realised that this process, eventually ended up on the

trash and was never explored further. Largely because it did not communicate anything strong or important in the eyes of the teachers. I had to reject myself before it had gone further into exploration. Having no navigational tool aid or perspective, no map or clear track. The examples are many and I can take them out year after year and show openings to an exploration that never got a real chance. Largely because the signals were too weak or, for that matter, unformulated or vague. Instead, other work was shown that I emphasised as the main focus of my practice. But alongside or in addition, there have been other works that have been excluded.

Insights is a part of the website where the deeper discoveries and insights from my research are presented. This “Insights” is hyperlinked in the memoir text and in the presentation slides in the archive. It's another way of attacking my dead ends of my visual research or mistakes or small disasters that I thought it was rational to get rid of for quality purposes. But thankfully I have documented them in the moment maybe because somewhere it felt wrong to lose them.

“The Mnemosyne³⁹ Atlas,⁴⁰ with its immediate visual and psychological appeal, Warburgs saw at once as a pedagogical instrument (he was greatly pleased when Einstein acclaimed its methodology) and as a solution to his own conceptual and scholarly difficulties, particularly with putting his (Warburg’s) broader, theoretical

³⁹ **Mnemosyne** - <https://fr.wikipedia.org/wiki/Mn%C3%A9mosyne>

⁴⁰ **Mnemosyne** - In [Greek mythology](#) and [ancient Greek religion](#), **Mnemosyne** (/nɪˈmɒzɪniː, nɪˈmɒsiniː/; [Ancient Greek](#): Μνημοσύνη, pronounced [mnɛːmɔsýːnɛː]) is the [goddess](#) of [memory](#) and the mother of the nine [Muses](#) by her nephew [Zeus](#). In the Greek tradition, Mnemosyne is one of the [Titans](#), the twelve divine children of the earth-goddess [Gaia](#) and the sky-god [Uranus](#). The term *Mnemosyne* is derived from the same source as the word [mnemonic](#), that being the Greek word *mnēmē*, which means "remembrance, memory".

ideas about the nature of historical change, repetition, and reception into finished, publishable form.”⁴¹

So, my question is, how much of intuition A. Warburg's and mine, is left if it was a method he used based on the logic of language. That must have lead him, somehow to follow or extract his ideas of historical, non linearity enters cyclical. Once again the visual was the key, he was looking between fragments, searching for something new. By laying it out transforming the selected and pinpointed moments from historical data into a new narrative. The method was leading his vision of a better and deeper understanding of historical events, a different cosmology. To getting glimpse of a sleeping world encoded in the mystery of the image?

The symbolic imagery sounds so universal as once manifested in the world of the senses it becomes boosted with a fixed package of meaning and interpretations. Or has it parallel to the history as we knows it driven by a hidden mysterious events? A parallel universal historic writing next to the one we see and read and learn. I believe so, but what is the most efficient research methods to find out if we approach accuracy with distorted perspectives and lenses? How can we detect the parallel if we only read history as it is presented a hypothesis that seems to be a proven truth?

In difference to Warburg I have chosen to show on my website the included archive and in the same time show the deselected documentation, to give the viewer the full access to look and compare between the presented and the opt outed. The things I am showing as the research but also saying,

⁴¹ <https://warburg.library.cornell.edu/about/aby-warburg> – text written by Christopher D. Johnson

look for your self in the archive of the excluded data that was considered to be not of importance of my self reflection and insights: In contrast to Warburg I am shoving everything and you could actually claim that the excluded archive is the true archive.

I'm using Warberg as an analogy for me and you kind of got to defending them What is Warburgs method and intent and claim – and what is my method intent and claim, not sure that they are the right categories but but to lay it out so that you could see that you are taking Warburg as one of several artist examples but laying it over and try to see what I'm comparing and contrasting. Still don't know what to write here? - My method is embedded in how I code the content - the accuracy of navigation and the genealogy of my archive.

Or is the Atlas concept another way of becoming yourself, if you make new links giving your new insights that change or rearrange the history, my history. Can changing the past for me effect the future? In any case it is fascinating if it do not turn into an obsession. One thin for sure is the impact it has had on the art and aesthetic research and debate during the latter half of the 20th century up until now.

"This website presents ten of these photographed panels, selected to exemplify both the cosmographical⁴² and art-historical content of the Mnemosyne Atlas".^{43,44}

The purpose of the website is to inform the public about Aby Warburg's library and unique work. To tell the story of his life and to document and share the panels one by one so that everyone can view and

⁴² **cosmographie** - <https://www.wordreference.com/enfr/cosmography>

⁴³ <https://warburg.library.cornell.edu/about/aby-warburg> – text written by Christopher D. Johnson

⁴⁴ http://www.engramma.it/eOS/core/frontend/eos_atlas_index.php - La Rivista di Engramma, ISSN 1826-901X, Mnemosyne Atlas on line, atlas plates ©Warburg Institute Archive.

study them virtually by making them digital. The purpose of my website is that I have chosen to look at my work and other issues retrospectively the retrospective perspective and post-construction of an archive have contributed to the design of it. I earlier claimed my archive is a map more than an Atlas. On a map all roads are shown. My archive as a revelatory tool showing the mechanics of my practice. Maps as revelatory tools showing the hole landscape. Compared to A. Warburg's Atlas, I use mapping as a method – with accurate navigation on the webpage it is a tool for intellectual interaction and reading. The map only exists when someone actually navigates with it. And that results in some kind of road route. Or meaning in this case the semiotics that is decided in response to support the Memoir text.

"While in his later years Warburg increasingly deployed such panels in his lectures and presentations (most famously in his Hertziana lecture in Rome in 1929), he also hoped to publish the Mnemosyne Atlas. Indeed, he planned to supplement a volume of plates with two volumes of text, containing historical⁴⁵ and interpretive⁴⁶ material. However, as he left the Atlas at the time of his death, the balance of word and image is decidedly tilted toward the latter [...interpretive]. It is left to us late comers, then, to carefully supplement the gaps"⁴⁷

The panels became a tool for A. Warburg to give lectures on his way of thinking, a tool to discuss and communicate his ideas. Can my memoir, and the digital archive become a tool for me, to communicate knowledge from this project which I have extracted. But Warburg's Atlas was left incomplete despite his intentions. The Atlas was left for the posterity to be studied with gaps in it.

Unexpected insights may require gaps, a space to appear in. In the gap the continuation breaks up, the

⁴⁵ **Historique** - <https://www.wordreference.com/enfr/historical>

⁴⁶ **Interprétatif, interprétative** - <https://www.wordreference.com/enfr/interpretative> and (EN) <https://dictionary.cambridge.org/dictionary/english/interpretive>

⁴⁷ <https://warburg.library.cornell.edu/about/aby-warburg> – text written by Christopher D. Johnson

predicted meaning can be lost. Perhaps the insight lives and reproduces itself in the gap. Where does this leave the complete articulation of Artistic voices, beyond the redefinition by others unexpected insights? Does this allow for changing a work retrospectively?

By looking at A. Warburg's Mnemosyne Atlas, it appears to me that artists are archivists or curators, and that the importance of a full archive is to reveal when decisions were made and the possibility to redefine the meaning in the gaps. This is an extension of the different role of me looking and reflecting.

My second example is the Atlas work of German artist Gerhard Richter.

"Gerhard Richter's Atlas is a collection of photographs, newspaper cuttings and sketches that the artist has been assembling since the mid 1960s. A few years later, Richter started to arrange the materials on loose sheets of paper. 'In the beginning I tried to accommodate everything there that was somewhere between art and garbage and that some how seemed important to me and a pity to throw away' [...]"⁴⁸

G. Richter refers to another intuitive method for making a selection from his personal archive. He says that he left things that he could not throw away and that somehow seemed to be art or important at the moment. I can relate to this selection tool where you look at everything without judgement, rather being on a value spectrum, between rubbish and art. Once again to strengthen my own choices of how to present my two polarities archives. I want to take G. Richter's self-invented method which is saying: anything can be valuable and at the same time be rubbish. So select with your heart – things

⁴⁸ <https://www.gerhard-richter.com/fr/art/atlas>

that can not be throw away. It sounds like an emotional selection based on the eye looking and making choices or intuition or the intellectual. It is a stratified complexity going on.

... "At present, Atlas consists of 802 sheets. Spanning a period of almost four decades, the individual sheets reflect different phases of Richter's life and work: Although Gerhard Richter had already begun collecting photographs and press cuttings, he started working on Atlas in the early 1970s by arranging his own and other family photographs on paper. Subsequent to these photographs, he included pictures taken from news papers and magazines, some of which he used as source images for his 1960s photo paintings."⁴⁹

G. Richter calls it *Source images*. A. Warburg called it *Symbolic images*. Images that do have meaning, but are not playing the same role, at all in each person's Atlas. But we can spot them and that is what have interest me, while going through pictures after pictures. I realize that the material has grown with me and is a subjective historical present. It also reveals my endeavour to find the extraordinary and the unexpected in the world.

Therefore, I would be right by call mine; "*Ambivalent Signal Images*". Where other senses of mine have been challenged to "see something approaching". and have therefore collected the documentation under the two different bodies of research. One is more intuitively treated following its own genealogy.

Batia Suter

"In the installation *Radial Grammar*, Batia Suter combines printed and projected images portraying objects of all sorts—some clearly identifiable and others rather ambiguous. We can recognize various ornate vessels, an array of shells and flowers, galactic or microscopic worlds—how to tell the difference?—a stadium.

⁴⁹ <https://www.gerhard-richter.com/fr/art/atlas>

For a time, the gallery becomes an immersive atlas, its walls covered with large-format prints. Suter formulates a new syntax of the image: the interplay of association and correspondence forms a visual language.⁵⁰

I love B.Suter's work because of its ambiguity, the feelings you get from her images have the same effect as if you were dealing with different forces, temperaments or energies.

She works very freely with different scales of the subject in the pictures and allows the pictures to be layered on top of each other, consecutive, juxtaposed, combinations, subjectively archived. Which is very different from the way G. Richter and A. Warburg use the pictures. B. Suter prints and glues them directly on the wall or publishes them in books. They describe her work as a new syntax for visual language, and form? and that is why I refer to the images work. How can she create this new syntax?

Basically, she does the same thing, she puts images next to each other. So, I want to dig a little deeper in my studies of her work to find that out. Is this an example of FORM that is taken for art – variation in scale and thematic visual subject matter is not an archive but is an Atlas? And defining, is equivalent to new syntax?

Ambiguity might necessitate Ambivalence intuition. New syntax – new meaning

Memoir is a document describing “Retro” archive. Retrospective look at an accidental archive that has been repositioned as a forensic study it includes all images both curated and resented and excluded this provides an additional (theoretical potentially for interpretation) potential of the archive beyond

A. Warburg, G. Richter and B. Suter etc.

⁵⁰ <http://www.batiasuter.org/>

Patrick van Caekenbergh

Throughout my studies at La Cambre, I have often drawn inspiration from Patrick van Caekenbergh, and I think he has a place in my attempts to convey what I am ultimately aiming for when I talk about my “two legs” FORM/CONTENT. Here it is represented in a short video clip⁵¹. I think there is so much to take hold of in his art.

Paul Otlet

“Paul Marie Ghislain Otlet (23 August 1868 – 10 December 1944) was a Belgian author, entrepreneur, lawyer and peace activist; predicting the arrival of the internet before World War II, he is among those considered to be the father of information science, a field he called "documentation". Otlet created the Universal Decimal Classification, which would later become a faceted classification. Otlet was responsible for the development of an early information retrieval tool, the "Repertoire Bibliographique Universel" (RBU) which utilized 3x5 inch index cards, used commonly in library catalogs around the world (now largely displaced by the advent of the online public access catalog (OPAC)). Otlet wrote numerous essays on how to collect and organize the world's knowledge, culminating in two books, the *Traité de Documentation* (1934) and *Monde: Essai d'universalisme* (1935).”⁵²

I bring in these two examples in **Otlet** and Patrick van Caekenbergh in opposition to each other. To question myself and the legitimacy role an artist has to investigate an experience and extract universality

⁵¹ http://www.zeno-x.com/newsletters/2020PVC_vimeo.html

⁵² https://en.wikipedia.org/wiki/Paul_Otlet#Web_pages

out of the subjectivity. In order to treat data objectively in a index, which is in the exempel of Otlet pure data collection and the viewer becomes a data surviliens. To when begins subjectivity to disturb empirical statements so that you stop treating the data substantially and passes over in to singularity or – a personal fantasy, a creation. To bring in Otlet you further closely memoir we as a survey of data objective for enabling viewer data matics in case purse objective list maker firing the order

For The Mnemosyne Atlas was the blackness of the panels, where the subjectively begin.

It is maybe a answer to one of my questions I asked befor; If you could look at A.Warburgs -

Mnemosyne Atlas as knowlage? *“For me it is more of a journey than a pedagogical tool, it’s rather like a catalogue but inspired from a cinema medium, is it knowledge?”* (page 10)

And *“Can my memoir, and the digital archive become a tool for me, to communicate knowledge from this project which I have extracted.”* (page 13)

It would otherwise lead to and must be treated as a serious attempt to contribute to the recognised knowledge production of university institutions.

The digital method has unavoidable limitations in itself. An obvious one is the tactile the physicality of being a body and not a code in a <body> is that it effect the experiences and what insights you will get. The code is a controlled flux of causality. But at the same time, the choice to publish it via the web has opened doors to explore a more intuitive way of looking and working with the data and my remembering. But it will never be the hole truth presented. So in my “excluded body” archive of the actual body is absent in the presentation. I mean by intuition looking and feelings and I will

repeat myself, a concept of perspective subjectivity continuity and the alchemy of intuition; rather than logic or theories.

The material for my artistic research has previously been collected as a forced means of communication, it has the character of the unconsciousness of the moment, caught in flight or with the intuition background of explaining, illustrating to the teachers my artistic process.

Where words have not been enough, images and other material have become poetic mouthpieces for my mental and emotional stream of consciousness.

So, I want to come back to intuition, a very specific feeling and intuition. Where I have drawn inspiration and support from Georges Didi-Huberman essay: *Sentir le grisou*.⁵³

How to talk about, *Sentir le grisou*? In this essay, Georges Didi-Huberman asks; How should one have the intuition that allows one to recognise the accumulation of mine gas? For me, this metaphor works in the context of my *mémoire*, because I also ask myself: How do you develop this intuition and how do you train your artistic eye to see and distinguish something that does not already exist?

What is this specific sensitivity I use when I have to create something new, create from ideas and manifest them in the world. For me, the root of inspiration is a quest to create a work of art. For me, this is very similar to how Didi-Huberman describes the difficulties of dealing with invisible, odourless, tasteless, colourless and highly explosive mine gas. It has no external characteristics to

⁵³ <https://www.erudit.org/fr/revues/spirale/2015-n251-spirale01814/77823ac.pdf>

go on. This specific sensitivity has historically developed a radar for miners based on a need not to be blown up, to be able to sense the accumulation of mine gas. Like the miner, I have also developed a sensibility, another " gaze time " as a single skill, a state of mind that can discern a specific quality.

By taking a step back from something that I have been so intensely engaged in for five years and getting an overview, I can now start to analyse and do real research on my work. Why is artistic research important for your practice as an artist? Could we simply call it artistic process? Is it a choice of words or is there something else in it? The intention of this work is to see if I have had an overarching vision or focus of my art practice and to see if this archive can be a helpful tool to more clearly describe something that I am not aware of. Has there been a parallel or alternative narrative, or not? Has the genealogy of the archive served the purpose of the memoir?

I found many cancelled projects and workshop works that ended up in the bin at the end of the year.

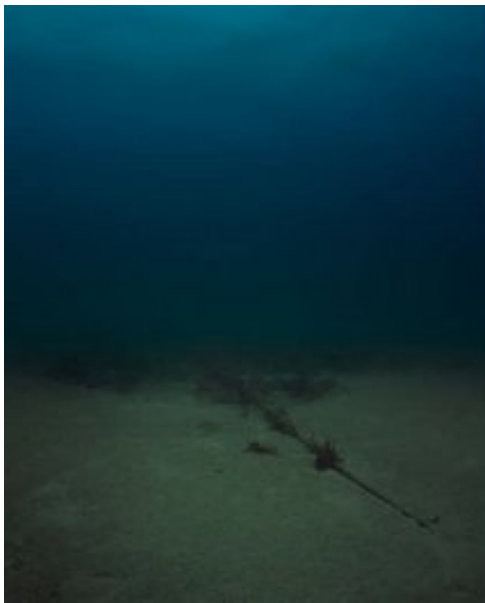
Experiments that had no value had been systematically excluded from what I have shown as my real art practice. Is it my recollection alone that is the best way to understand my creative process?

Is it the totality of the archive that makes this project possible?

There seems to be a possibility to learn something about oneself and develop. I have moved towards a perception and understanding of the deficiency I have felt during my years as a student and that the supposed criticism I sense I have towards parts of my pedagogical

approach in the sculpture department. This search and research has a unique nature that is completely free, personal and of private value. We have, though collectively realised that it is something we should devote our time to. Does the research serve the purpose we assume it does?

Macro – Micro artist working with new landscapes for Atlas concept.



Trevor Paglen - UNDERSEA CABLES 2015-16,⁵⁴



⁵⁴ <https://paglen.studio/2020/05/22/undersea-cables/>

Evan Roth - SINCE YOU WERE BORN 2016-2020⁵⁵

I realized that it is also possible to talk about these processes as I described earlier but with the association to a the landscape. We could include the whole world's cultural imprint in an Atlas, but to sum up and finally, the word ATLAS refers at the same time to maps and overviews of continents, different terrains with mountains and seas that form a landscape.

Looking at the last two references, I realised that this is not an atlas concept, but rather it has become a flow where artists try to manage images in this image flow. In the three-page UNDERSEA CABLES, he photographs the essence of information societies, that is, information cables under the oceans themselves. The infrastructure and macro-structure of a global information ecosystem. What I saw after going through my references to working with "the excluded body" is that I saw how a historical ecosystem of the image has emerged. From analogue cameras to digital images and now all mobile phones. Images saved in clouds and added to the documentation of our private lives and the documentation of a time a war a culture. We are part of its context and the images are context sensitive and relate to the person looking at them.

The strongest argument and reasons why I want to present my Memoir in this flexible medium is that you can gather and integrate several other media in it, such as audio, image, text video, easier and less costly. The codes that exist for different image galleries are innumerable. It is an easier and more user-friendly system to tag references to source code via URL, and there by respecting copyright laws. Which also makes the Work easier and to appear more scientific or legitimate.

⁵⁵ <https://mocajacksonville.unf.edu/blog/Evan-Roth-Reflects-on--Since-You-Were-Born-/>

Translations between different languages can also be less problematic as Chrome's browsers often offer translation of web pages automatically. I would say that the digital approach promotes intuitive work with information. HTML coding follows a given structure a "schema" which has made it very clear to me that the design/form, the code itself, together with the content/data, creates the information we see through the interfaces on the internet. Just as sheet music and the instrument create the music. However you can give form/sculpt with information to optimize your purpose with it, for good and bad. But for me as a sculpture student it seems like to shape thing, and is a very appealing challenge.