Socialising The Archive: Art and Archival Encounters

By

Patricia Scott-Cumming

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University of the Arts London

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Abstract

Within fine art practice the archive is referred to and drawn on by artists in many different ways, including referencing processes of collection and accumulation to create new work and engaging with documents to create narratives that contest mainstream histories.

This practice based research sheds light on the backstage of archival engagement and knowledge production processes. Following the trajectory of a single artist's encounter with a particular institutional archive, The Baring Archive, and the onward encounters this precipitates, this thesis explores how knowledge is negotiated and archival authority sustained, at the intersection of multiple forces; by human actors coming into contact with documents under particular conditions, localities, habits, protocols, exchanges, loyalties, emotions, personalities and more.

Rooted in embedded art practice, the research articulates a series of performative experiments undertaken in The Baring Archive to reveal the conventions underpinning knowledge production in this instance, focusing on the relationship between the artist (as archive user) and the archivist. The research evolves iteratively to test whether these normative roles and agencies can be reformulated to shift patterns of narrative control concerning The Baring Archive away from the archivist as a gatekeeper or privileged interpreter to other interpreters, with the aim of democratising processes of knowledge production.

Through testing out different devices for keeping archival interpretation open, the research arrives at a formulation for distributed authorship, and an understanding of how positionality affects the knowledge production process. The research finally identifies how findings relating to archival dynamics can be applied to effect a re-distribution of power in artistic practice more generally, in situations where artists are working with participants or audiences to create narratives at the intersection of events and documents.

Keywords: agency, archives, authorship, embedded art practice, documents, knowledge production, participation, usership

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Acknowledgments

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Special thanks as well to Baring Archivists Clara Harrow and Lara Webb and others at ING Bank, for facilitating the initial stages of my research, and Louisa Love for agreeing to become Researcher in Residence in my hard drive.

Finally, my thanks to family and friends, particularly my husband Dan Scott, for their ongoing support. I dedicate this thesis to my son Samuel Scott, who is exactly the same age as my PhD.

USB File listing & Accessibility

I recommend inserting the accompanying USB stick into a computer/laptop and considering each moving image document on the USB in relation to its discussion within the thesis. To aid this parallel reading-viewing experience, each track on the USB stick relates to specific discussions listed on the page numbers below. In addition to the moving image and text documents reproduced on the USB, photographs documenting the on-going research process are embedded in the written text. A full list of these can be found within the "List of illustrations".

A. *Untitled Site* (2013), colour video with sound (06:28), p. 62.

B. *Encountering The Archive* (2013), colour video with sound (06:06), p.84.

C. *The Archive at Work* (2013-14), colour video with sound (04:33), p. 108.

D. *Louisa Love has my hard drive!* (2014) Extract of video documentation of performance lecture (part 1), 27 November, colour video with sound (02:39) p. 149.

E. *Louisa Love has my hard drive!* (2014) Video documentation of performance lecture (part 2), 27 November, colour video with sound (21:17) p. 150.

F. *Louisa Love has my hard drive!* (2014) Trish Scott's projected material for performance lecture (part 2), 27 November, colour video with sound (21:13) p. 150.

G. *Louisa Love has my hard drive!* (2014) Written script for performance lecture, 27 November. p. 150.

For readers wanting to review accompanying moving image documents after this thesis has been submitted, please contact the author at trishscott@live.co.uk.

Introduction

Background

In 2011 I applied to the University of the Arts (UAL) to undertake a practice-led PhD in Fine Art exploring the relationship between performance and documentation, a growing area of concern within my work. During the course of the application the parameters of my PhD were expanded because I was invited to re-orient my research proposal and take up a Rootstein Hopkins Studentship as part of an already established research project, *The Currency of Art,* in partnership with The Baring Archive in the City of London, now owned by ING bank. *The Currency of Art,* led by Professor Eileen Hogan at Chelsea, Camberwell and Wimbledon Graduate School (CCW), had been set up in 2004 to explore how artists (as distinct from more traditional academics, e.g. financial historians) could work with The Baring Archive to uncover 'hidden narratives embedded in the artefacts' and open up 'new avenues of interpretation' (Hogan, 2011, p. 8).

My previous research had not included the idea of archives, and certainly not what it might mean to engage with an institutional archive. On reflection, I was surprised by how I could be so interested in the question and status of documentation, but have thought so little about archives. Obviously the two were interrelated, and this research situation would provide the opportunity to locate questions I had around events and documents in broader conceptual territory, investigated through my own artistic practice.

Before retraining in the arts I had worked for five years in the civil service, after graduating from the London School of Economics and Political Science with a degree in Social Anthropology, and had a longstanding interest in institutional norms, both from the first hand experience of being an employee in the public sector, but also from an ethnographic and artistic perspective. Working site-responsively, I had developed a lot of work through artist residencies, and was used to responding to different contexts and conditions. However, I had never been hosted by an organisation that was in any way similar to The Baring Archive at ING Bank before, in scale and remit, and was interested in what it could mean to engage with an archive that was part of a bigger working business.

Research site and context

This thesis covers research undertaken in The Baring Archive. The research is not

about financial history but a practice based investigation into the everyday practices of using a particular archive with the aim of extending artistic insight into the dynamics of authorship and knowledge production. A brief introduction to The Baring Archive follows but, as I go on to articulate in subsequent chapters, it is a research site that I have questioned (physically, conceptually and discursively) and stretched in all sorts of directions (including extending its parameters to my own hard drive) as my practice evolved.

In terms of its significance, The Baring Archive is an archive of the oldest merchant bank in London, Barings Bank, founded in 1762 by John and Francis Baring & Co originally from Bremen, Germany. The bank, located for many years on Bishopsgate in the City of London, stayed in business until 1995 where it collapsed due to unauthorised trading on the futures market by employee Nick Leeson. On becoming insolvent ING, a Dutch multinational banking and financial services corporation, acquired Barings (including its archive and a substantial collection of artworks and artefacts) for the price of a pound. At the time of its collapse Barings had been in the process of moving to new premises at 60 London Wall, with a specially built archive store on the ground floor, and ING took on this new building as their London HQ in 1995.

The archive, which includes books of accounts, correspondence and bond coupons, charts the history of Barings Bank from its establishment as a merchant house through to its expansion in the nineteenth century (when it became a significant financier for foreign governments and businesses) through to its collapse in the 1990s. The Baring Art Collection includes 18th and 19th-century portraits of members of the Baring family and associates, 18th and 19th-century English watercolours and figurative works by 'early-modern' British artists. In 1995 this collection became part of ING's broader art collection (comprising 10,000 works) established in 1974. In 1998, ING set up a charitable trust to manage its historical collections in the UK and encourage their use as an educational resource.

The UAL collaboration with The Baring Archive commenced in 2004. The first iteration of the project involved staff and students from Wimbledon College of Art and pupils from three of its neighbouring secondary schools creating art work responding to the art collection on display at 60 London Wall. Residencies, symposia and workshops generated responses to some of the paintings, culminating in two exhibitions, *re:MAKING* and *re:INVENTING*, whereby newly created art

works were hung alongside the originals that had inspired them. Following this, researchers at UAL made work directly in response to The Baring Archive. This was shown in May 2010 at ING in an exhibition entitled *re:SEARCHING: playing in the archive*, with an emphasis being on making 'historical evidence physically present' (Hogan, 2011, p.8). This was followed by a publication about the exhibition, *The Currency of Art,* 2011.

My studentship was created following these events, to consider new avenues of archival interpretation in more depth.

Critical context

My practice-based research spans several different areas within fine art.

1. Archival practice:

At the start of my research I set out to make an original contribution to archival practice.

As I evolved my research agenda, scoping out The Baring Archive, in tandem with reading up on relevant theory and practice (see Chapter 1), I noted an understudied area within fine art (but also within the disciplines of history, Burton, 2005, and archival studies, Yeo, 2005) to be research specifically articulating the impact of the backstage of constituted archives on the knowledge production process. Notwithstanding a lack of definitional precision over what the term 'archive' meant within fine art, I observed a general divide between i) artists making work to do with themes of historical narrative and memory, and ii) art's concern with its own archives (e.g. how artists archive their own practice and the issues faced by archivists to do with the artist archives in their care).

Whilst these fields overlap (as artists often look to their own archives and those of other artists to explore and revisit art's own histories) for artists engaging with archives as 'the foundation from which history is written' (Merewether, 2006, p. 10), the impact of the archival encounter (e.g. as an experience) on research outcomes seemed seldom to be foregrounded, or picked out as the primary focus of work. For example, in reading *The Currency of Art,* reproductions of source documents appeared next to artworks that had been made in response to them, with

the sociological context and experience of encounter something to be inferred rather than explicitly foregrounded.

From my first visit to The Baring Archive, it was apparent to me that producing archival knowledge is an embodied process. It can't happen without human actors coming into contact with documents under particular conditions, affected by localities, habits, protocols, exchanges, loyalties, attitudes, emotions, personalities and more.

Motivated to open up the social and situational context of an archive (and better understand the term itself) as a productive space for the artist I set out to construct an experiential understanding of The Baring Archive in order to articulate how the everyday performance of it related to the narratives being produced and authored from it. My aim was to develop a practice based understanding of an archive as a series of encounters, which could sit alongside the advances other artists have made in challenging the writing/re-writing of history.

2. Institutional critique:

Rather than engaging with documents to create narratives based on a mutation of connections and disconnections; 'a will to connect what cannot be connected', which is how writers on the archive such as Foster (2004, p. 21) characterise archival practice, I set out to create a space within archival practice, for understanding the relationship between archival engagement and knowledge formation. Taking a cue from sociologists such as Bruno Latour (2005) to think about how The Baring Archive could be thought of as a production site, I set about applying a performative form of institutional critique (embedded art practice, as defined by Marisa Jahn, 2011, which I describe in detail in Chapter 3) to my case study. This is an approach predicated on generating knowledge about a site/system through learning/participating in the institution being studied, and making artwork using the processes and structures of that institution to reveal its norms and the possibility of its re-direct. As a methodology, institutional critique involves examining structures 'from a spatial, visual and organizational perspective', looking for 'gaps or fissures' and undermining 'the binary between theory and empirical research by engaging in situated theorizing' (Porter et al, 2000, p. 630). Embedded art practice has similarities to certain ethnographic techniques (e.g. Jorgensen, 1989) that emphasise presence and participation in a research situation.

However, rather than setting out to then describe or represent my experience of The Baring Archive in a way that was as '*loyal* as possible to the context, negotiations and inter subjectivities through which the knowledge was produced' (Pink, 2006, p. 18, emphasis added), I set out to apply more disruptive techniques (e.g. breaching experiments, parody and the adoption of discrepant roles – all rooted in performance[1] but often mediated by the camera) as a means of unpicking the norms of narrative production relating to The Baring Archive.

In this way my research fuses archival practice and embedded art practice to generate new knowledge, and then goes on to evaluate this approach, particularly in terms of the suitability of embedded art practice for dealing with the ethics of participatory situations.

3. Participatory practice:

Over time my research became increasingly focused on challenging authorial norms and testing out how to shift patterns of narrative control in order to democratise processes of knowledge production (i.e. away from the archivist or privileged interpreter of a situation to foreground other voices/interpretations).

Through experimenting with role-switching in the artistic production process as well as with trialling techniques for 'holding multiple voices' which allow for distributed authorship, my research has relevance to practitioners working in a socially engaged way, who make 'situations' and face the challenge of how to communicate 'the mediating object, concept, image or story' of what has been produced (i.e. something that is contingent on the agency of different actors) to secondary audiences, without deferring to the singular voice of the curator or lead artist (Bishop, 2012, p.9). The question of narrative foreclosure is something that Claire Bishop investigates in *Artificial Hells* (2012*)*, and also something that performance theorists have looked at, for example Paul Stapleton's work on dialogic documents; An 'attempt to move the role of documentation away from repressive and monologic forms of authority which often obscure the knowledge embodied in performance events, towards an approach that embraces multiple (and even at times apparently contradictive) perspectives' (Stapleton, 2007).

[1] There is a strand of ethnography 'ethnomethodology' which uses disruption to discover the normal social order, originally articulated by Harold Garfinkel in the 1960s. See Garfinkel's Studies in Ethnomethodology (1989) for more details.

My research adds to knowledge in these fields by delving into the relational intimacies and sensitivities of narrative production, generating an understanding of both what it's like to occupy a position of privileged subjectivity vis a vis participants, and what it's like to be a participant, when one's competencies, words and ideas are appropriated by another. Through several case studies my research starts to identify conditions for distributed ownership, which is referred to in the conclusion.

Structure of thesis

This thesis charts the trajectory of my research, starting with my initial visit to The Baring Archive in 2011 and culminating in a project I undertook in 2014, in which I opened up my digital archive (incorporating my work in The Baring Archive) in the form of my computer hard drive, to another artist, Louisa Love, to investigate. In the conclusion reference is made to a curatorial project I'm currently working on, to demonstrate the on-going impact of my PhD research.

The form this thesis takes mirrors its content: To articulate my growing understanding of the archive as a series of encounters, I track my engagement with The Baring Archive (in the context of how it relates to the art collection and the ING Bank) as it happened, and then the onward encounter another artist had with my own archive (incorporating my work in The Baring Archive).

Rather than ordering my research into pre-determined sections (e.g. literature review, methods, hypothesis, results) drawing on social science conventions, my thesis is written to demonstrate how research itself is a series of encounters. For example, rather than define terms up front, concepts get addressed and clarified as I realised (during the research process) that they were problematic and needed defining. Selected diary entries are included to demonstrate how first impressions led to the development of research questions and practical experimentation. Theoretical discussions are written in, as and when there was a need to extend my practical thinking to look at broader sources in order to contextualise, problematise and further what I was doing in the field.

My research developed in ways I would not have envisioned at the start: In addressing one research question, using my practice to test the field and find answers, my attention would be drawn to another question, and so on. As Denzil

and Lincoln have observed: '[T]he process of analysis, evaluation and interpretation are neither terminal nor mechanical. They are always emergent, unpredictable and unfinished' (1994, p. 479). My thesis honours the nature of practice-led research in fine art as being emergent, organic and iterative, concerned with 'not knowing' as much as it's about 'knowing', and the experiential pathway between the two.

Moving image documents, which constitute the practice in this research, can be found on a pen drive accompanying the thesis in the form of MP4 files. I will refer to these files, when necessary in the text, to allow further insight into the research being discussed.

Chapter outlines

In Chapter 1, I introduce my research site, The Baring Archive, and problematise current discourse on archival practice in fine art. I review relevant examples of existing practice (e.g. Hiller, 2011) and literature (e.g. Foster, 2004; Spieker, 2008; Bourriaud, 2009) and discover that the everyday experience of using archives and accessing historic material is rarely the primary subject of subsequent textual or visual representations. Furthermore, archival practice, within fine art discourse, is frequently conceptualised in the abstract, at odds with my experience of The Baring Archive as embedded and inseparable from the everyday spatial, relational and business operations of ING bank. A notable exception I encounter to this trend is in the writing and practice of artist/researcher Uriel Orlow (2006) who proposes a typology of roles that artists assume in relation to archives; 'archive users', 'archive makers' and 'archive thinkers'. Following Orlow's call for more artists to become 'archive thinkers' and consider how archives, as entities, exist at the intersection of concept and matter, I develop a starting research proposal; To demonstrate, through a case study of The Baring Archive, how this archive is negotiated and produced through everyday encounters.

In Chapter 2 I set out to define and identify the boundaries of The Baring Archive. Working through various existing definitions of the idea of the 'archive' I look to reconcile The Baring Archive as a theoretical construct with The Baring Archive as a practiced or performed place. I examine the archive from the perspective of it being both a physical and discursive site, and look at how my participation in the archive affects its make up. Drawing on geographer Doreen Massey's (2005)

conceptualisation of space, rooted in relational politics, I identify a method for defining The Baring Archive as an event, based on my engagement with it, and then create a research document sitting between the archive and the repertoire (Taylor, 2003), to honour the event based nature of what I'm trying to communicate.

In Chapter 3, I move from considering The Baring Archive at the intersection of concept and matter, to examining how it functions as a production site. To investigate how outputs (artworks, texts etc.) can be produced from source documents, I open up the 'black box' (Latour, 1999) of The Baring Archive by applying embedded art practice (Jahn, 2011) to my research situation. Through a series of performative experiments, based on principles of breaching, juxtaposition and disruption, I reveal the processes and mediating factors affecting my agency as a user in the archive and the complex interplay of strategies and tactics at work (De Certeau, 2011).

In Chapter 4 I move from considering my own position as a researcher in the archive, and influences on the knowledge production process, to considering the archivist as the privileged interpreter/gatekeeper of The Baring Archive. Through engaging with a range of employees in the institution, and considering other ways of 'knowing' the archive (outside the scope of scholarly contemplation) I use my practice to open up new pathways of interpretation, and develop a multi-voiced alternative account of the archive, with the express aim of mitigating the archivist's authority. Reflecting on this experiment I realise, however, that rather than mitigating archival authority I have actually affected a transference of authority from the archivist to myself, and go on to analyse the dynamics at work.

In Chapter 5 I initiate a test to mitigate my own privileged subjectivity, which involves handing my 'hard drive' to another artist, Louisa Love, to 'produce'. I describe and analyse this experiment to hand over editorial control and present my research in a way that wouldn't lead to narrative foreclosure (and instead would challenge my own authority as the situation's archivist) with reference to Stephen Wright's (2013) lexicon of usership. In working with Love I test whether it was possible to configure my audience as 'users' of my research, rather than 'spectators' in a gallery, to create conditions for my work being understood in shifting and fluid terms, rather than through a narrative ascribed by myself.

In my conclusion I reflect on my research outcomes in relation to my initial questions, particularly around definitions to do with archival practice. I outline methodological insights. I then go on to discuss the unintended consequences of my research pertaining to discoveries around narrative production, distributed authorship and participation, and relate these to my current practice, a curatorial project at Turner Contemporary, *Journeys with 'The Waste Land'*, and intended future research.

Chapter 1:

The archival encounter

It's September 2011 and it's my first visit to the Baring Financial archive housed at ING bank in the City of London. I travel from my home in Faversham, East Kent, taking the train into Victoria station, and the tube to Monument. Pregnant and nauseous, upon surfacing from the underground, I stop to refuel on a packet of crisps. As I reach 60 London Wall I approach glass doors, which slide open leading me into a smart marble foyer. I walk up to the reception desk (fig. 1) and announce myself.

Figure 1: Scott, 2011, *ING foyer*

I'm motioned to wait in a lounge to one side of the foyer. Several leather sofas face screens broadcasting Sky and Bloomberg business news. Racks on the wall showcase corporate reports on ING's recent market performance.

ING

FX talkING October 2011

Developed markets

EUR/USD

On the defensive

Current spot: 1.34

Source: Reuters, ING

- EUR/USD finally broke to the downside of its six-month trading range and looks vulnerable. The key development over the last month is that the weight of peripheral sovereign debt on European bank balance sheets has hit wholesale funding conditions. In particular, some banks are having difficulty accessing USD funding and thus have been forced to de-leverage US assets such as USD loan books. The EZ debt crisis is now hitting US growth prospects.
- A European solution would seem to require a much sterner assessment of potential sovereign debt losses on banks balance sheets and a comprehensive re-capitalisation plan.
- Given that the EZ crisis has gone global, we look for a more dramatic response at the 3-4 Nov G20 meeting and another round of QE from the Fed on 2 Nov to lift EUR/USD into year end.

ING forecasts (mkt fwd) **1M** 1.35 (1.335) **3M** 1.40 (1.335) **6M** 1.40 (1.335) **12M** 1.45 (1.336)

Chris Turner, London +44 20 7767 1610

Figure 2: ING, 2011, *FX TalkING*

I look at one of the reports: 'Are you a bull or a bear?' (ING, 2011): *My eyes move from headline captions to the graphs on each page and the visuals (fig. 2) make me think of monitoring I've recently undergone for my pregnancy (fig. 3). I wonder what a financial analyst would make of the peaks and troughs of a developing heartbeat.*

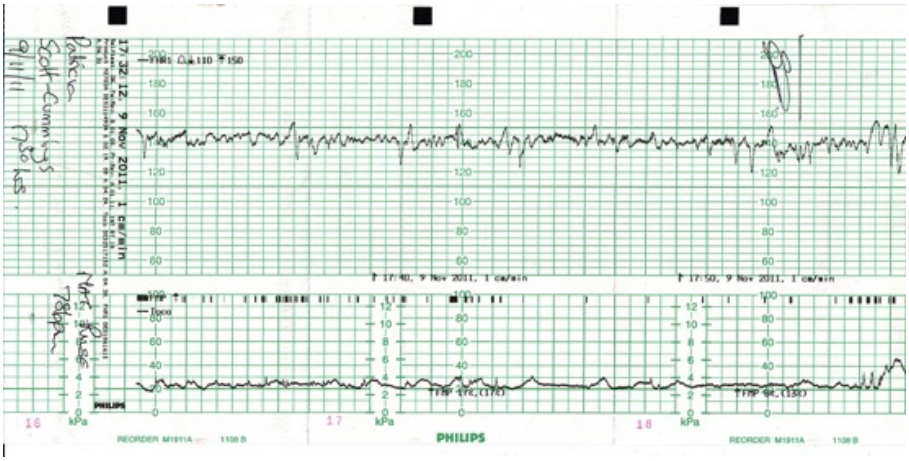

Figure 3: Ashford Hospital, 2011, *Cardiotocography (CTC) reading, 11 September.*

Looking up from the document in front of me I observe the rhythm of people coming in and out of the lobby, all smartly suited, presumably there on banking business. In jeans and a sheepskin coat I feel self conscious; Something of an anomaly, a long way removed from the kind of knowledge repositories I'm familiar with, such as the British Library, universities, galleries, or local museums.

After waiting a few minutes I'm greeted by one of the Baring archivists, handed a visitor's pass, and ushered through security barriers (fig. 4).

Figure 4: Scott, 2011, *ING lobby*

Passing through a locked door to one side of the lobby, I'm accompanied down a long stretch of carpeted corridor past glass walled open plan offices, turning left at a photocopying area, right at a tea point, past a prayer room until we are at the very back of the building. The archive store (a locked door at the end of the corridor) is pointed out to me but the archivist motions me to enter a small office next door.

Before entering this space, the archivist pulls a chair from the room into the corridor for me to put my coat and bag on. I oblige, puzzling over what feels like the vulnerability of my possessions left in the passage (fig. 5).

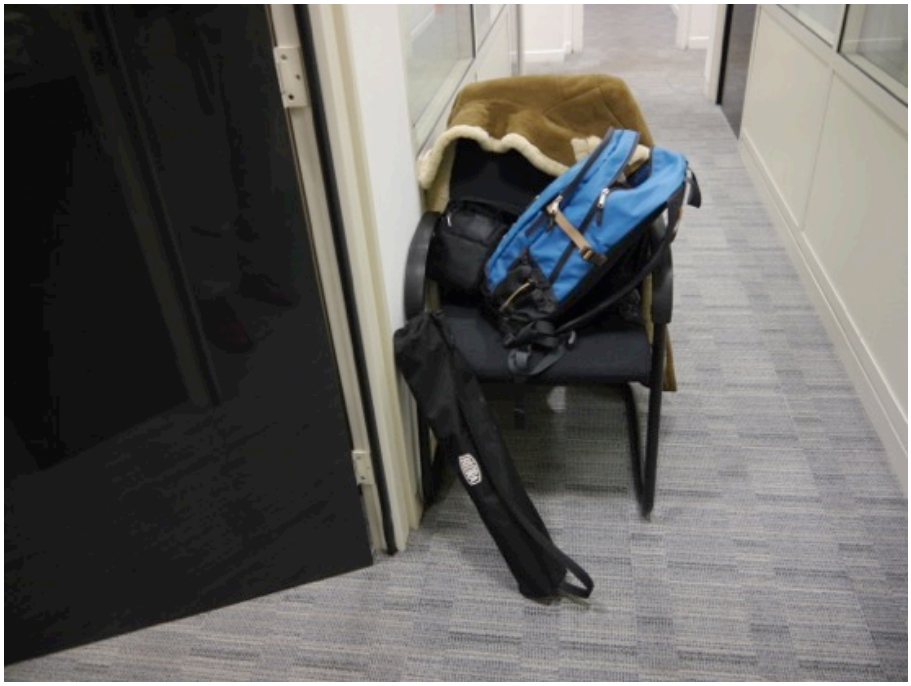

Figure 5: Scott, 2011, *My belongings in the passage*

I notice colour swatches on a column just outside the office (fig. 6). The archivist says a new colour scheme is being tested here, as it's out of sight. Out of sight from whom, I wonder?

Inside the office there's a single desk, with two chairs either side. We both sit down and the archivist starts to introduce Barings bank and the archive. As part of this I'm handed a publication about the history of the organisation that a previous archivist, John Orbel (1985) had written. Listening to the archivist speak and flicking through the pages in front of me I sense a disjuncture between the finery and cultural status being spoken about and the physical space I'm actually in. Having never been in an institutional archive I had expected something grander.

The office (also compared to the anticipation I had felt when sitting in the foyer) feels remarkably ordinary.

Figure 6: Scott, 2011, *Colour swatches and office*

After a short introduction we move into the archive store next door (fig. 7, which researchers usually wouldn't get access to).

Figure 7: Scott, 2011, *The Baring Archive store*

Rows of brown boxes stand on shelves, each coded with a different combination of letters and numbers.

The archivist pulls out a few documents, all hand written and embellished. They're beautiful, and I make noises of appreciation, but find it hard to understand the significance of what I'm looking at. Many of the documents are marked with colourful tabs, presumably identifying them as highlights, making them easily accessible to show to visitors.

On leaving the store we retrace our steps back to the foyer, and enter a glass lift, which takes us up to the fifth floor of the building. Coming out of the lift the environment is altogether different. I'm struck by the grandeur: Two smart octagonal corridors, each overlooking an atrium, connect a suite of 30 meeting rooms (e.g. fig. 8) where, I'm informed, meetings with external banking clients are conducted.

Figure 8: Scott, 2011, *ING meeting room*

Lining the corridors are display cases containing ledgers, choice archival documents (fig. 9) as well as artefacts from the archive (fig. 10), changed in line with the interests of incoming clients.

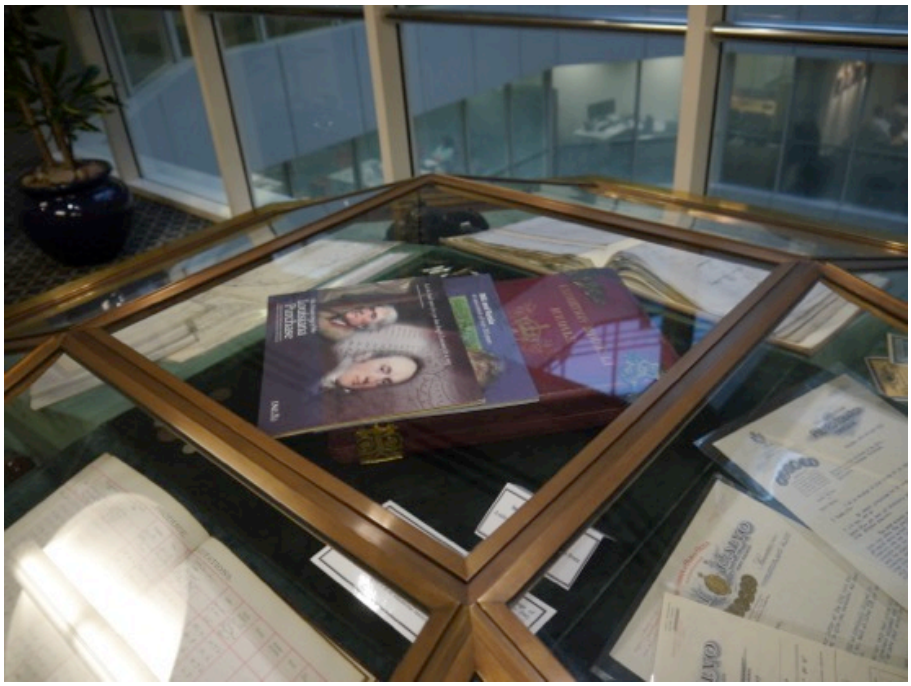

Figure 9: Scott, 2011, *Archival display cabinets*

The archivist walks me around the floor continuing to narrate the history of the institution via selected items.

Figure 10: Scott, 2011, *Archival display cabinets*

It feels like a well-practiced tour and takes in everything from bond certificates, to creamware, to furniture, to portraits of the Barings family painted by Thomas Lawrence and Benjamin West, to artworks by L.S Lowry and Stanley Spencer.

Back at the fifth floor reception desk I say goodbye, my head reeling. As I go down in the lift, exit the building and retrace my steps along London Wall I realise I'm struggling to reconcile the experience I've just had with my preview to the archive gleaned through 'The Currency of Art'. Based on the publication I had seen of the CCW research project (depicting facsimiles of archival documents alongside artistic responses) I had been ready to encounter a series of artefacts but hadn't considered how embedded these artefacts would be in the everyday spatial, relational and business operations of ING bank. In addition, I hadn't considered how key the archivist would be to shaping my experience that day.

I should add that my confusion upon leaving the archive wasn't to do with the environment I had encountered in and of itself. Having spent a number of years in the civil service prior to re-training in the arts, I had a working familiarity with the kinds of spaces we'd passed through. It was more the presentation of this in relation to an 'archive' that took me by surprise.

Instinctively, I wonder whether my contribution to the CCW project will be to use my practice to better understand how The Baring Archive is comprised of encounters (as much as objects), and to understand how it's performed and by whom. Certainly, rather than feeling drawn to any one of the artefacts I had been shown, or wanting to engage with the bank's history, I'm left wondering about the boundaries of the archive and broader sociological questions to do with how it's produced and used. I realise I'm thinking anthropologically (which I have a tendency to do – this being my first degree) and start to wonder how I can apply my own site-responsive, performative practice to probe and investigate the situation.

Before embarking on field research, in this chapter I look to test whether my initial idea to conceptualise The Baring Archive through experience/performance (as opposed to examining it via its constituent documents as had previously been done in *The Currency of Art)* would hold up to scrutiny as I turned to existing literature and practice. I needed to find out: a) whether generating a performative understanding of a specific institutional archive was something that other artists had done, and b) whether the experience of encountering an institutional archive had been theorised within contemporary art.

Artists and archives

In starting to think about artists producing work about institutional archives (relevant to my interests in The Baring Archive), initially I could only recall practitioners making work about institutions but who didn't address the question of archives (e.g. The Artists Placement Group, Hans Haacke) or practitioners whose work had been described as 'archival' but existed independently of 'institutional' archives (e.g. Christian Boltanski, On Kawara).

Not long before my first visit to The Baring Archive I had been to see *Close Encounters*, a survey exhibition of Susan Hiller's work on from Jan-May 2011 at Tate Britain. Known for her 'museological/archival installations' (Lowndes, 2011) the exhibition contained works examining the relationship between artefacts, documents, stories, and overlooked, marginal or subconscious, cultural histories, predominantly through Hiller's act of gathering, classifying and re-presenting or transforming material. One of the works in this exhibition was *Dedicated to the Unknown Artists* (1976) made from postcards Hiller had collected from British seaside towns over a four-year period in the early seventies.

Figure 11: Hiller, 1976, *Dedicated to the Unknown Artists (detail)*

This work consisted of fourteen wall mounted panels (fig. 11), featuring 305 postcards depicting rough seas from around the coastline, classified and arranged according to linguistic descriptors (i.e. location, title caption and comments written on the back of the cards) as well as visual descriptors (i.e. medium, format and colour).

Up until my visit to The Baring Archive I had implicitly accepted that Hiller's

practice had a connection to archives. Yet, now thinking back to the 305 postcards of seascapes laid out geometrically on the white walls of a museum, the work felt a long way removed from the tour I had had of The Baring Archive, which was about encountering documents and artefacts in the everyday context in which they were being produced and used, inseparable (it seemed to me) from banking procedures, its spaces and the people constituting and operating it.

Although *Dedicated to the Unknown Artists* acted as a memorial to the forgotten producers of the postcards, the work wasn't about a formal, pre-constituted archive, and didn't address its own system of production. The work didn't directly contend with where Hiller had found the postcards and her experience of finding them. Instead it was about the postcards themselves, their unknown authors, and the connections between the ideas referenced in them. Hiller was using collection as a methodology and form of display, but wasn't articulating archival engagement (as I was beginning to understand it, just from a single visit to The Baring Archive).

Thinking more broadly, I could identify many artists working (e.g. in the vein of *The Currency of Art*) with historical documents (e.g. Erika Tan) or, like Hiller, using collection as a methodology and as form of display, (e.g. Christian Boltanski, Mark Dion and Walid Raad). However, immediately following my visit to The Baring Archive I couldn't recall any works that corresponded to or addressed the kind of experience I had had of being in an institutional archive, and a very particular one at that. Even artworks which repositioned already constituted archives within gallery spaces i.e. Andrea Fraser's *Information Room* (1998), which relocated the archive of Kunsthalle Bern into the gallery, and gave some sense of archival experience, were doing so in a staged way through exhibition, and within systemic frames of reference dislocated from the permanent places where documents were housed. For example, in the case of Fraser's *Information Room* 'appealingly haphazard and sort of post-minimal cubes of archive boxes [were arranged] on wooden pallets on the gallery floor' (Fraser, 2002, p. 86). Rather than replicating the way in which documents were usually stored, Fraser 'wanted to make a Cageian information room where all information would be available, but access to it would be rendered arbitrary, accidental' (2002, p. 86).

At this point in time, despite noting that the term 'archival' had become the 'trope of choice for a dazzling variety of activities' (Spieker, 2008, p. 4), none of the artworks that I was aware of communicated the sense of being in a working archive; the everyday pressures, influences and norms.

An archival impulse

Surveying literature reinforced my suspicion of there being a gap between the way in which the 'archive' is discussed as a theme or concept within contemporary art discourse and the actual practice of using or defining archives, within institutional contexts. Rather than this just being a gap in *The Currency of Art* research, I started to note a recurring pattern (Foster, 2004; Merewether, 2006; Gibbons, 2007; Enwezor, 2008; Spieker, 2008).

For example, one of the most commonly quoted texts on the archive within recent fine art practice is by art critic and historian Hal Foster, 'An Archival Impulse' written in 2004. Here, Foster identifies a new genre at work in international contemporary art practice which he defines as an 'idiosyncratic probing into particular figures, objects, and events in modern art, philosophy, and history' (2004, p. 3).

Foster describes archival artists as working with found material, 'making historical information, often lost or displaced, physically present' (2004, p. 3) to create their own archives, presenting materials according to a 'quasi-archival logic, a matrix of citation and juxtaposition' (2004, p. 21). Foster argues that artists draw on existing archives to make new archives in order to explore the territory between an unfinished past and a re-opened future, creating alternative forms of knowledge and counter-narratives to underscore the nature of 'all archival materials as found yet constructed, factual yet fictive, public yet private' (2004, p. 21).

Foster grounds his discussion of the archival impulse in the work of three particular artists Thomas Hirschhorn, Tacita Dean and Sam Durant, and notes that despite differences in subject, appearance and affect, these artists share a common methodology: 'a will to connect what cannot be connected' (2004, p. 21). Whereas Dean talks in terms of 'collection', Durant of 'combination' and Hirschhorn of 'ramification' Foster argues that they all elaborate on found sources, and through processes of connection and disconnection produce art that appears to 'ramify like a weed or a "rhizome"' (2004, p. 21). For Foster, archival practice is therefore a particular way of engaging with historical documents predicated on a process of making cognitive connections, treating sources as 'information' and collating their 'signs' in order both to question how archives 'evidence' past events, and challenge mainstream narratives.

Reflecting on Foster's text I realised, somewhat ironically, that whilst it was my

visit to The Baring Archive that prompted me to read 'The Archival Impulse', it was simultaneously my visit to The Baring Archive that made me question the text.

If I had read Foster's description before my visit to The Baring Archive I might have accepted this as the encapsulation of archival practice. It seemed to sum up general notions of artists engaging with found materials to question accepted narratives. I could even relate to it directly: Re-working and presenting found material was a feature of many of the past projects I had carried out.

For example, in *The Lost World of Marmaros* (2008) - a collaborative project with Dan Scott - we'd reimagined a marble quarry in the Alentejo region of Portugal as the remains of an ancient civilization, creating a new narrative about the site substantiated through the museological presentation of fragments (re-appropriated objects, photos and texts we'd sourced locally, e.g. fig. 12) which we drew on as 'evidence' to support our story, presented at Pro-Evora in Portugal.

Figure 12. Scott & Scott, 2007, *The Lost World of Marmaros (detail)*

City Stitch (2009), a commission for *Spora Biennial* in Granada, was a durational performance in which I created a mobile display of urban remnants (fig. 13). On my website (2010) I describe the project as follows:

> For five days I walked the streets of Granada, stopping every time I came across a piece of rubbish to sew it into my clothing. I continued until my entire body was covered. The performance ended in the Archaeology Museum where the curator and assistant archaeologist catalogued me amongst the exhibits.

Figure 13. Scott, 2009, *City Stitch*

In a similar vein, for *Dust Pile* (2010) I swept the floor of Auto-Italia in London and then separated out and ordered each of the component parts of the dust pile to create a new work (fig. 14).

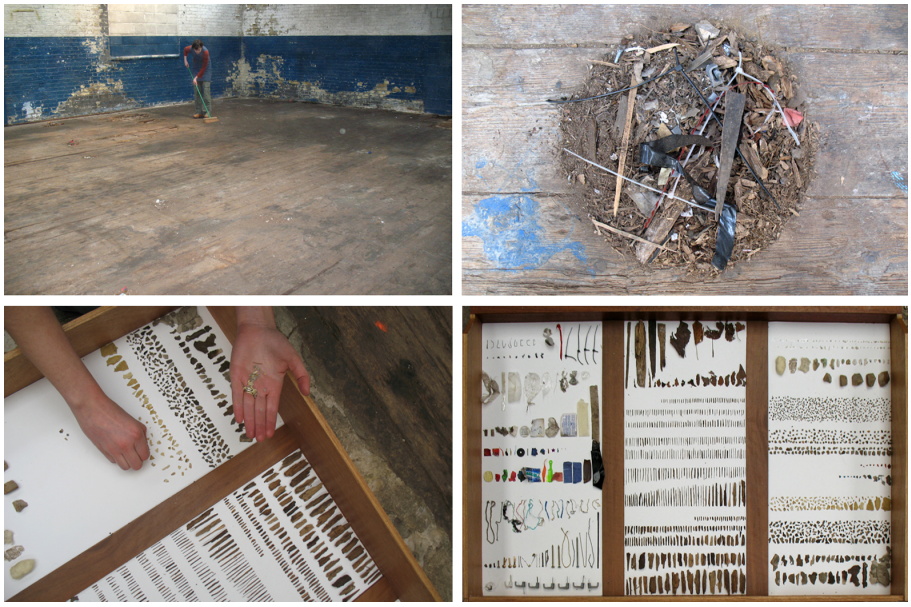

Figure 14: Scott, 2010, *Dust Pile*

In each of these artworks there's a re-ordering and revaluing of found materials to explore the extent to which narratives can be altered and re-ascribed to places and objects.

In terms of past practice I could therefore relate to Foster's 'archival impulse'. However, It seemed paradoxical that I could have worked 'archivally', yet had never visited an official archive. Surely the two should be more related? What further puzzled me (following my visit to The Baring Archive) was how a text that claims to sweep up such disparate practices (if you compare Hirshhorn, Dean and Durant) and frame them with reference to the idea of the archive, could feel so irrelevant to the experience I had had at The Baring Archive, and to my potential research agenda. Thinking broadly in terms of historical information or 'a will to connect what cannot be connected' (Foster, 2004, p. 21) didn't illuminate my time at The Baring Archive in any way. Foster's text was too abstract and metaphorical to help me consider how I might usefully approach or understand the spaces, documents and practices I had just encountered, or how I might, for example, position myself as an artist-researcher in relation to the archivist I had met, who, I imagined, I would continue to encounter regularly as my research progressed.

Cultural theorist Sas Mays has critiqued Foster along the same lines. He writes that Foster 'appears to think "the archive" by recourse to a critical-theoretical matrix that is almost entirely disengaged from archives as they are conceived in the professional practices of archiving' (2013, p. 147).

New archival practice

The same critique can be applied to other writers writing about the idea of 'the archive'. Foster's description of the 'archival impulse' corresponds to what cultural theorist Sven Spieker (2011) calls 'new archival practice'. And both have similarities to curator and art critic Nicholas Bourriaud's (2009) concept of 'altermodernism', his claim for how artists operate in a postmodern era, a space of chaos and complexity.

In a presentation on 'new archival practice' Spieker (2011) describes the archive in terms of trajectories and connections; 'a form of distributed global knowledge – the entirety of pathways, channels, sites and locations along which images and texts travel, and the practices to which they connect'. Spieker (2011) focuses on the work of Akram Zaatari and Lina Seylander who bring together video and text to travel or drift across archival material, 'creating local orders without an overall master plan', with an emphasis on disorienting the viewer.

Bourriaud's description of altermodernism is similar: 'a positive experience of disorientation through an art-form exploring all dimensions of the present, tracing

lines in all directions of time and space' (2009, p. 3). Bourriaud (2009, p. 4) describes artists creating pathways between different historical, geographical and socio-cultural trajectories and forms of communication, using metaphors of journeying and hypertext to explain how these pathways develop, seeing work as evolving through processes of 'chaining'. Bourriaud (2009, p. 14) has written:

> Now the world has been mapped by satellites, and nowhere is unknown, artists are exploring history as a new terra incognita. Artists mine both their own archives and those of institutions or organisations, connecting chains of ideas. They remix, re-present and re-enact, using the past as part of an understanding of the present.

Finding there to be a tendency to deal with the archive abstractly and in metaphorical terms within contemporary fine art practice, I then noted that this also extended to how the idea of the archive has been analysed in historical terms. For example, in *The Big Archive: Art from bureaucracy*, (2008) Spieker surveys the past hundred years of fine art practice in terms of how artists have accommodated or resisted what he calls the 'model' of the archive in their work. He argues 'the use of archives in late-twentieth-century art reacts in a variety of ways to the assault by the early-twentieth-century avant-garde's on the nineteenth-century objectification (and fetishization) of linear time and historical process' (2008, p. 1).

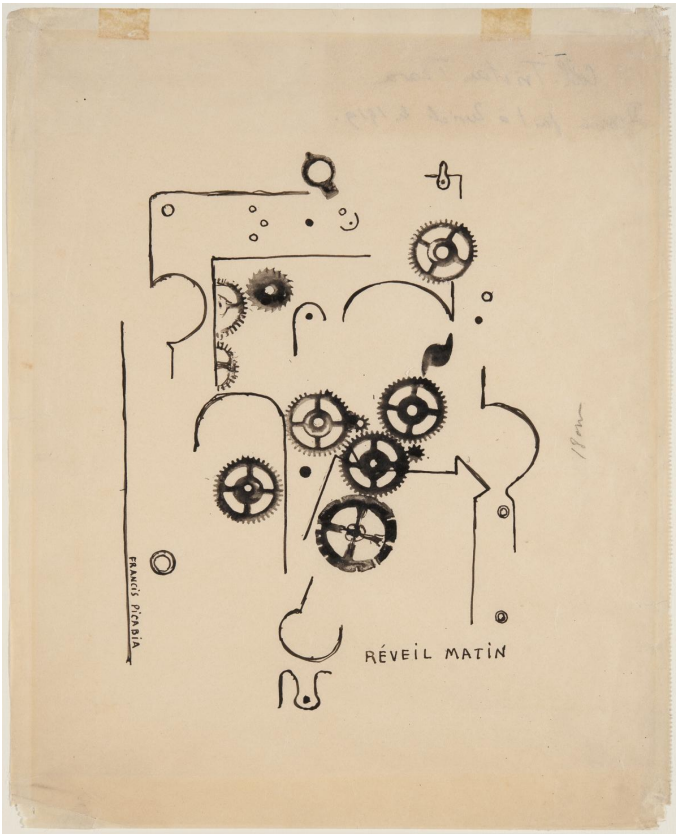

Figure 15: Picabia, 1919, *Alarm Clock*

Spieker discusses Dadaist montage and early surrealism as a critique of the 19th century archive (conceived of 'a giant filing cabinet at the centre of a reality founded on ordered rationality') (2008, p. 1). For example, he suggests that Francis Picabia's *Alarm Clock,* (1919) (fig. 15) critiques notions of linear time through disrupting assumptions of there being a straightforward correspondence between a picture plane and its content.

Spieker then argues that practices from the 1960s onwards demonstrate 'the rules and protocols that are basic to art's production' (2008, p. 1) akin to Michel Foucault's understanding of the archive as 'the general system of the formulation and transformation of statements' (2002, p. 129).

To me, thinking about the archive abstractly in relation to modernism, postmodernism or alter-modernism bore little relation to my visit to The Baring Archive. My tour of the archive had encompassed time spent sitting in an office, plus being shown a glamorous suite of meeting rooms embellished with historic artefacts *and* a collection of artworks. Before I could even consider making cognitive connections between artefacts and documents I needed to get a grip on the context I was in. At this stage, although it felt reductive, the Oxford English Dictionary's (n.d.) definition of 'archive' as 'a collection of historical documents providing information about a place, institution or group of people' as well as 'the place where such records or documents are kept' was more useful to me than any of the more abstract conceptual approaches.

Documentary sources

As I returned to and thought more about Foster's text and the privileged position it seemed to occupy within contemporary art discourse, I observed that as well as addressing the idea of the archive in vague and abstract terms (making it challenging to apply his language to a concrete situation) none of the artists he referenced were actually even making artwork in or about formally constituted archives.

For example, In Tacita Dean's work *Girl Stowaway* (1994) (referenced by Foster, 2004, pp.11-16) the artist develops a film, which explores how her own experience intersects with the story of a girl in a found photograph (fig. 16) she'd purchased from a flea market in Berlin.

Figure 16: Dean, 1994, *Girl Stowaway*

Operating outside any kind of formal archive, this brought to mind a film I had made, *That Holiday* (2009), which similarly evolved from finding an album of holiday snaps at a flea market (co-incidentally also in Berlin). Back in the UK I had worked with participants to explore the narrative potential of these images to create a video, in which different couples improvised as the protagonists of the album.

Figure 17: Scott, 2009, *That Holiday*

As I thought back to the moment of finding the photos I recalled being at the flea market on a cold, crisp January day in 2008. I remembered browsing different stalls, and being drawn to a particular one with piles of old photo albums. I had flicked systematically through until I came to one with photos from the late 1980s/early 90s (fig. 17). The album reminded me of the type of holiday albums my parents kept. It was from the same era. There was even an image of a girl in Lycra and a pastel t-shirt that reminded me of my childhood self (fig. 18). Feeling a sense of nostalgia, and sensing potential for a future project, I had handed over money and the album was mine.

Figure 18: Scott, 2009, *That Holiday*.

At the time of making *That Holiday* I hadn't reflected on what it meant to source photos from a flea market (e.g. as opposed to an archive). Instead, I had jumped straight into analysing the content of images. I hadn't paid attention to the context beyond the picture frame.

However, looking back there was something transitory about the flea market. It was as if objects were in flux, waiting to fall under new ownership, to have new histories ascribed to them. How different, I thought, to the encounter I had had with artefacts on my visit to The Baring Archive. Instinctively I felt that activities such as browsing through The Baring Archive store at leisure, wandering unaccompanied round the bank or taking documents home would not be allowed.

If I had come across the same album of holiday snaps in The Baring Archive I imagined the conditions for engaging with it, and the sense of ownership I would have been able to develop in relation to it would be very different.

It goes without saying that a flea market is an entirely different kind of environment to a formal archive. However, Foster doesn't seem to recognise this in writing about the 'archival impulse', nor even acknowledge that historic information might be found, accessed and performed in different places and in different ways; different contexts affording different interpretive possibilities.

Consider the example of encountering just a single photograph: thinking in terms of 'signs' one's focus would be on the content and politics of the image in relation to establishing or contesting a version of events. However, as art historian Elizabeth Edwards (1999) points out, it doesn't make sense to isolate the photo from its forms of presentation (i.e. frames, albums, computer screens) or from social ways of viewing and the context in which this viewing occurs. To ignore the context, materiality, and the sensory experience of the photograph, is actually to detach it from 'physical nature and consequently from the functional context of that materiality' (Edwards, 1999, p.225). How the photograph is 'read' is dependent both on its physical form, and the way in which it is encountered.

A similar observation can be made of archives: If we treat documents as 'signs', stripping content from its material base and from its situational and social context we potentially lose an important part of the archive's meaning.

In contemplating Foster's text I also started to wonder whether what is termed the 'archival impulse' was actually more of a documentary impulse. As philosopher Paul Ricoeur (2006) has pointed out, any trace from the past can become a document, and be interpreted as historical evidence, regardless of whether it is in an already constituted archive or not. So whilst archives always contain documents, documents can exist independently of archives, and it seemed to be here, within the broader territory of documents that Foster's archival impulse sits.

Certainly, in terms of Dean's practice, in using a single document as a starting point for making art work (and focusing on its content rather than its context) *Girl Stowaway* seemed reflective of a broader tendency (e.g. as also illustrated in *The Currency of Art*, and previous work I had done) to work at the level of individual artefacts rather than at the level of a discursive and physical context; the archive.

Categorising artistic engagement with archives

It's at this point, having read a lot of literature that emphasised an idea of archival practice that was about creating connections, trajectories and pathways between ideas (largely unconnected to institutional archives), that I came across an article written by artist and researcher Uriel Orlow, *Latent Archive, Roving Lens* (2006), where Orlow treats archival practice in a much more pragmatic way in terms of the roles artists assume in relation to different understandings of the idea of the archive, including institutional contexts.

Orlow proposes that artists engage with archives in three main ways; as 'archive makers', 'archive users' and 'archive thinkers'. He defines 'archive makers' as those who 'in one way or another simulate memory processes and create fictional archives by way of collecting and classifying things or through the use of narrative' (2006, p. 34). Hiller's work, described earlier, fits this category well. Whilst I'm not sure I would call her piece *Dedicated to the unknown artists* a fictional 'archive', the work does evolve through a process of collecting, and could be seen to relate to an idea of the archive at a metaphorical level.

Orlow defines 'archive users' as those who 'reject the imaginary or symbolic archive in favour of the real archive, making use of documentary sources or found footage, be it to address historical themes or to subvert given interpretations of events' (2006, p. 34). Whilst Orlow doesn't define what he means by a 'real' archive I am taking this to mean formally constituted institutional archives. In this category we can place the artists responding to *The Currency of Art*.

It's Orlow's third category, 'archive thinkers', which felt particularly relevant to my own developing research. Orlow defines archive thinkers as artists 'engaged in deconstructing the notion of the archival itself' (2006, p. 34). Rather than treating the archive as a source or medium for work, archive thinkers take the archive, 'at the intersection of concept and matter' as their subject (2006, p. 35). They 'reflect on the archive as something which is never fixed in meaning or material, but is nevertheless here, largely invisible yet at the same time monumental, constantly about to appear and disappear; latent.' (Orlow, 2006, p. 35).

The architecture of archives

Whilst, on a first reading, Orlow's concept of the archive (that he credits archive thinkers with taking on) sounds almost as vague and abstract as Foster's

terminology, Orlow soon substantiates what he means through describing examples. The examples he gives focus on institutional archives, and his own solution to 'thinking' the archive is from a spatial perspective. He proposes that focusing on the architecture of archives allows 'a rhizomorphous approach to history without teleological focus on any one of its documents' (Orlow, 2006, p. 46). Orlow references Derrida, who argues that '[documents] need at once a guardian and a localization' and that 'in this domiciliation, in this house arrest, … archives take place' (Orlow, 2006, p. 37). Orlow is interested in this dual purpose of the archive to 'localise and protect documents': in how the physical manifestation of the archive (e.g. how it's situated and how material is safeguarded) is crucial to its authority (Orlow, 2006, p. 37).

In two video works about the Weiner library, a holocaust archive in London, Orlow portrays the archive from the perspective of the space it's housed in, arguing for the inseparability of this archive from the building it's in.

Figure 19: Orlow, 2000, *The Weiner Library (London)*

In his video *The Weiner Library (London)* (2000) (fig. 19) 'a thesaurical list of keywords, used to create a searchable online catalogue of the collections, scrolls from A-Z over the exterior of the building in which the archive is housed.' (Orlow, 2006, p. 40). Here, Orlow maps the entire content of this archive, via the shorthand of keywords, on to the architectural space it's housed in. Rather than communicating a sense of the archive through artworks which cite example

artefacts (drawn from a bigger whole) we see the entranceway and outside of the building housing the archive (and can almost imagine what it might be like to walk in that door and encounter the archive) juxtaposed against a representation of the archive in coded terms, in its entirety.

Figure 20. Orlow, 2000-2005, *Housed Memory*

Complementing this piece, another video work, *Housed Memory,* (2000-2005) (fig. 20) focuses on the interior space of The Weiner Library and is 'a nine hour long handheld tracking shot along all the shelves at the Weiner library's collection. The camera takes on the role of witness and records - shelf by shelf - the contents of the entire library' (Orlow, 2006, p. 40). Orlow uses the camera to show the usually unseen space of the archive store, and (again) the archive in its entirety, yet in a way which reveals nothing about the content of what is there: 'The image in *Housed Memory* refuses to give access to the documents it shows, forcing the viewer to consider instead the meaning of the documents' very existence.' (Orlow, 2006, p. 40). The soundtrack to the film consists of interviews with the archivists, volunteers and academics talking about their relationship to the documents.

A further work of Orlow's providing yet another view of a formally constituted archive, this time as a mechanical system in space, is *Satellite Contact* (2004-5) (fig. 21). Made in collaboration with artist Ruth Maclennan, *Satellite Contact* is a two channel video portrayal of the National Archives, via two cameras attached to

the indoor 'train' used for circulating and delivering documents (one facing forwards and one backwards).

> These are trailed from strong rooms, along corridors, above ceilings, behind walls and out into the hubbub of the public reading rooms. Creating a mise-en-scène of the materiality of the archive, *Satellite Contact* touches the very fabric of the architecture, which houses a vast historical resource (Arkive City, 2008).

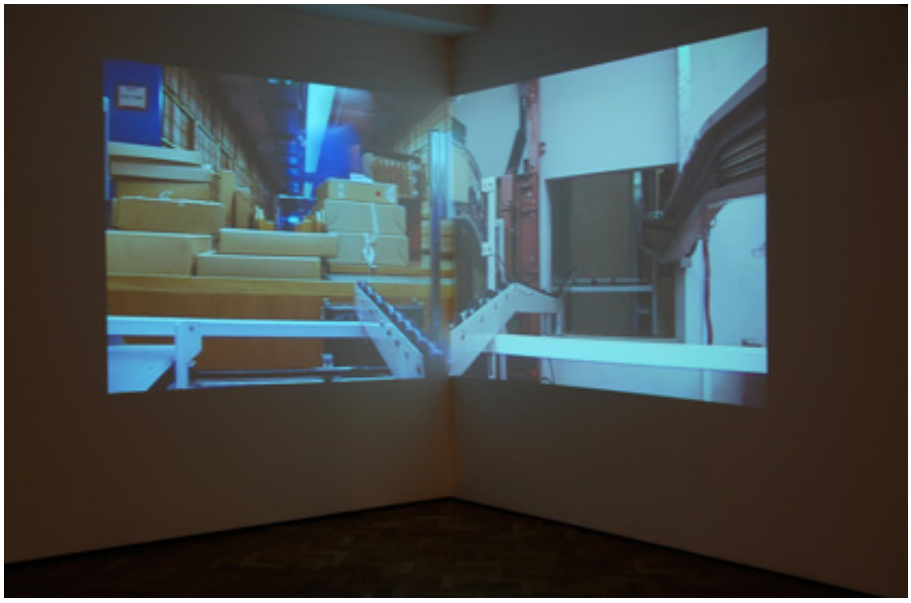

Figure 21: Orlow & Maclennan, 2004-5, *Satellite Contact*

In tracing the movement of material through space, Orlow and Maclennan provide a systemic view of the archive, drawing attention to the mechanisms that support the archive's use as a resource. However, in providing an architectural view of the archive as a physical system that is activated over time, what is notably absent from the work are users themselves, the archive as part of a web of personal practices and relationships.

In the above works Orlow shifts attention from documents and the ideas they contain to the archive as an institutional structure, and from the archive as a vague concept to the archive as a place (or the archive as material in a place).

Having encountered Orlow's practice and writing I knew my research needed to build on the work he'd done. As a writer/practitioner treating actual institutional archives as subject matter, (breaking with the seemingly 'anarchival' tradition of archival practice outlined by Foster, Spieker and Bourriaud) in Orlow I had found a useful benchmark for moving forward with my own practice based research in The Baring Archive.

Defining my research agenda

In terms of Orlow's categories I would position myself as an 'archive thinker' to build an understanding of The Baring Archive as an entity. At the same time I wanted to do this by focusing on how it was performed, so aligning my research closely to thinking about Orlow's category of 'archive users', by considering how artists and others (e.g. archivists, employees) were using or engage with an 'actual' (as Orlow puts it) archive in their everyday working practices.

Rather than thinking solely in architectural terms (as Orlow does), I would therefore explore The Baring Archive as an embodied entity: Producing archival knowledge is necessarily an embodied process, it can't happen without human actors coming into contact with documents in particular contexts and under particular conditions.

Through practice based research my intention was to articulate an experiential understanding of the archive as a production site, produced by specific documents, objects, localities, habits, protocols, encounters, exchanges, loyalties, attitudes, emotions, personalities and more.

Having observed that the experience of using archives often gets written out of subsequent textual or visual representations, (e.g. as had happened in *The Currency of Art*), and that archival practice, within fine art discourse, is either anesthetised or conceptualised in abstract, dis-embodied ways, my research agenda set out to carve out a space within 'archival practice' to demonstrate how archives are negotiated and produced through everyday encounters at the intersection of many forces.

Chapter 2:

Defining The Baring Archive

It's October 2011. I'm writing up notes from my second visit to The Baring Archive (which I largely spent looking at documents in the reading room) and I realise I need to sharpen up, or at least think about, my use of terminology. I realise I'm not quite sure I know what I mean when I write 'The Baring Archive', and in order to study how it's produced, I need to understand what the boundaries of my research context are. I've already grappled with the idea of 'archival practice', and from this realise there's conceptual space in the field (rooted in, but also extending beyond the CCW research project) for me to start articulating a version of practice in relation to archives which privileges the body, performance and everyday interactions. (Essentially, making visible what is happening anyway when institutional archives are encountered, but often gets bypassed or written out of subsequent accounts).

However, before I can further my research agenda, and start to make artwork to explore the way The Baring Archive is produced, I need to know what it is that I'm dealing with. What is The Baring Archive? What are its boundaries in the context of my research?

Looking over my notes, I observe that I'm using the term 'The Baring Archive' to refer to many things: I'm using the word 'archive' to describe (simultaneously) a street location (60 London Wall) the name/concept of a bank (ING), a website (http://www.baringarchive.org.uk), an office, a catalogue, an archive store, an art collection, display cases, images on my phone, words on my computer, a general conceptual idea and more.

Is the archive all of these overlapping things or do I need to better police my use of the word?

I also realise I've been quoting terms (e.g. Ricoeur on the difference between archives and documents) as if, having done so, the terminology is then self-evident. But nothing could be further from the truth. I've started to encounter many different theoretical definitions of the archive in my reading. A lot of them conflict, and I need to work through these terms in relation to the specificity of The Baring Archive to arrive at a formulation that works in the context of my research and stands up to scrutiny in practice.

In this chapter I start to build an embodied understanding of The Baring Archive,

using my practice to develop and communicate a working model of The Baring Archive and its boundaries.

From October 2011 onwards I started visiting The Baring Archive as a guest researcher on a weekly basis. I would usually spend time in the reading room or office, where I would look at documents that one of the archivists would bring from the archive store next door. To keep track of how I was referring to the 'archive', particularly in everyday speech and practice, I took photographs, videos and made written notes.

Rather than analyse the process of becoming an archive user (which I do in full detail in Chapter 3) in this chapter my attention is focused specifically on my process of pinpointing The Baring Archive as a site that is simultaneously located, discursive, specific and broad, and to give this a physical form as artwork[2].

Physical boundaries

Initially, to move beyond abstract notions of the archive, and to get some clarity on what I meant by 'The Baring Archive' I decided to apply the various theoretical definitions of archives I had come across, to my actual experience of The Baring Archive, to see which made sense practically.

As already referenced, The Oxford English Dictionary definition of the word 'archive', which I had had at the back of my mind in navigating the writing of Foster, Spieker and Bourriaud, asserts an archive to be 'a collection of historical documents or records providing information about a place, institution, or group of people' or 'the place where such documents or records are kept'. This definition is similar to that offered up by Ricoeur, who (having surveyed of a number of different descriptions) proposes that the standard definition of the archive is 'the documentary stock of an institution that produces them, gathers them and conserves them' (Ricoeur, 2006, p. 67).

In these terms The Baring Archive could be defined quite straightforwardly as the archive store (fig. 22) and the documents contained within it.

[2] In treating the archive as an embodied concept it was important for me to communicate the understanding of the archive I was developing through practice, as practice (i.e. rather than translating from lived experience back to abstract written language).

Figure 22: Scott, 2011, *The Baring Archive Store (detail)*

However, whilst this definition might be tidy at a technical level, practically, as I had observed even on my very first visit, there were immediate discrepancies: For example, as a guest researcher, being 'in the archive' didn't refer to going into the store, but to a process of looking at documents, one by one, in the adjoining office (fig. 23).

Figure 23: Scott, 2011, *The Baring Archive Office*

From an everyday experiential perspective, equating the archive with the archive store was an oversimplification. The archive was leaky, and the store porous. The relationship between the collection of documents and the 'place' they occupied was complex. In physical terms documents circulated around the different spaces of the bank. To equate the archive with the archive store, a bounded physical space, would therefore have been incongruous with the actual position documents occupied within the building at 60 London Wall at any given time. Whilst the majority of records were contained in the store there were those that were temporarily next door, or upstairs on display alongside paintings from the art collection, and even those on loan to other institutions (fig. 24).

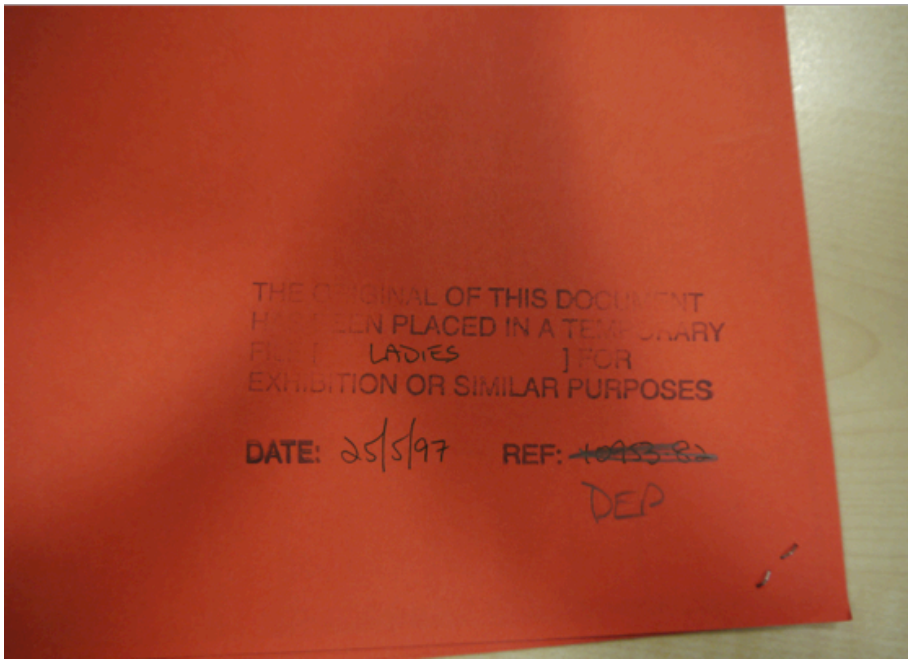

Figure 24: Scott, 2011, *Marker for documents on loan*

Extending the archive through reproduction

In addition to questions I had about the physical location of individual documents that made up the 'documentary stock' of The Baring Archive, I kept wondering about the parameters of the 'documentary stock' of the institution itself, particularly in terms of photographs and facsimiles of documents, (which, I observed were continually increasing in number - i.e. through documents being reproduced in publications such as *The Currency of Art*).

In terms of conceptualising The Baring Archive, where did reproductions fit?

I started to think through this question in relation to my own experience of

encounter: Every time I came into the reading room and looked at material from the store I would photograph items I was looking at (and the office itself) and upload images to my computer (fig. 25).

Figure 25: Scott, 2011, *Photographing The Baring Archive*

Through a process of documentation, I was 'growing' the archive, both in terms of the material that I would subsequently point to and describe as being part of 'The Baring Archive', (i.e. photos on my phone) and in terms of the archive's physical parameters. Through documenting the archive I was taking it beyond the boundaries of the reading room, even the building at 60 London Wall to my own laptop, a portable device I could take anywhere[3].

In terms of digital copies, only a very small part of The Baring Archive is officially digitised - a small collection of prospectuses (300 documents) – available to download as pdfs from The Baring Archive website. Upon discovering this collection (fig. 26), I had downloaded a few of the pdfs available and looked at them on my laptop at home (fig. 27).

In doing so I started to wonder whether the archive extended beyond the frame of my computer screen to where I happened to be sitting at the time of viewing (fig. 28).

[3] This is not a unique feature of my engagement with The Baring Archive, but relates to processes of digitization, which open up new access points and pathways of circulation, and the potential for documents to be endlessly reproduced in multiple contexts.

Figure 26. The Baring Archive, n.d., *Digitised collections: The Baring Prospectuses*

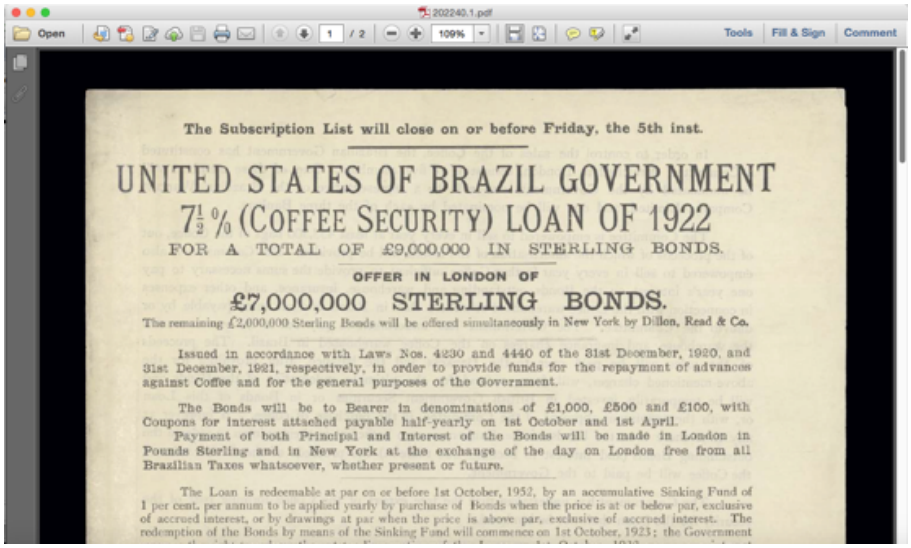

Figure 27: The Baring Archive, 1922, *Prospectus from Brazil*

I was certainly conscious of making lasting associations between particular documents and the spatio-temporal co-ordinates I happened to be in at the time. For example, when I recall the 1922 prospectus from Brazil (fig. 27), I immediately remember being in my kitchen, and it being morning (fig. 28). The document and kitchen are entwined in my mind as an event, and the association is engrained in my memory.

Figure 28: Scott, 2011, *The 1922 Prospectus from Brazil as viewed from my kitchen*

As journalist Robinson Meyer has observed (2014), drawing on research by psychologists Robinson et al[4], this relates to the fact we lock in memories by 'linking them to *a where*' (e.g. a place) 'integrating many stimuli together' and certainly this felt true to how I was building an understanding of The Baring Archive, at least at a mental level. For example, in thinking about this prospectus of Brazil, rather than mapping it spatially to the archive store or office at 60 London Wall, my immediate association was with the intimate space of my home, the place I had encountered it.

Intimate space

The idea of viewing The Baring Archive from my home threw into doubt, for me, another claim that has been made about archives, this one by philosopher Francis Lyotard (1991). Lyotard draws a conceptual divide between the *domicile*, by which he means the official urban residence where archives are housed (which he characterises as being anonymous, and a place of lists) and the *domus*, the home, the place of stories.

Spieker (2008, p. 4) has made a similar point about intimacy and archives with

[4] Research by psychologists Robinson et al notes that 'a fundamental component of episodic memory is the formation of associations between the sensory stimuli that form the environment in which an object or event occurs, often in the absence of any reinforcement' (2014, 10986).

reference to Walter Benjamin's (1969) ideas on ownership.

> Where non-archival collections offer a dwelling place to their owners (in Walter Benjamin's words ownership is the most intimate relationship that one can have to objects. Not that they come alive in him; it is her who lives in them´) archives rarely offer such a shelter.

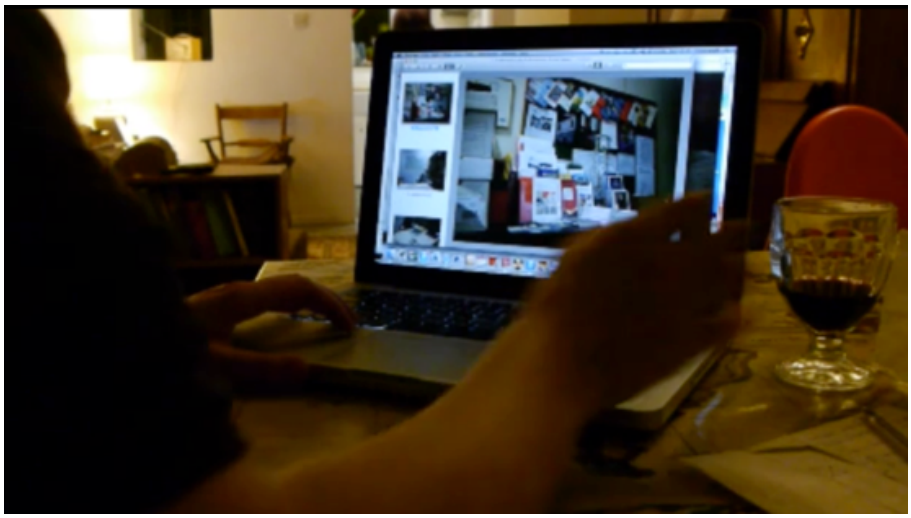

Figure 29. Scott, 2011, *My photos of The Baring Archive, as viewed from my living room*

Contrary to Lyotard or Benjamin, for me, sitting at home, looking at archival material, particularly when mediated via images I had taken myself on my own laptop (fig. 29), a divide between the *domus* and *domicile* made little sense.

Digital reproduction meant that although I didn't own the original documents, I felt ownership over the images I had taken of these documents, and the laptop I was viewing them on, which, when taken in conjunction with the personal space I was in, made my experience of the archive in this moment personal. Even with 'official' facsimiles that I had downloaded from The Baring Archive website I had a greater sense of agency sitting in my kitchen than I would have done had I been looking at the originals under the scrutiny of the archivist.

Furthermore, The Baring Archive wasn't just an institutional archive, but a family archive (or an archive of a family run institution). Documents in the archive weren't just lists and records of formal transactions. Instead, I discovered that ledgers and personal correspondence, documents and artefacts sat side by side – aspects of the *domus* and *domicile* cross pollinating and constituting each other. Letters reporting on business matters, in being exchanged between family members, would contain personal updates as well. Similarly, I once came across a box containing the contents of a desk drawer that had belonged to a particular

employee, a collection of very personal objects, nestled within the bigger 'archive'.

Participation as documentary production

As I reflected more on how I was filming and photographing material, in order to gain some perspective on my experience, I was intrigued by how implicated I was in the archive, merely through having become a 'researcher' with access rights.

Through attempting to study and grasp what The Baring Archive might be, and documenting my process, I had started to contribute towards the 'documentary stock' of material about Barings: In studying The Baring Archive I was creating new documents from existing documents just from the way I was capturing and recording my own experience. I was also starting to frame things as 'documents' that may previously have been considered as peripheral to the archive, i.e. the office furniture. For the purpose of my study, objects and spaces, which might have been technically outside the archive (i.e. from the perspective of the Baring archivists) prior to my involvement, were becoming part of what I perceived the archive to be. My intentionality as an artist-researcher seemed to be impacting what the archive (certainly from my perspective) was.

Documentary fertility

Librarian Susan Briet (1951) has written about the process of document creation from an information studies perspective. Briet's starting claim is that anything can become a document if it's treated as evidence. It's the contextual or discursive frame around something, which determines its temporal status as a document or non-document. For example 'An antelope running wild on the plains of Africa should not be considered a document', she rules (2006, p. 10). 'But if it were to be captured, taken to a zoo and made an object of study, it has been made into a document. It has become physical evidence being used by those who study it' (2006, p.1 0). According to Briet there are different levels of document. For example, in this instance, the antelope is the primary document and scholarly articles written about it, secondary documents.

Briet's thinking on documents is not dissimilar to that of historian Antoinette Burton's (2005) on the archive. Burton defines the archive as any traces from the past gathered together as 'evidence'. She writes that 'archives are by no means limited to official spaces and state repositories' but that they have been 'housed in a variety of unofficial sites since time immemorial. From the Rosetta stone to

medieval tapestry to Victorian house museums to African body tattoos, scholars have been "reading" historical evidence off any number of different archival incarnations for centuries' (Burton, 2005, p. 3).

Briet and Burton both highlight that rather than archival material being something that is pre-definable as such, it's almost down to the researcher to choose what to count and frame as evidence, (noting that this may not necessarily conform to institutional boundaries and definitions).

Reflecting further on the antelope, Briet (2006, pp. 10-11) also articulates how documents breed documents:

> Let us admire the documentary fertility of a simple originary fact: for example, an antelope of a new kind has been encountered in Africa by an explorer who has succeeded in capturing an individual that is then brought back to Europe for our Botanical Garden [Jardin des Plantes]. A press release makes the event known by newspaper, by radio, and by newsreels. The discovery becomes the topic of an announcement at the Academy of Sciences. A professor of the Museum discusses it in his courses. The living animal is placed in a cage and catalogued (zoological garden). Once it is dead, it will be stuffed and preserved (in the Museum). It is loaned to an Exposition. It is played on a sound track at the cinema. Its voice is recorded on a disk. The first monograph serves to establish part of a treatise with plates, then a special encyclopaedia (zoological), then a general encyclopaedia. The works are catalogued in a library, after having been announced at publication (publisher catalogues and Bibliography of France).[1] The documents are recopied (drawings, watercolours, paintings, statues, photos, films, microfilms), then selected, analysed, described, translated (documentary productions). The documents that relate to this event are the object of a scientific classifying (fauna) and of an ideologic [ideologique] classifying (classification). Their ultimate conservation and utilization are determined by some general techniques and by methods that apply to all documents – methods that are studied in national associations and at international Congresses.

Thinking about Briet's approach to documentation helped me pinpoint and clarify what I was doing in The Baring Archive. I realised that in studying the archive to produce artwork about it I was generating (in her language) 'secondary documents' from the archive's primary documents. For me, these documents weren't 'secondary' in their status however, (a term which seems to indicate a hierarchy). At an experiential level they were equal to each other, all vying for my attention in different contexts and in different ways.

Through the act of trying to pin down the archive and the documents, which constituted it, I was elaborating and growing the archive both in terms of its documentary stock and its sites. Essentially, through participating in the archive I

was also producing it.

In observing the extent of my own agency I realised that rather than trying to match The Baring Archive to pre-existing definitions, or think about The Baring Archive in very general terms as a production site, I needed to define the parameters of this particular archive through the lens of my own unique experience as a user, considering how I was participating in, making, and valuing it, at the intersection of concept and matter.

Rather than 'think' or visualise the archive from a solely architectural perspective, as Orlow had done, my challenge was to reconcile the archive as an architectural and discursive entity with the notion of individual use. Usership seemed key to understanding the archive both physically and conceptually.

Re-thinking archival space

My decision to start defining the archive specifically as a function of the relationship *I* had with it coincided with reading geographer Doreen Massey's book *For Space* (2005), along with turning to other theorists writing about space as a form of practice and as a product of interactions (e.g. De Certeau (2011); Ingold (2008).

In *For Space*, Massey offers a reconceptualization of space in terms of relational politics. She builds on ideas set out by philosopher Henri Lefebvre in *The Production of Space* (1991), who proposes that spaces are socially produced (as opposed to 'given'). Lefebvre sought to reconcile the experience of lived spaces (the physical and social spheres we occupy) with the mental representations we make of these same spaces, fusing theory and practice. Following on from Lefebvre, Massey argues that space is about flows between locations, persons and things (rather than something fixed) and she introduces the idea of space as an event, 'spatiotemporal events' the product of interrelations (2005, p. 130). She argues that space is 'constituted through interactions, from the immensity of the global to the intimately tiny' and it's open, changing and 'always in the process of being made' (2005: p. 9). Certainly, my experience of the material of The Baring Archive (its documents) and its sites was a constantly evolving and shifting one.

De Certeau, (2011) writing about the practice of everyday life (also indebted to Lefebvre) has argued along similar lines, that space is 'practiced place', by which he means that it's not the physical parameters of a space, which constitute a place

as such. Rather, places become spaces through how they are used. De Certeau argues that a street, for example, is a place 'geometrically defined by urban planning' and that it is 'transformed into a space by walkers' (2011, p. 117).

Massey's conceptualisation of space, in particular, about the coming together of different trajectories, reminded me of Spieker's (2011) proposition (which, up until then, I had struggled with) of the archive being 'a relay station on the global trajectory along which documents travel, where they are exchanged transmitted, remediated and where new uses and meanings or combinations of the two are tested and in turn exchanged'. When I had previously tried to connect Spieker's formulation of the archive to The Baring Archive, his ideas felt too abstract, too removed from the physicality of my encounter. Furthermore, tracking the entirety of connections and trajectories making up, say The Baring Archive at any one moment had felt impossible and beyond the realm of my own capacity.

What Massey's formulation of space gave me (which enabled me to better engage with Spieker's ideas) was a way of reconciling The Baring Archive as a constantly changing space, (in terms of its documentary make-up and sites) with my own pathway through it. In *For Space*, Massey reinforces what I had come to realise through practical engagement; that we don't just pass through spaces. We participate in spaces, and affect or alter what they are, if only by being present or absent. This is what I was finding with The Baring Archive: That through the very act of trying to study it I was changing its parameters and refining what I understood it to be. As a physical, temporal, geographic and discursive site it was elastic: Far from being a fixed container in which historic material exists and processes happened, I was actively making it as a site, which was something I could test, explore and communicate. Rather than being something that was bigger than me, that could overwhelm me, it was within my power to formulate The Baring Archive in relation to my own experience.

Massey's ideas on space helped me to formulate a working definition of the archive as practice. Rather than perceiving The Baring Archive as a fixed entity, separate from its users, or as a material construct waiting to be performed, or solely in metaphorical terms, following Massey I was able to arrive at a formulation of The Baring Archive as an event, and as an entirely embodied construct.

Prior to this point I had been studying The Baring Archive through my own engagement with it but using my observations to demonstrate the extent to which

The Baring Archive conformed to or deviated from pre-existing definitions. I could now let my own practice and performance *be* my formulation of the archive.

The archive and the repertoire

Historically the archive and performative or embodied ways of knowing have been treated as largely separate constructs. Performance theorist Diana Taylor (2003, p. 19) observes that there's a rift 'between the archive of supposedly enduring materials (i.e. texts, documents, buildings, bones) and the so-called ephemeral repertoire of embodied practice/knowledge' (i.e. spoken language, dance, sports, ritual). Taylor observes that: 'Even though the archive and the repertoire exist in a constant state of interaction the tendency has been to banish the repertoire to the past' (2003, p. 21).

Taylor observes that because materials endure, and are seen to be stable signifiers, the archive sustains power. It is seen to separate the knowledge from the knower and so operates across time and space. For example, a written report can exist separately, in time and space, from its author. The repertoire, by contrast, is embodied. It requires 'presence'. With the repertoire, 'people participate in the production and reproduction of knowledge by "being there", being a part of the transmission' (2003, p. 20).

Taylor proposes that although the archive and repertoire are often treated very separately (which would equate to The Baring Archive being seen to pre-exist its users) the archive and repertoire aren't separate forms of knowledge production but always exist in productive tension or symbiosis. They each need each other. Taylor cites the marriage ceremony as an example of how the two go hand in hand; the signing of legal paperwork and the verbal 'I do' together making up the act of getting married.

In terms of The Baring Archive, rather than treating the archive and repertoire as separate things which sometimes came together I started to think about how the material elements of the archive, and its different sites were co-constituted through my (and other 'users') interactions in participating in/with it; in how the archive was embodied as practice.

The repertoire of the archive

In building an understanding of The Baring Archive as a site through practice, my

next challenge was to work on developing a model for articulating my shifting experience of the archive to others. My aim was to create an artwork, which communicated the elasticity of The Baring Archive and encapsulated how I was questioning its boundaries and examining where it started and stopped, through the lens of my everyday experience.

In experiential terms, thinking about the visits I made to the archive at 60 London Wall, I was aware that, for me, the archive in this manifestation, didn't occupy a particularly privileged position vis a vis other things I might encounter on days when I was visiting. Although the process of gaining access was a ritualistic and carefully managed experience (which I discuss more in the next chapter), and although, on visiting days, I would be focused on the question of the archive and what it was long before arriving, my mind wandered off in all sorts of directions, both before, during and after these visits. Things I saw in The Baring Archive merged or vied for attention with other things I encountered and I was interested in how chance juxtapositions between historical documents and other textual stimuli (often co-present in time or space) were both part of the archive to me. I found it hard to distinguish the repertoire of the archive as something that was distinct from the repertoire of my day more generally. My performance of the archive as a researcher seemed to fuse into the performance of everything else I was doing.

To explore the question of boundaries and overlaps, in terms of what constituted the repertoire of the archive, I decided to conduct a test to try and document how I was paying attention to The Baring Archive vis a vis other aspects of daily experience. The test I set up was an extension of an experiment I had previously carried out on the 68 bus route in London, which had involved a continuous 'reading' of words I could see in the landscape as the bus travelled from Euston to West Norwood. Sitting on the top deck of a bus I had read text that was visible, e.g. street signage, number plates, adverts etc., into a voice recorder, and subsequently transcribed the sound file. I had found the process to be revealing in terms of demonstrating how I was paying attention to the physical world around me, and how the jerky and unexpected movements of the bus, created changes in pace which led to interesting linguistic juxtapositions.

I decided to do something similar in terms of my journey to The Baring Archive. It was a way of tracking how I was producing the archive, focused on the act of reading, and I thought it could provide insights on how the words I encountered in archival documents related to other words I encountered over the course of a day.

As a documentary strategy I anticipated it would create a level playing field between different aspects of daily experience.

On the 17 October 2011 I accordingly wrote down all the words I read (quite literally) between leaving my home in Faversham to arriving in The Baring Archive in London. From billboards, to shop fronts to Bloomberg news flashes, to forms I had to complete to enter the premises, to archival documents themselves I was interested in how different textual stimuli I encountered sat alongside and resonated with each other (fig. 30).

CARTRIDGES WHAT WOULD YOU EXPECT FROM A TOP EMPLOYER? LET´S SHARE OUR THINKING ING SIMPLE SOUP I´M A BAD BIN I PUT YOUR WASTE IN LANDFILL I´M A GOOD BIN I RECYCLE YOUR WASTE NICE COLD ICE COLD FRESH MILK HEALTH AND SAFETY WHAT YOU NEED TO KNOW ING FIRE WARDENS FIRST AID SPORTS AND SOCIAL CLUB WORRIED ABOUT POSSIBLE MALPRACTICE PLEASE DO NOT ADJUST AIR CONDITIONING CONTROLS INTERNAL CONTACTS FOR WHISTLEBLOWING ATTENTION CUSTOMER NOTICE PREMISES AND FACILITIES PRAYER ROOM DEISGNATED AS AN OUTSTANDING COLLECTION PLEASE RETURN RECORD IMMEDIATELY AFTER USE A-H BRITISH RAILWAYS CATALOGIUNG TO BE CHECKED CATALOGIUNG TO GO OFFSITE THIS IS TO CERTIFY THAT EACH COLLECTION AT THE BARING ARCHIVE HAS BEEN DESIGNATED AS OUTSTANDING COLLECTIONS THE FIRST CENTURY OF JAPAN TOBACCO HC3 A CATALOGUE TO THE BARING ARCHIVE RESEARCH PAPERS VOLUME 3 EVERY APPLICANT WISHING TO HAVE ACCEESS MUST APPLY IN WRITING AND FURNISH A LETTER OF INTRODUCTION BY POST OR FAX — NOT BY EMAIL FROM A SUITABLE AUTHORITY THE BARING

Figure 30. Scott, 2011, *Textual journey to the archive (detail)*

As material anthropologist Olson (2010) notes researchers often create meaning from artefacts through a process of intertextuality, i.e. bringing archival content into context with other ideas/texts. Intertextuality is a literary device that creates an interrelationship between texts where a text's meaning is shaped by another text. In mapping my experience of The Baring Archive I was interested in this concept, but from a much more literal and experiential point of view. Rather than thinking about archival documents in relation to other concepts or academic documents, I focused on the informal and fragmentary 'texts' that co-incidentally made up part of my day, and how the formal archive could be constituted as part of everyday semantic experience.

However, having created a textual publication of my journey into The Baring Archive, putting the archive into context in relation to other daily influences, on reflection I felt that a lot of elements of my experience weren't present. Treating

The Baring Archive solely in textual terms, through the practice of reading, completely discounted the fact that (as sensory ethnographers have pointed out) knowledge is 'embodied through sight, taste, sound, touch and smell…[and] bodily movement, its vigour, stillness or unsteadiness' (Pink, 2009, p. 64). In effect I had produced a document of a single experience, tracking one instance of how I came to and read/performed the archive but what I had produced was very limited in its scope.

In treating the archive solely as language, I had left no space for an audience to this document to understand the archive as, for example, a physical, sensory and emotional experience. Olsen (2010, p. 96) argues that 'only a minor part of the material world is "read" or interpreted in the way we deal with linguistic means of communication. Our dealings with most things take place in a mode of "inconspicuous familiarity"'. He proposes that living in a material world 'fundamentally orients our everyday life in a predominantly non-discursive manner." (Olsen, 2010, p. 96). Rather than translating from experience to language, from the repertoire of the archive to an archival document, which I had inadvertently done, I needed to find a way of creating an account of the archive, which *slipped between* the repertoire and the archive.

At the time I had been doing some experiments to see the extent to which it was possible for performance to be or function as a document. There was plenty of writing as to the performative nature of documents, but I wanted to look at the problem the other way around. In this respect, I was asking the opposite question to performance theorist Susan Bennett (2013), who has examined what the archive of the repertoire is, from the perspective of whether it's possible to have a museum of performance, (i.e. an enduring museum of an ephemeral experience)[5]

In order to explore how the repertoire and archive at Barings co-constituted each other, to come up with a practical event based definition of the archive rooted in my own experience (from the vantage point of someone who was 'making' the archive), I turned instead to video. Leaving the words I was encountering in the archive behind I started to focus on generating my own description of what it was like to grapple with The Baring Archive. I started to playfully explore the gap between my experience of the archive (and the multiple sites I had identified as

[5] Bennett notes that whereas 'museums traffic mostly in material designated as representing the past…theatrical performance takes place resolutely in the present, ephemeral, resistant to collection' (2013, p. 5). A performing arts museum could be seen as a contradiction in terms and Bennett's study looks at 'how museums have dealt with the knotty problem of staging theatre's ephemerality as exhibition.' (2013, p. 5)

part of it) and the representation of that experience through words. Rather than produce an archival representation, I wanted to produce an artwork, which slipped between the repertoire and the archive, something that sat awkwardly between performance and documentation.

A space between visual and verbal representations

In the same way that Joseph Kosuth's prototype series, created in the 1960s, for example *One and Three Chairs* (1965) articulates the semantic slippage between an object and its visual and verbal representations, I wanted to explore the different manifestations of The Baring Archive, playing on how I used the term in everyday speech, to illuminate how the word 'archive' could mean so many different things, simultaneously.

Figure 31: Kosuth, 1965, *One and Three Chairs*

In *One and Three Chairs* (fig. 31) a chair, a photograph of this chair (at a scale of 1:1), and an enlarged dictionary definition of the word 'chair' are mounted on the wall. Each item within this work is as much a 'chair' as the other, just as, with The Baring Archive, lots of different sites were simultaneously 'the archive', through documentary fertility. Through working with video and exploring how discursive and locational sites aligned I wanted to examine the relationship between textual, semantic and sensory experience.

Figure 32: Mančuška, 2009, *Double*

Another artwork that influenced my articulation of The Baring Archive was *Double* (2009), a video by Jan Mančuška in which a man stands in front of a screen delivering exactly the same monologue as is occurring on the screen in the video (fig. 32). Two different people speak the same narrative simultaneously, yet we hear only one voice. As audience members we are left wondering which is the original and which is the copy or re-enactment and what the connection between the two characters is. In terms of the site of the film there are the sites being referred to by virtue of the words being spoken and then the sites we can see. Lip-syncing is used in this film to collapse space and time, opening up the potential of multiple versions of the same. Although there's only one voice/soundtrack in focusing on each of the speakers mouthing the words the story feels different in each case by virtue of the mannerisms of each person.

Carey Young's *Terms and conditions* (2004) (fig. 33) is a further work in which there's a disjuncture between text and context. Young's practice explores the effect of corporations on individual subjectivities, and in this particular video she examines legal disclaimers. In this film an actress stands in an idyllic rural setting voicing a somewhat abstract monologue in which she keeps referencing a 'site', which one assumes is the site of the video. As Young (2004) explains, this gives 'a sense of being lulled into a seductive but false sense of place, beauty and time'. However, the script the actress delivers is actually 'a long disclaimer, which was derived from disclaimers on a series of corporate websites' (Young, 2004).

Figure 33: Young, 2004, *Terms and Conditions*

Young's work explores the effect of transposing 'a dematerialised, digital, legalistic sphere' (2004) on to an incongruous physical location, playing on the tension between language and image and different connotations of site. In the film there's an absurd dissonance between sound and image, testing the extent to which language can be stretched and re-appropriated (something I was very interested in).

Untitled (Site)

Building on some of the features of *One and Three Chairs*, *Double* and *Terms and Conditions*, in order to articulate the repertoire of The Baring Archive, and present this in a way that fully integrated the archive and repertoire, I produced a video, *Untitled (Site)* (2013).

At this point please view file A, *Untitled (Site)* on the USB stick accompanying the thesis.

The video starts with footage of me in the office at 60 London Wall. In the video I appear to be discussing the 'site' I'm in.

Figure 34: Scott, 2013, *Untitled (Site)*

The video then switches to me in my living room talking (seemingly) about another experience (fig. 35).

Figure 35: Scott, 2013, *Untitled (Site)*

Then the video cuts to me in the bathroom (fig. 36).

However, with each change of scene the certainty of the connection between me and the site I'm in is thrown into doubt, as it's the same monologue being spoken each time, a single sound recording, which I'm dubbing in each new location. By re-enacting the same script in different contexts I wanted to play on the elusive nature of the archive as a 'site': stretching it and transforming it, questioning the extent of its mutability; the extent to which it was something specific versus a way of 'reading' evidence from any situation, and how, I, as a user of one particular archive was negotiating and expanding the archive as an experience.

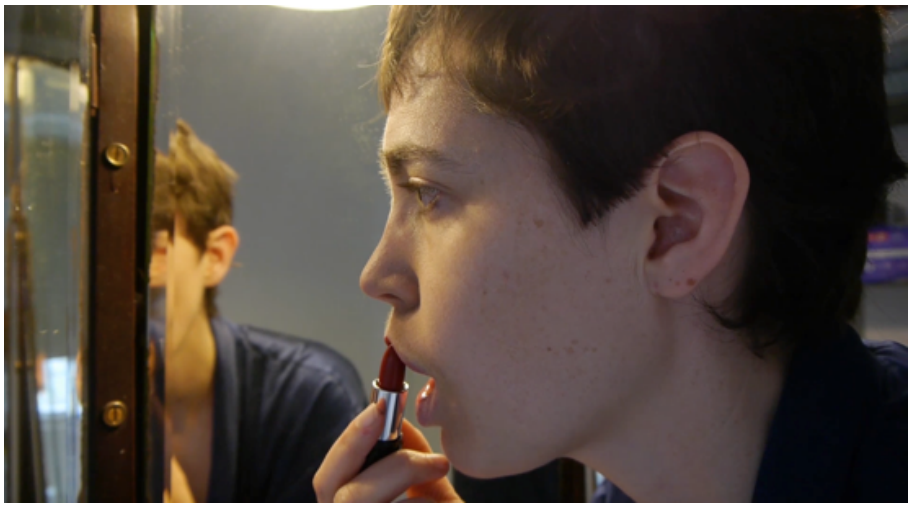

Figure 36: Scott, 2013, *Untitled (Site)*

I don't claim to represent the site (as in The Baring Archive) as it is. Just as ethnographers create 'ethnographic places' from their experiences in order to communicate their research to others (Pink, 2009), my aim was to create an artistic site from my experience of The Baring Archive.

Curator and art historian James Meyer (2000, p. 23) uses the term 'functional site' to describe how artists make sites.

> [The functional site] is a process, an operation occurring between sites, a mapping of institutional and discursive filiations and the bodies that move between them (the artist's above all). It is an informational site, a locus of overlap of text, photographs and video recordings, physical places and things. . . . It is a temporary thing; a movement; a chain of meanings devoid of a particular focus.

This idea of an operation occurring between sites, in terms of discourse and bodies was key to how I used my practice to approach The Baring Archive, creating my own site(s) from the sites of the archive, using performance-to-camera to translate my experience of the archive between different contexts to explore what this archive could be. The video *Untitled (Site)* articulates moments that co-exist yet also compete in terms of veracity, space and time, exploring the elastic geographic, temporal and discursive dimensions of the archive, whilst keeping it rooted in a certain bodily presence and physicality. The moving image document looks at what happens when experience, translated into words, is re-enacted in different sites.

In translating from experience to language (i.e. describing my experience of the archive in multisensory terms) and then recording this to create an archival document – a digital sound recording – that could be endlessly repeated, I was

creating an incision between my voice and body, separating my knowledge of The Baring Archive from me, the knower, into a form that could be repeated in an unchanging form across time and space. To draw on Taylor's terminology (2003), the first stage of developing *Untitled (Site)* was therefore an archival act.

However, using lip-syncing to re-embody this sound recording in multiple sites resulted in the creation of an audio-visual anomaly that sat between the archive and repertoire. Cultural theorist Mikhail Yampolsky (1993) observes that in any film with sound, the source of the voice is outside the body on screen, it originates in the sound system. He observes that '[d]ubbing only leads the alienation of the voice from the body to extremely paradoxical and therefore more tangible forms' (1993, p. 73).

Because I was lip-syncing or dubbing myself, in *Untitled (Site)* the monologue I deliver appears to connect quite naturally with each of the sites I'm in. In watching the video, in relation to the first 'site' my performance feels natural and improvised, as if someone happened to record and then edit me speaking spontaneously in The Baring Archive office. However, delivering the same monologue with exactly the same timing and intonation in the next scenario then calls into question the veracity of the last. Viewing each of the scenes alone it's easy to suspend disbelief because words and image appear to match, and there's no hint of the monologue even being scripted. But then, as these videos layer up, these supposedly natural performances start to take on an uncanny quality. The soundtrack is not unique to each site but an infinitely repeatable recording. And yet because of the way it's delivered it masquerades as an improvised performance. The video is of both the archive and the repertoire, in terms of Taylor's formulation, constantly slipping between the two.

In making the video I filmed in other locations as well, which resonated with my everyday experience of the archive. These included a church, a supermarket as well as The Baring Archive store itself. I chose some places which seemed arbitrary but connected me to the archive, either in terms of my understanding of it, e.g. through associations I had formed, or through places which seemed to make sense in terms of the words I was using to describe and represent my experience. I lip-synced the sound recording in many different situations to test how far I could stretch the idea of The Baring Archive as a physical site, relative to the words I was using to describe it.

At one point I considered creating a multi-screen installation from all the videos I

had made in different scenarios, and playing them simultaneously. However, upon trialling this I realised that the work needed to be single screen, with different versions played sequentially, in order for the ambiguity between the physical and discursive aspects of each site to be fully appreciated, and for the repetition and act of dubbing to be a realisation for the audience, rather than something there from the start. I also realised that three iterations were just enough, alluding to the fact that the monologue could unfold in endlessly repeating ways, but without needing to make this literal.

Having set out to clarify what The Baring Archive was, through making *Untitled (Site)* I had actually ended up proposing a very ambiguous formulation of The Baring Archive, rooted in my own everyday encounters and thoughts. Rather than trying to prove which of the pre-existing definitions I had encountered were the best fit, I had ended up formulating an artistic site, which allowed contradictory spaces and ideas to co-exist. Rather than these different definitions competing in a purely discursive realm, in making this physical; in allowing different concepts and expressions to do with the archive to play out through my bodily experience, I was presenting something slippery yet tangible.

Chapter 3:

Knowledge Production in The Baring Archive

It's November 2012. I'm visiting The Baring Archive[6]*, looking through a box of miscellaneous photographs and one in particular has caught my attention. It's a black and white image of a woman hanging off the outside of a building. It looks like she's either about to jump or climb. It's an intriguing photo to find in a banking archive.*

Figure 37: *Stratton Park, n.d.*, The Baring Archive

I had just been reading an article by Philip Auslander (2006) on the performativity of performance documentation in which Auslander discusses Yves Klein's 1960 Leap into the Void, the way in which performances are constructed as documents, and the question of whether events actually happen in the way they come to be represented (and whether this matters to an audience). Maybe because of this discussion being fresh in my mind I start to daydream. I start to superimpose Auslander's ideas on to the material in front of me. What if the woman was a performance artist? What if this was a document of an artistic performance? What if there was an artist in residence in the bank? What if, from the images in front of me, I could construct a narrative detailing the output of an artist who joined the

6 From this point on, it's important to distinguish between the complex and nuanced understanding I had developed of The Baring Archive, and my use of the phrase 'visiting The Baring Archive', in subsequent chapters, as a shorthand for the time I was spending at 60 London Wall.

bank as an artist in residence? Perhaps this was happening in parallel with the work the Artists Placement Group[7] *were doing in various industries in the 1960s and 70s. Sifting through the photos looking at them with this lens, I was also thinking about other imagined archives, such as Zoe Leonard's 'The Fae Richards Photo Archive' (1996), and Walid Raad's 'The Atlas Group' (n.d.). In starting to build a narrative from material in front of me, along these lines, I was ignoring where the photos had been taken or by whom. In the interpretation I was working on, this information wasn't important.*

To see what was going on in the bank in the 1970s, and whether I could re-contextualise other aspects of the bank's history, as a way of constructing or underpinning the narrative I was starting to build up, I asked to look through a few different files from this time. On the grounds that some of the employees or people referenced in materials would still be alive, I was given only very limited access to materials, with the exception of old staff newsletters. Several files had pink pieces of paper inserted into them by the archivist before being handed over. The pink paper signified the point at which I should stop reading.

I started to discuss some of the images I was looking at with the archivist. Of the first she said, that image was from 'when the bank was temporally relocated to Stratton Park during the war. It was a fire drill practice'. The certainty with which the archivist said this wrong-footed me. Whilst since 'The Death of the Author' (Barthes, 1968) interpretative agency has shifted towards the reader, for some reason the archivist's words stopped me in my tracks. It was as if she'd put a full stop on my thoughts. My first thoughts of a fiction, suddenly felt quite trite and the idea faded away. I suddenly felt disempowered and constrained in terms of what I might do. I had done several projects in the past which were based on creating fictional accounts from found images, not even plausible accounts, just interpretations of material requesting the audience to temporarily suspend disbelief. However, in these past situations I hadn't been working in an institutional archive, I had been working with materials found on the street, or (as mentioned earlier) purchased from flea markets and junk shops. Sitting in The Baring Archive, a similar line of inquiry didn't feel viable, and I wanted to investigate why, starting with this feeling of constraint.

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[7] The Artist Placement Group (APG) was founded in London in 1966 by Barbara Steveni and John Latham. The organisation actively sought to reposition the role of artists within wider social contexts, including placements for artists within industry and government ranging from the Home Office to British Steel, acting as the precursor to current notions of 'Artist in Residence' and public art programmes.

As well as defining The Baring Archive spatially and conceptually in terms of how I was 'making' it through interacting with it, (creating an artistic site at the intersection of the archive and repertoire) part of my challenge was also to better understand how it functioned as a knowledge production site; e.g. in terms of how narratives were generated from it. Whilst I found I could grow and elaborate the archive and experiment with its boundaries in a definitional sense, when it came to interpreting specific documents and making statements relating to archival content there seemed to be lots of factors mediating and constraining what I could and couldn't do (and say).

In this chapter I outline my approach to gaining an understanding of how archival authority was constructed in The Baring Archive. I do this through investigating the archive as a production site, focusing, in particular, on the manifestation of The Baring Archive at 60 London Wall where I examine the extent of my agency as a 'user' in the archive, vis a vis the archivists. My decision to focus on my relationship with the archivists, stemmed not only from my experience as a researcher in the archive but also from reading in literature about the emphasis put on the power and authority of archivists.

In temporal terms this research took place, largely concurrently, with my attempts to define the archive.

Archivists and archival authority

Whilst '[a]rchivists have long been viewed from outside the profession as "hewers of wood and drawers of water," as those who received records from their creators and passed them on to researchers', as 'neutral, objective, impartial' (Cook & Schwartz, 2002, p1), philosophers Foucault and Derrida have drawn attention to the archive as part of a regulatory discursive system of authority and power. This assertion places the archivists at the centre of a power nexus, powerful mediators within the knowledge production process, rather than passive intermediaries.

For Foucault the archive is 'the general system of the formulation and transformation of statements', the 'law of what can be said, the system that governs the appearance of statements as unique events' (2002, p. 129). He argues that '[i]t's a grammar (a model) whose rules constitute themselves together with the statements they help formulate' (2002, p. 9). Foucault formulates the archive in terms of discourse and argues that the archive doesn't reproduce but produces knowledge, thereby affecting how a topic can be meaningfully narrated. For

Foucault, the archive regulates how ideas are put into practice and are used to regulate the conduct of others. This certainly felt very relevant to my experience in The Baring Archive, and the interpretive constraints I was experiencing, which were inextricably linked to the role of the archivists.

Derrida addresses the power of the archivists head on. He argues that '[T]here is no political power without control of the archive' and relates this to archives having, at once, a 'guardian and a localisation' (1995, p. 10). Derrida argues that it's 'in this domiciliation, in this house arrest, that archives take place' (1995, p. 10). For Derrida the archive is inseparable from the role and position of those who preside over it (the archivists), and the power they exercise. He discusses the root of the word archive which comes from the Greek term 'arkheion', 'the residence of the superior magistrates, the archons, those who commanded' and goes on to say that the archons ensure both the 'physical security' of what is deposited as well as having 'the power to interpret the archives' (1995, p. 10).

Rather than take these statements at face value I wanted to test them against my actual experience in The Baring Archive, opening up, as archival scholars Schwartz and Cook argue, 'the power of archives, records, and archivists' to 'vital debate and transparent accountability' (2002, p. 1). My sense of inhibition around the archivists prompted me to develop a better understanding of the power dynamics at work and my agency as a user in terms of factors impinging on what I could or couldn't produce.

Sites of Production

Historian Antoinette Burton has stated the need for 'archive stories – narratives about how archives are created, drawn upon and experienced by those who use them,' (Burton, 2005, p. 6) arguing that there's a 'silence in print' in relation to the backstage of the archive.

In a similar vein sociologist Bruno Latour has written about the importance of studying production sites. He writes 'The "making of" any enterprise—films, skyscrapers, facts, political meetings, initiation rituals, haute couture, cooking' (and to this we can add archival knowledge and the 'making of' historical narratives) 'offers a view that is sufficiently different from the official one. Not only does it lead you backstage and introduce you to the skills and knacks of practitioners, it also provides a rare glimpse of what it is for a thing to emerge out of in-existence by adding to any existing entity its time dimension' (2005, p. 89).

Certainly, in terms of how The Baring Archive was presented to me at the start of my research process it seemed there were inputs (source documents) and outputs (narratives and histories) but little explicit information about how, as a researcher, one could get from one to the other. The research journey seemed to be something implicit and assumed. However, as systems theorist Eric Monteiro (2000, p. 75) has observed: 'You do not go about doing your business in a total vacuum but rather under the influence of a wide range of surrounding factors. The act you are carrying out and all of these influencing factors should be considered together'. For example, 'when driving a car, you are influenced by traffic regulations, prior driving experience and the car's manoeuvring abilities' (Monteiro, 2000, p. 75).

Being a researcher in The Baring Archive bears little resemblance to driving a car, but there were similarly pressures and influences, which even on my first visit I picked up on - e.g. around rules, access and the influence of the archivist - and which largely seemed 'naturalised, internalised and unquestioned' (Schwartz & Cook, 2002, p. 4).

I suspected the archive, to borrow a term from Latour, had been black boxed. 'Blackboxing' is the word Latour (1999) uses to describe how scientific and technical work is rendered 'invisible by its own success'. For example, rather than considering a car as a series of interconnecting component parts we usually think of a car as a single thing in terms of inputs and outputs. We take how it works for granted. Only when the car breaks down do we start to contemplate its internal complexity and become aware of seemingly 'silent intermediaries' as 'fully blown mediators' (Latour, 2005, p. 80).

In a similar way, it seemed to me that The Baring Archive was being articulated in terms of inputs and outputs; e.g. historical narratives derived from source documents. From archival literature and practice and my introduction to The Baring Archive, I felt that the complex relational web of things and people influencing the process of history making and knowledge production in this context had become normalised and unquestioned, essentially 'blackboxed', and needed breaking open.

Understanding archive users

When I first arrived in The Baring Archive I had never been in an institutional archive before, so routines and procedures which might have been obvious to more experienced archival researchers, were all new to me. I didn't know what I was

meant to do as a 'user' and had no previous familiarity with archival practices or codes (and no sense of the conventions potentially in operation).

When I had looked to literature to help define what being a user involved, I hadn't found anything particularly illuminating. Within fine art practice, Orlow's description (2006, p.34) of the artist 'archive user', only goes as far as saying that artists 'make use' of documentary sources or found footage, ('be it to address historical themes or to subvert given interpretations of events') which wasn't much help in drilling down to any level of detail. Given that I was dealing with an institutional archive I subsequently turned to literature within archive studies to see whether the idea or role of 'user' had been defined within the professional practices of archiving. I found that here, an archive user, is defined in very broad terms as: 'anyone who employs records or seeks information about them, or uses other systems and services provided by an archival institution or records management unit, for any purpose' (Yeo, 2005, p.27). Geoffrey Yeo (2005, p. 32) notes that where literature references archive users it's 'always weighted towards studies of "scholarly" users of archival records'. Yeo recognises the need to better understand people who engage with archives in a variety of ways, both in terms of who they are and the type of interactions taking place, observing that 'the concept of the single generic "user" is a fallacy" (2005, p. 27). Yeo adds that 'even less is known about what users do when they consult [records]. Types of activity may include browsing, source evaluation, data selection, extraction comparison and verification…..as yet users' methodologies have not been thoroughly explored.' (2005, p. 42).

Instead of illuminating what it might mean to be a user in The Baring Archive, Yeo's text merely re-affirmed that archives have been 'blackboxed'. I realised that both experientially and theoretically I would be engaging with The Baring Archive as a novice, and that pinning down what constituted 'use' would need to be part of my evolving research agenda.

I should point out that rather than this hindering my research, entering a situation from the perspective of a novice is a strategy I have often used as a way of drawing attention to norms, when working between and across systems, disciplines and institutions. Like sound artist John Wynne, I frequently 'approach new projects with an attitude of openness and a willingness to embrace my own ignorance, a recognition of my own stupidity' (Wynne, 2010, p. 52). Whilst there's always a risk that artwork rooted in situations of unfamiliarity might lead to "shallow

reflection[s] of the received mythology of the other" (Wynne, 2010, p. 50) in terms of addressing practices that have become internalised, normalised and unquestioned, (particularly forms of expert culture), I've found ignorance to be a disarming and powerful critical prompt.

Embedded art practice

In order to better understand The Baring Archive as a production site, from which to then better understand the power of the archivist, my first challenge was to 'learn' the protocols of The Baring Archive, and to get to grips with what it was in operational terms. In order to do this I decided to adopt an approach that artist Marisa Jahn calls 'embedded art practice'. Embedded art practice is Jahn's term for artists who work in an embodied and performative way to investigate 'the physical systems' and 'symbolic languages' of institutions. Embedded artists plant themselves in institutions, becoming 'parasitically reliant' on an organisational host, and from the vantage point of being an outsider on the inside, make work which in some way critically comments on or reflects back on the institution they are studying, provoking the 'reconsideration of existing truths'. In terms of how they do this artists frequently adopt the language, logic, look at feel of the institution they're in as a strategy for making work. They become 'master of the system´s patterns', and then use this same logic (or parody the same logic) to produce artwork. Jahn observes that 'What results is a by-product that reveals the contingency of a system, and the possibilities of its redirect' (2011, p. 15).

Embedded art practice has its roots in institutional critique which can be traced back to the 1960s when artists such as Michael Asher, Robert Smithson, Daniel Buren, Hans Haacke and Marcel Broodthaers, started to provide a commentary on the institutions and conventions of art, with the fundamental emphasis being on how what presents as 'natural' is historically and socially constructed, including the roles that different people adopt in maintaining the status quo. A key strategy within institutional critique entails 'shifting the viewer's perspective, or making viewers see what they had previously taken for granted in a new and different light' (Alberro, 2009, p. 11). Essentially this is about juxtaposing received wisdom with what is actually happening on the ground, or in Alberro's words (in relation to art practices of the 60s and 70s) juxtaposing the tension 'between the theoretical self-understanding of the institution of art and its actual practice of operation' (2009, p. 3).

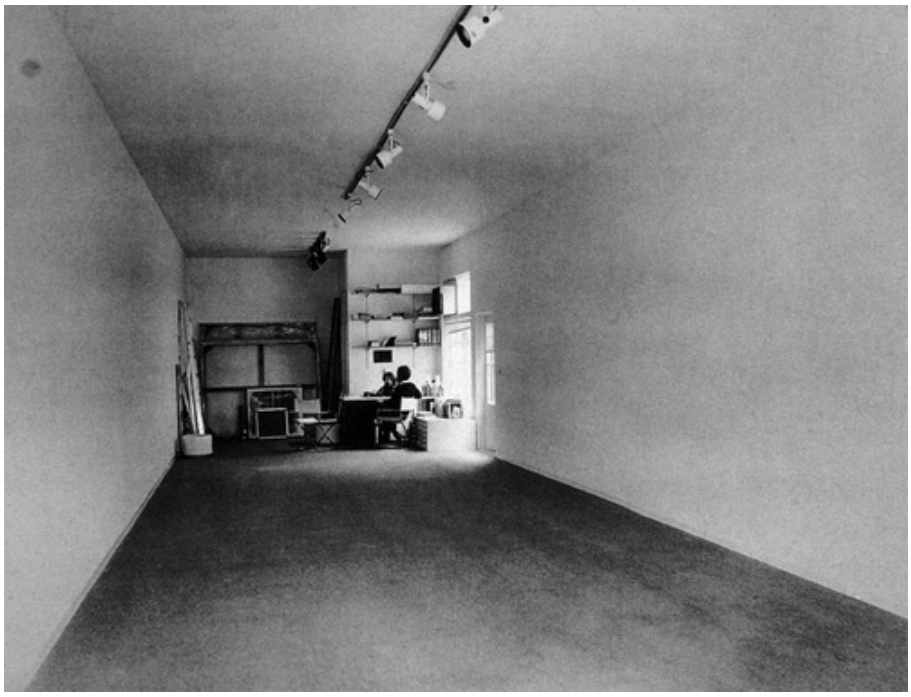

Figure 38: Asher, 1974, *Untitled*.

To give a concrete example: In 1974 at Claire Copley Gallery in Los Angeles, Asher removed the partition between the gallery space and office, framing the workings of the gallery as the exhibition. In this piece Asher shifts attention from the gallery as a neutral space for aesthetic contemplation to the gallery as a bureaucratic and operational system, serviced by gallerists. What is normally hidden is revealed. In this work Asher opens up the 'white cube' of the gallery in the same way that I wanted to open up the 'black box' of The Baring Archive; turning attention from the products of archival research to the archive's daily operations and mechanisms, revealing what is taken for granted.

In the late 1980s and 90s, artists such as Renee Green, Christian Philipp Müller, Fred Wilson and Andrea Fraser, in what is now known as a second wave of institutional critique, added to these practices, 'a growing awareness of the forms of subjectivity and the modes of its formation' (Raunig, 2009, pp. xiv-xv). So, rather than viewing the institution in terms of physical spaces; galleries, museums and collections, 'the institutional framework became somewhat expanded to include the artist's role (the subject performing the critique) as institutionalised, as well as an investigation into other institutional spaces (and practices) besides the art space' (Sheikh, 2006). In focusing on artists working in spaces, other than those 'of the art world', and conscious of their own position and impact within systems, embedded art practice follows in this tradition.

Artist Tejpal S Ajji (2011, p. 166) uses the analogy of the isotope[2] to elaborate on the role embedded artists play:

> With the isotope as its emblematic figure, artists strategically self personify – harnessing cues such as costume, demeanour, accoutrement, historical artefacts and symbols – to create identities conscious of their position within a system. Meaning is effectively produced from the alteration of these systems, producing a new visible legibility of their circumscriptions… they proffer glimpses of information, allowing a means to re-evaluate stable institutional referents such as professional protocol, law, gender, and founding national/ethnic myths.

Jahn writes 'There is something very satisfying about the logic of parodies: the aesthetics are determined by the "host", a mastery of the host´s aesthetic and message is exactly what becomes subversive' (2011, p.109). So, through a play on the tension between assimilation and distinction, isotopic artists destabilise received wisdom.

Performing the Archive

As an invited researcher to The Baring Archive, I already had a prescribed role from which to observe (and then agitate) the system around me, (as in the workings of the archive in the context of this being part of ING bank). My first step was therefore to just 'learn' The Baring Archive as best I could and become a credible archive user, mastering its logic and patterns.

I did this by participating in the archive, coming in once a week, and spending a whole day in the office or reading room, working alongside the archivist on duty. Initially my actions had a lot in common with the ethnographic approach of participant observation, 'a method in which a researcher takes part in the daily activities, rituals, interactions and events of a group of people as one of the means of learning the explicit and tacit aspects of their life routines and their culture' (Musante and DeWalt, 2002, p. 60). Sensory ethnographer, Pink, suggests that we must 'creatively construct correspondences between our own and others´ experience' (2009, p.38) and suggests 'inserting ourselves into the trajectories to which they relate' and 'aligning our bodies, rhythms, tastes, ways of seeing and more with theirs' (2009, p. 38). This is what I did. Rather than observing from a distance or interviewing other users to find out about The Baring Archive as a knowledge production site, I became a user myself. To understand how the archive was performed, I performed the archive. Because 'the vocabulary of the field' is 'performative as well as semantic' (Coffey, 1999, p.64), 'taking part in the

physicality of the setting', for me became crucial to gaining insight (1999, p73).

To learn the conventions of the archive, particularly given that I had no prior experience/knowledge of using institutional archives, I initially replied affirmatively to suggestions made by the archivist on duty. I wanted to give the archivists the opportunity to train me as an 'ideal' user. Each Monday upon entering the office the duty archivist would ask the same question 'what would you like to look at today?' On my first visit I had been directed towards the catalogue (fig. 39). On subsequent visits I modelled the same response.

Figure 39: Scott, 2012, *Selecting a catalogue*

I would take a catalogue off he shelf and flick through it, writing down reference numbers on bits of paper that corresponded to material in the archive (fig. 40).

Figure 40: Scott, 2012, *Identifying archival material to view*

Items would be brought out and I would look at them (fig. 41).

Figure 41: Scott, 2012, *'Looking' at archival material*

Initially I didn't have a specific research agenda relating to the content of the archive. I was 'using' the archive to study 'use' rather than investigate a particular topic or subject. As I was 'looking', therefore, rather than necessarily thinking about the material in front of me, I would often be thinking about how long researchers usually looked at things for; what users looked like to others when they were looking at things (e.g. In terms of stance, posture, and expression); whether the archivist would be able to tell real looking from pretend looking. Was I was doing a convincing job of looking like an archive user, I wondered? Hiding behind archival material I would pay attention to what was going on around me.

Figure 42: Scott, 2012, *Timing archival procedures* [Research photo]

I would observe what the archivist on duty was doing. I would see how long it took for different materials to be brought out (fig. 42). I would observe when the archivists changed shifts. I would ask questions. As Jahn writes: 'The embedded artist listens to the rhythms and murmurs of a system, he/she observes its loopholes, states of exception, downtimes, strengths, contours, and vulnerabilities' (2011, p. 15). This is what I did. From a camouflaged position in the office I was trying to find out as much as possible about the archive, and the archivists who oversaw it, to understand the norms of the archival research process, and the factors mediating my experience.

Coming in every week I began to feel socialised into certain ways of operating, knowing and interpreting The Baring Archive: Procedures associated with entering the archive (registration, being escorted through the building, leaving one's possessions) the environment (a small office/study) interpretive conduits (the archivist, the catalogue) and the way in which the archive was presented (individual boxes of artefacts being brought out one at a time, to be 'looked at' at a desk, overseen by and shared with the archivist) all contributed to my experience, and I strove to unpick what was going on.

Methodologically, my approach, which started out bearing similarities to participant observation, soon shifted (in line with my ambitions as an embedded practitioner) into something more critical and experimental. Having familiarised myself with The Baring Archive, rather than aiming to then create a representative account of my experience that was as '*loyal* as possible to the context, negotiations and inter subjectivities through which the knowledge was produced' (Pink, 2006, p. 18, emphasis added), e.g. as an ethnographer might, my intentions were to reveal its conventions through undertaking a series of performative tests. Having embedded myself in the archive and started to learn how it functioned as a system, I started looking for ways to resist, stretch, and destabilise it, through somehow turning the language, logic and feel of the archive back on itself to reveal what presented as 'natural' as constructed, using forms of tactical play to question my relationship with the archive and archivists. Jahn has observed, 'institutions are composed of other humans who invented a fallible set of conventions, but ones that at some point got reified as institutional practices' (2011, p. 16). This is similar to Cook and Schwartz's observation that archives have been 'naturalised by the routine repetition of past practice' rendering conventions invisible (2002, p. 174). In The Baring Archive I wanted to make the invisible visible. But more than this, I was interested in creating work which, to borrow Jahn's words, would provoke the

reconsideration of existing truths.

The ritual of encounter

One of the first ways in which I focused on making the invisible visible was to start documenting my developing routine of using The Baring Archive as an archival researcher. (This was in addition to specifically documenting how I was referring to the archive in everyday speech, described in Chapter 2.) Having followed the archivists' lead and attempted to participate in the archive as an 'ideal' user, I wanted to present my performance of use back to the archivists for their feedback.

Focusing on the ritual of the archive, I therefore set up an experiment to explore the nuances of use. In doing this I was also interested in challenging a statement the archivists had made to the effect of wanting to provide the same experience of encounter for each different user, echoing an observation by former Tate archivist, Sue Breakell, that archivists 'aspire to a democratic' facilitation' (2008, p. 3).

To test the possibility of standardising the ritual of encounter, one Monday, with the prior agreement of the Baring archivists and the ING security team, I therefore filmed my time in the archive with a small camera discretely attached to my head.

Figure 43: Scott, 2013, *Checking position of head camera*

Back in my studio, over the course of the next week I replayed this footage again and again, and translated it into a set of instructions. On my next visit to the archive I listened to these instructions on headphones, treating them as directions, and

attempted to re-enact exactly the same experience of encounter I had had the week before. My aim was to move at the same pace, say the same words, look at the same material, turn my head the same way, at exactly the same time etc. I documented my re-encounter and continued to repeat this sequence over a number of weeks with the aim of creating a set of entirely synchronised videos. I thought, 'if, according to received wisdom, the encounter is meant to be the same from week to week, that is what I'll try to create. In having been socialised into the archive by the archivists, this should surely represent "ideal" use'.

Having generated footage over the course of three weeks I then reviewed the three films together, side-by-side. As I had expected, despite my every effort to recreate exactly the same experience of encounter from one week to the next, the films went in and out of sync, assimilating each other and then slipping apart, largely due to factors beyond my own control; e.g. different archivists greeting me on different days. To highlight these temporal dis-junctures I then made further edits, to give the triptych of films a visual rhythm (fig. 44).

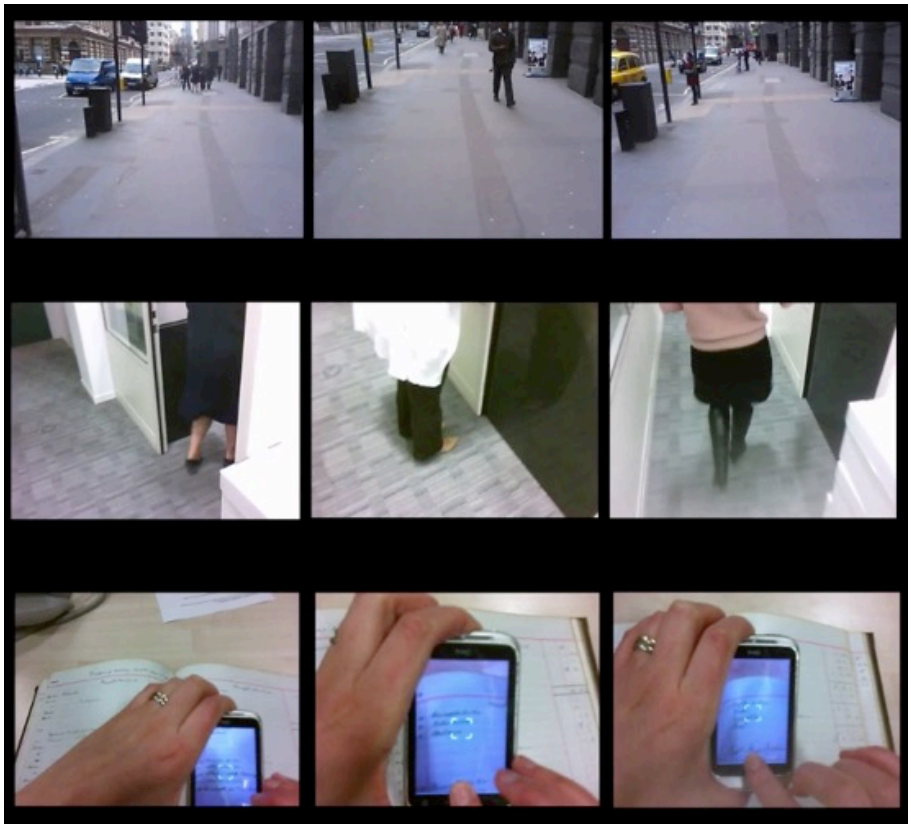

Figure 44: Scott, 2013, *Encountering The Baring Archive*

Although I had been coming into The Baring Archive every week and had been socialised into a ritual of using it, once I started to do this precisely and exactly, as an artwork, it became strange and subversive.

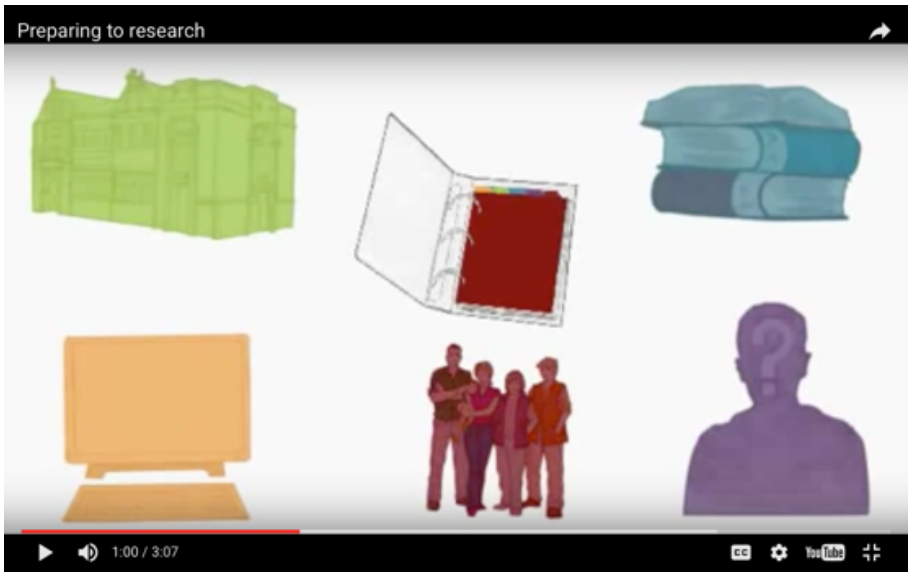

Figure 45: The National Archives, 2009, *Preparing to Research*

Taking my reference point as an arbitrarily unique experience of use and presenting this as '*the* ritual' of the archive (i.e. rather than focusing on portraying a generalised version of use, as in fig. 45) was revealing. My attempts at re-enactment, trying to conform to a past experience to the n-th degree, breached the archival norm. Habit started to become a spectacle, something to be scrutinised and studied. Just as George Perec wrote a whole novella observing the same scene from the same vantage point on different days asking 'What has changed here since yesterday? At first sight it's really the same' (2010, p. 29), I had created a video journal of my entry to the archive, which highlighted the small changes occurring from week to week, and the impossibility of sameness. In focusing attention on the ritual of the archive and enacting this again and again and again I was able to focus in on the minutiae of archival experience and draw attention to the human and non-human actors influencing my experience in the knowledge production site I was studying.

Feedback from the archivists

I played the film I had made to the Baring archivists. I was interested in what they would make of the way in which I was depicting use. Interestingly, however, rather than focusing on what I was doing as a user, they started to compare what they

were doing as archivists, as portrayed in the film.

Here's an extract from my diary (2013), in which I refer to the archivists by name:

> In watching the film Lara and Clara were interested in the 'sameness' or not of how they enacted their roles. For example, Lara thought it was interesting that they untied archival boxes in exactly the same way. Apparently (as part of an ING staff exercise) they had both just had to carry out a Myers Briggs test [8], and had came out very differently on this spectrum in terms of psychological preferences. With reference to this they discussed the fact that Clara was a historian and Lara had studied English. Whereas Clara was interested in gathering and recording, in procedure and precedents, and the principle of fairness, treating everyone in the same terms, Clara described Lara as being much more concerned with treating people individually. (Though Clara conceded that she recognised and responded to peoples needs). In terms of fairness, Clara said this was about making sure 'you've told [researchers] about everything' in relation to a topic. When I queried the 'everything' they qualified it with 'to the best of our knowledge'. Lara said 'it's a matter of being helpful. That's what it comes down to in the end' emphasising the importance of supporting different people (e.g. family historians, academics) in different ways, for example, leaving returning researchers to get on with things on their own. As a final difference, Lara also seemed to value ephemera, whereas Clara had a sense of some things in the archive being more important or valuable than others.

Making a film about my encounter with the archive and playing it back to the archivists essentially triggered a discussion about how different they were from each other, different in their training, perception of the archive and handling practices. Rather than servicing the archive in a consistent almost mechanical way this experiment drew into focus the shifting relational ways in which archivists work.

Also, just as there were influences on me as a user, I realised they were subject to influences and pressures (past learning etc.) which meant their enactment of power was shaped according to individual preferences, and was an on-going negotiation in relation to different factors. The film I had made acted like a mirror, a form of systemic feedback. It helped focus their attention on the norms of archival practice and their role within this.

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[8] The Myers–Briggs test is a questionnaire-based test designed to indicate psychological preferences in terms of how people perceive the world and make decisions. Designed by Katharine Cook Briggs and Isabel Briggs Myers, it is based on the typological theory proposed by Carl Jung.

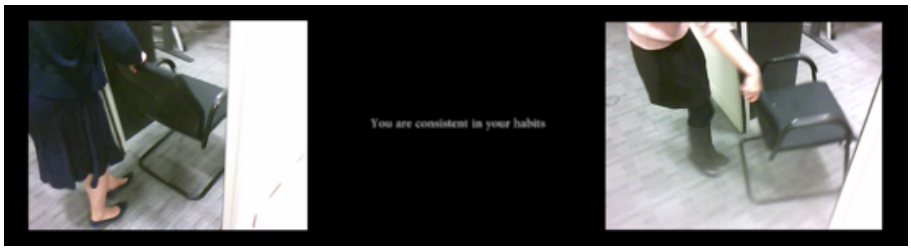

Figure 46: Scott, 2013, *Encountering The Archive*

Following my conversation with the archivists I was fascinated with their different approaches and edited the film further, adding in arbitrary statements drawn from the Myers Briggs test. In doing this I wanted to reference the idea of the personalities of the Baring archivists as another dimension to the ritual of the archive. Statements I drew on and juxtaposed against visuals included:

- You are consistent in your habits
- You usually plan your actions in advance
- You are inclined to reply more on improvisation
- You value justice higher than mercy

It was the archivists themselves who had drawn attention to their own personal habits and preferences, triggered by watching the film I made, but it made me think more closely about the extent to which certain practices were attributable to them in their role of archivists, or as individuals.

At this point please view file B, *Encountering the Archive* on the USB stick accompanying the thesis.

A user-centred approach

To highlight why I'm characterizing this video as embedded art practice, I want to draw a comparison with a piece of work Ruth Maclennan made in 2002. During a residency in the archive at the London School of Economics (LSE), Maclennan made a video *Gatekeepers* (fig. 47), which is based on interviews with the LSE archivists and depicts different members of staff discussing (in turn) the nature of archives and the role of the archivist. Each participant was filmed in the LSE strong room.

Talking about her motivation (Training for Audiovisual Preservation in Europe, n.d.) Maclennan observes:

> I became fascinated by the archive itself, the place, and in particular the archivists, as self-styled Gatekeepers and interpreters of the system. The archivists perform the archive: they enact the system and the situation of the archive, but are usually invisible. I wanted to make them a focus of attention. By filming them, I wanted to let them show themselves; interpret their own roles, and be seen.

Figure 47: Maclennan, 2002, *Gatekeepers*

Whereas Maclennan was operating in similar territory to me, e.g. making work to foreground how the archivists performed the archive, our approaches were very different. Rather than editing interviews as an artwork, I was exploring the archive as a production site from the subjective position of being a 'user' in the system. Rather than asking the archivists' questions, I had undertaken a performative experiment which triggered a discussion covering similar themes, prompting the archivists to reflect on what they were doing and why. Engaging with the formal procedures of using The Baring Archive as an external researcher I had created an artwork that was also a by-product of these same procedures and provoked the reconsideration of existing truths by those overseeing the archive.

Tactics and strategies

In starting to reveal the difference between an implied or idealised user (and an

implied or idealised archivist) and the lived experience of using the archive I was honing in on what Latour (2005, p. 205) calls 'the gap of execution'; the difference between an imagined/generic actor and the course of action carried out by a fully individualised participant. This is something art historian Carol Duncan has written about in terms of the museum, drawing attention to differences between ideal and actual versions of practice. She notes (2009, p.279) that ideally museum visitors are 'individuals who are perfectly predisposed socially, psychologically, and culturally to enact the museum ritual' (e.g. responding to the sequencing of spaces, arrangement of objects, lighting etc., in a certain way) but goes on to observe that:

> [O]f course, no real visitor ever perfectly corresponds to these ideas. In reality, people continually 'misread' or scramble or resist the museums' cues to some extent; or they actively invent, consciously or unconsciously, their own programs according to all the historical and psychological accidents of who they are.

I was discovering the same in The Baring Archive: That written rules, or assumed norms were different to how the archive was both used by actual users, i.e. me, and how it was overseen, by actual archivists.

In *The Practice of Everyday life* (1980) De Certeau writes about the status of individuals in systems and distinguishes between the 'strategies' produced by power structures and institutions and the 'tactics' used by individuals to negotiate these strategies in their everyday lives. For example, in relation to the city, 'strategies' include a city's layout; official maps, and rules relating to driving, parking and walking. 'Tactics', by contrast, are the way individuals actually move through the city, e.g. Walkers designing their own routes and shortcuts to navigate the strategic grid of streets or repurposing spaces for different ends. Whilst strategies in the city by governments, urban planners and corporations 'produce, tabulate, and impose' spaces, tactics by individuals 'use, manipulate, and divert' those spaces (De Certeau, 2011, p. 30).

What I had discovered in The Baring Archive were some of the tactical ways in which the archive was practiced. Ideal behaviour was encapsulated or set out in a 'conditions of access' form which I had to sign on my first visit to the archive (which related to what I could and couldn't do with archival documents), and a list of rules on the wall of the office fig. 48), detailing the behaviours which were and weren't acceptable. This is like the strategic use, of the archive.

However, even if followed to the letter these rules only covered very few aspects of

what it was like to work in this production site. Furthermore, in practice these rules often bore little resemblance to my experience of the archival ritual.

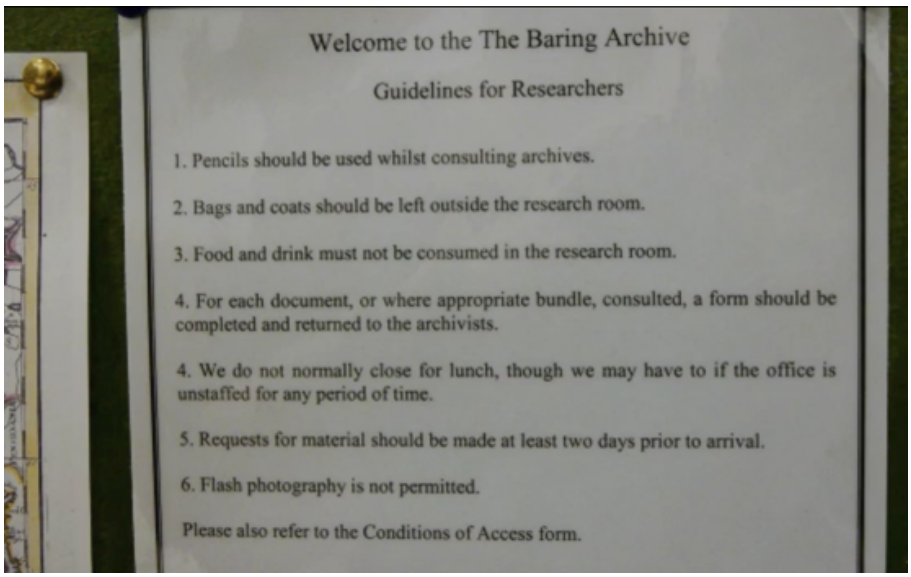

Figure 48: Scott, 2013, *Guidelines for researchers*

For example, on cold days, I would sometimes be offered a cup of tea on arrival, despite there being an explicit ban on food and drink in the office.

Figure 49: Scott, 2013, *Remains of tea*

In my experience the two-day deadline for submitting requests for material was never enforced either.

There seemed to be lots of exceptions to the rules and despite ideals around the

experience of encounter being the same for every researcher, in my experience rules seemed to be adapted for individuals, by individuals. It wasn't as straightforward as the archivists' upholding/policing rigid unchanging strategies and the users subverting or adapting these, through tactical means. Within certain parameters I found the archivists to operate tactically, as well. They were often creative in their interpretation of the rules. For example, to meet the rule '[b]ags and coats should be left outside the research room', (presumably stemming from the fact that in bigger institutions there are cloakrooms), as already outlined, they had improvised a make shift cloakroom, in the form of a chair which would be dragged out of the office into the corridor, re-purposing the space to make it fit their ideals.

Testing the archive

In terms of my relationship to tactics and strategies, in the first video I had made, despite rigging myself up to a camera, I wasn't trying to do anything particularly subversive in behavioural terms (beyond trying to re-enact what I had done the week before). My aim had been to follow cues that would allow me to imitate being an archive user, so that I could pass unnoticed in the office. What was subversive about my performance was the excessiveness with which I was trying to conform to an arbitrary version of use. Any tactics on my part were certainly not intentional at this stage (beyond putting a camera on my head, which had been agreed officially).

However, following this experience I started to operate tactically, quite deliberately, as a way of unpicking particular facets of archival experience from each other. Latour has written 'Action is not done under the full control of consciousness; action should rather be felt as a node, a knot, and a conglomerate of many surprising sets of agencies that have to be slowly disentangled' (2005, p. 44). In thinking about research in The Baring Archive I was keen to untangle mediating factors from those that played more of an intermediary role in the knowledge production process. I started to isolate and test different aspects of usage, again, focused on trying to understand the interrelationship of different influencing factors, with a specific emphasis on how much agency I had vis a vis the archivist.

To give a concrete example: Thinking beyond research as 'consulting' or 'reading' documents, my attention, at one point, turned to what my body was doing when I was looking at documents and I started to become conscious of the archive in more

somatic terms. I started to think about my body in the archive, and some of the physical constraints in operation, posed by the office furniture or documents themselves. I was keen to give some attention to non-human influences, as well as human ones, for, as Latour has pointed out objects have agency in that 'things might authorise, allow, afford, encourage, permit, suggest, influence, block, render possible, forbid, and so on' (2005, p. 72). This is not to imply that the desk I was working from, for example, could 'act' in the same way that a human (e.g. the archivist) could, but that a desk (in terms of its size, position etc.) might affect how I was able to do certain things.

In order to operate as an effective researcher one of the things I noticed early on was how dexterous one had to be to consult or read documents effectively, in terms of gaining access to information. So, one week I came into the archive, requested material from the catalogue as usual, but during the two minutes the archivist was absent from the office (fetching the items I had written down), slipped on a pair of boxing gloves.

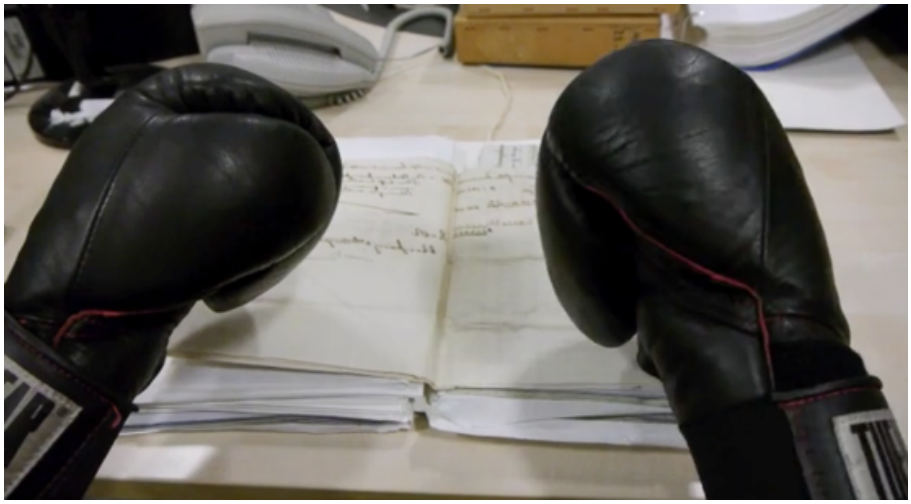

Figure 50: Scott, 2013, *Protest*

When the archivist returned and the documents came out, all I was able to do was stare at the top page of each document. It wasn't possible to engage with them at all. In disabling my hands, and in such a combative way, I had effectively staged a protest. This made me feel uncomfortable, and the archivist too (I believe). It may seem like a ridiculous thing to do, and I didn't keep it up for long, but it was a way of drawing attention to the skilled hand movements that underpin the intellectual contemplation for which archival research is better known. Essentially, I had breached an unstated social rule as a way of studying it. Through going against the grain and acting in an unexpected way I had revealed a handling convention by

virtue of what it wasn't. This echoes anthropologist Daniel Miller's observation (referencing Goffman, 1975 and Gombrich, 1979) that if, for example, 'a lecturer suddenly started a private conversation with a student in the middle of a lecture, everyone would be acutely aware of the underlying norms of lectures as a genre' (2005, p. 5). To explore the norms of archival research, and open up the everyday repertoire of hand movements essential to engaging with documents to scrutiny, I had acted in an inappropriate way. In Goffman's words I had effected a form of 'performance disruption' (Goffman, 1990, p. 52), staging an incident that threatened the reality sponsored by the performers (e.g. the archivist) of the situation. In doing this I was as interested in the archivists response as I was in the tacit norm itself. How would they respond to a breach?

Breaching and disrupting

Performance disruption has its own history within fine art practice. In 1970 Adrian Piper conducted a number of experiments, *The Catalysis series*, which involved conducting performances such as riding the New York subway in badly smelling clothes, walking through a department store covered in wet paint displaying a wet paint sign and appearing in public with a hand towel stuffed in her mouth.

Figure 51: Piper, 1971, *Catalysis IV*

An artist working more recently, in a related vein to Piper is Pilvi Takala. In *The Trainee* (2008) Takala worked undercover in the Marketing Department at the

Helsinki headquarters of Deloitte (the international accountancy firm). As Takala explains in an interview with journalist James Westcott (2012), in a similar way to me, her first step was to learn the system she was in. She observes that her initial goal was 'just to be believable in [her] role' in order to 'become a part of that community' (2012). Just as I had started to mimic the activities of an archive user, Takala started to imitate others and act as if she was part of the organisation, working at her computer, using the photocopier etc. Then came the next stage of her research, in which she emerged as an isotopic figure: After several weeks Takala decided to see what would happen by 'claiming to work while physically doing nothing' anticipating that this 'would be a tough one for the people there to accept' (2012). So, in breach of office norms, Takala started to do nothing. When challenged about her seeming lack of activity when sitting at her desk she would reply, 'It's good sometimes to try to do the work in your head' (2012). On another occasion she spent an entire day just going up and down in the lift. Here, if people asked what she was doing she would explain that she 'thinks better in a dynamic environment' (2012).

Figure 52: Takala, 2008, *The Trainee: Working at Deloitte for a Month*

Essentially, in this project Takala embeds herself in an organisation (Deloitte), masters its protocols, language and logic, and then, through various performances, turns this knowledge upon itself, generating artworks (a film/installation of various performances undertaken) which put these unwritten norms to the test (fig. 52). Takala describes her own practice as being about 'stretching rules. She writes

(2012),

> When you enter a new space you immediately scan how people are behaving and you start to imitate… Until you see somebody taking off their shoes you won't take off your shoes. It's a human behavioural thing. But most rules are unwritten – the ones that we observe and think we intuitively understand even if they're not actually in place. When a rule gets stretched, there's something that really changes, and something is left behind. Everyone won't be sitting around at Deloitte and thinking, but a little bit of space opened up.

Just like the example I've given of the boxing gloves, Takala uses breaching and performance disruption to challenge office procedures and reveal the 'natural' state as something which is culturally, socially and historically contingent. Takala observes (2012) that 'People in the workplace think they have a consensus about how things should go, what you're supposed to do. But then something like this [The Trainee] happens and it appears that a rule for this situation doesn't exist'. Christy Lange (2012) observes 'Takala's performance demonstrates how even the most modest or minor infraction can begin to make small, visible cracks in the ice of the social order'.

In terms of my practice, in operating tactically I was something of an unknown quantity for the archivists. They had never had to deal with someone wearing boxing gloves in the archive before. Nor had they ever had to deal with having the office filmed, or (later) me requesting to bring in my eighteen-month-old son to investigate the archive store in an open-ended manner (fig. 53).

Figure 53: Scott, 2013, *My son in the archive store*

Through my visits to 60 London Wall I was testing existing rules and querying how power operated in territory where rules hadn't yet been established.

I looked for gaps and loopholes to agitate, and observed the archivist's response. Within the constraints put upon me, I would find myself scanning situations I found myself in for ways to disrupt the assumed power balance. For example, in the reading room, the archivists were there to support my needs as an archive user. If I wanted to talk the whole way through my time in the archive, asking questions etc., they would indulge me, even though, in talking to me they weren't able to get on with what ever else they had to do. (As well as overseeing The Baring Archive the archivists both worked as part of the ING corporate communications team, so there were multiple demands on their time.) Similarly, every new document I looked at involved them getting up and going into the archive store. In a strange way I could direct their movement and actions for the time we were together in that room.

However, at the same time I realised my relationship with the archivists was important, and one that I was coming to personally value. I realised that I wasn't, for example, able to send them in and out of the archive constantly, to push the role of 'director' to the n-th degree. Indeed if I asked for a document that I thought might be useful, and then realised straight away on opening it that it wasn't, I felt obliged to spend a bit of time with it, in recognition of the effort they'd taken to fetch it for me.

My developing relationship with the archivists on a personal level was an influencing factor in and of itself. The archivists were very flexible and accommodating in their dealings with me, and in return I felt awkward pushing or testing their generosity too far. Far from being in an abstract, corporate 'system' (this being the term that is used repeatedly in Jahn's 2011 description of what embedded art practitioners are reacting against) I was dealing with two personable people. To me they were Clara Harrow and Lara Webb first and archivists second. Whilst I continue to refer to them in this thesis as 'the archivists' to respect the fact that they hadn't envisaged being drawn in too personally to my research, it's worth really highlighting the impact of them as individual personalities.

My methodological approach and focus frequently put them in a quandary, and they'd often check back and forth with each other as to whether I could do something. So although the archivists were guardians of the archive and its protocols, they operated in tactical ways, and were constantly negotiating their roles. At times I felt that they embodied the archive, and controlled what it could

be. At other times I felt like I was dealing with two women who (like me) were regulated by something bigger, albeit in a different way, and who were adapting and negotiating it as best they could to suit their own needs.

Just as the archivists were constantly assessing and re-asserting their power in their dealings with me, my agency shifted vis a vis the archivists. However, overall I was operating in a sphere of limited power, both physically and hermeneutically.

Figure 54: Scott, 2013, *Security barriers*

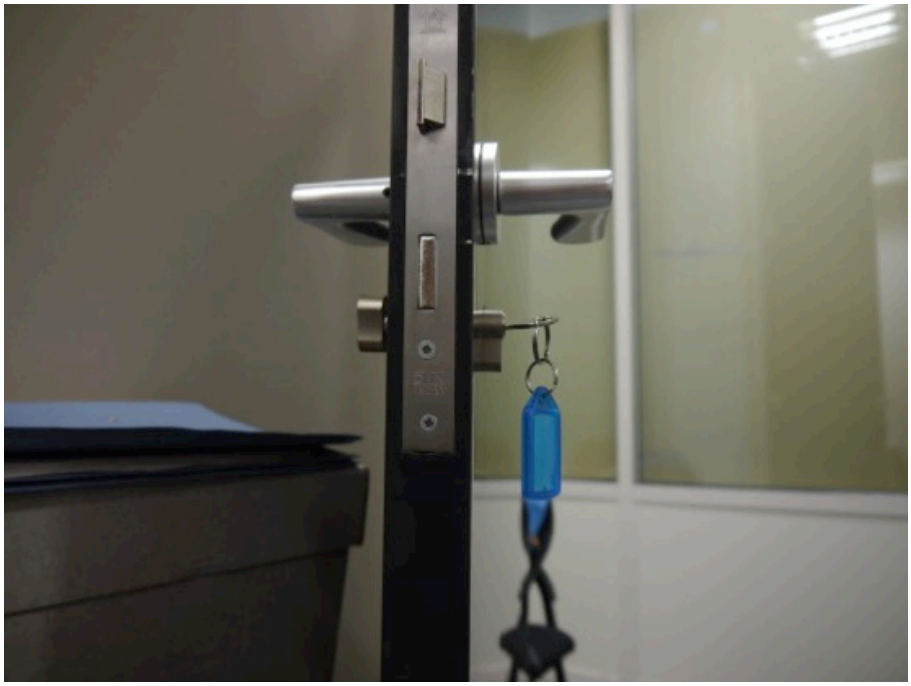

Figure 55: Scott, 2013, *Locked doors*

Physically it was like having a shadow. Apart from when the archivists were fetching material I was under constant surveillance. My passage through the building to the archive was marked by a succession of security barriers (fig. 54) and locked doors (fig. 55).

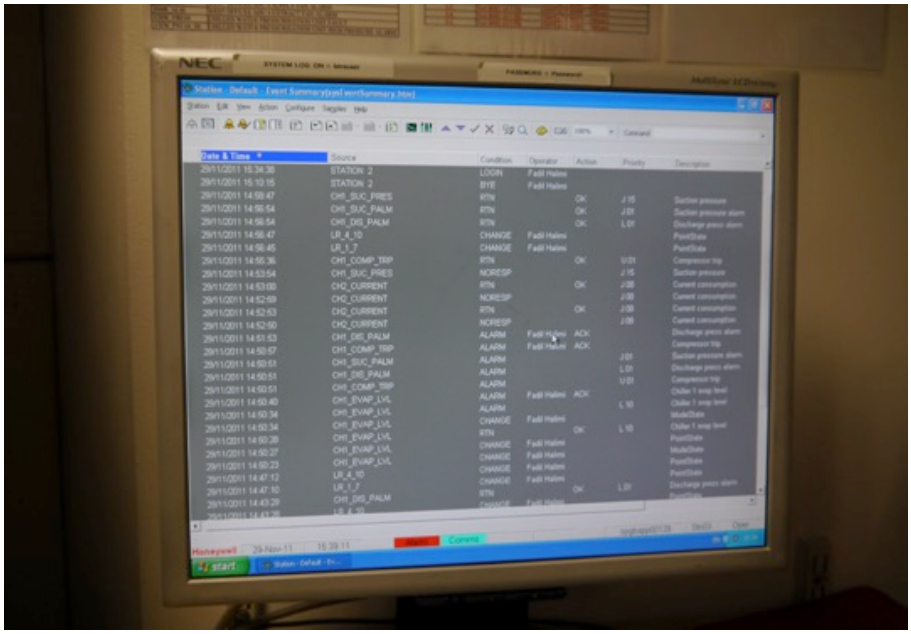

Figure 56: Scott, 2013, *Building Management System interface (BMS)*

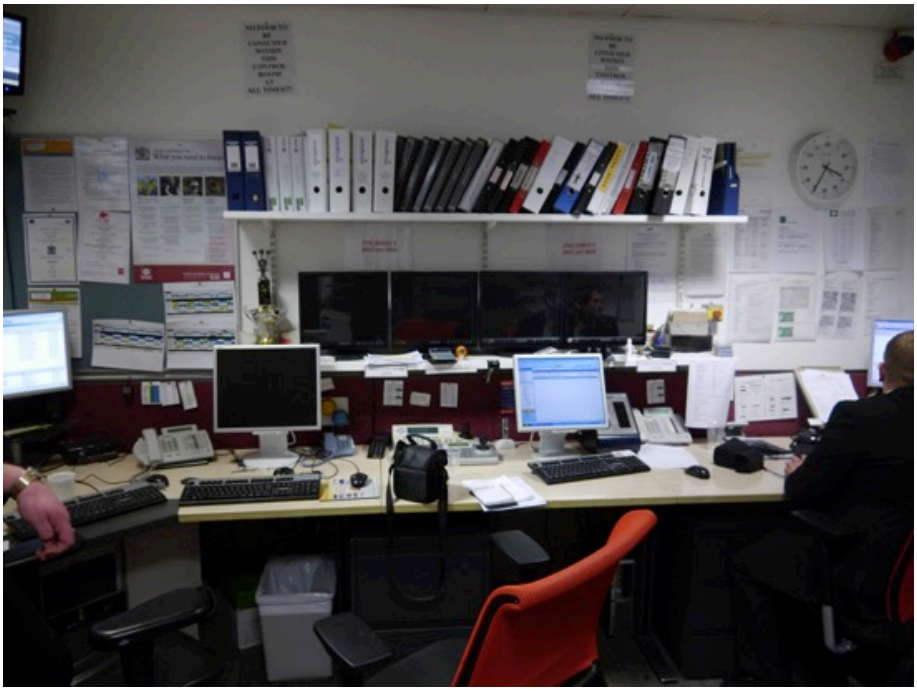

Figure 57: Scott, 2013, *CCTV monitors*

The archive was also monitored by security with a BMS system (fig. 56) downstairs in the archive store[9] and CCTV upstairs (fig. 57).

With access being by application, it was solely down to the archivist as to who could come in and when, and appointments often had to be booked weeks in advance. Once in the office the catalogue was the initial gateway to archival documents. However, what was in the catalogue, and what had been excluded, again rested with the archivists. The catalogue had been compiled by a previous archivist. However, parts of the archive remain uncatalogued and inaccessible and part of the catalogue (material post 1900) was only accessible through one of the archivists via the ING internal IT system and not publically available. Furthermore, in one meeting I had with the archivist it materialised that (as is a broader professional norm) only 5% of all original records were in the archive and it was the archivists who, over the years had weeded out content, making value judgments about what was important, and in so doing had edited the history of the organization.

As well as filtering/controlling access and content, the archivist, was also the first port of call for interpretation. Online, archivists chose what material to make public, and upstairs at ING they chose what material to foreground and the narrative to relate through displays and tours. In the office, sitting across the desk from me, the archivist would interpret material I was looking at, but answering any questions as if objects are 'approached as carrying a final signified to be disclosed through the act of interpretation' (Olsen, 2006, p. 90). As well as being the first port of call for interpretation, in having signed the 'conditions of access' (n.d.) form they were also the last port of call for anything I might want to say about the archive.

As Cook and Schwartz note; 'archivists – as keepers of archives – wield power over those very records central to memory and identity formation through active management of records before they come to archives, their appraisal and selection as archives, and afterwards their constantly evolving description, preservation, and use.' (Cook and Schwartz, 2002, p. 2).

To conclude, I had agency in the archive, but this was limited or shaped by protocols concerning the documents and localities that made up the archive, as

[9] A building management system (BMS) is a computer-based control system monitoring changes in light, ventilation etc.

administered and interpreted by the archivists (shaped by their particular personalities and institutional loyalties). My agency was further shaped by my own emotions and loyalties to the archivists themselves, which limited how transgressive I was prepared to be. Essentially, I was entangled in a web of different relational forces; a constantly evolving tactical operation.

Chapter 4:

Challenging Archival authority

I'm on the fifth floor again. The archivist is giving me a tour of the archive and art collection. This is in response to me asking if I could shadow a tour with business clients. As this wasn't possible the archivist is running me through what would normally happen. In doing so she slips between telling and demonstrating. It's a weird hybrid. Not quite one or the other.

We start in room 8 (of 33), which contains a portrait of Sir Francis Baring, the founder of the bank, painted by Benjamin West. On client tours this is where there would be wine and nibbles and an introduction to the history of the organization. Looking at the portrait of Francis Baring the archivist tells me about the establishment of the business in 1762. We then move strategically, it feels, from painting to painting and artefact to artefact, each acting as a cue for the archivist, as she weaves a verbal narrative to build up an impression of the bank's illustrious past. Her narrative is a mix of words delivered as if they are straightforward facts, and anecdotes.

In looking at a portrait of Francis Baring's second son, Alexander Baring the archivist says 'this gives us the opportunity to talk about some of the early deals, major things such as the Louisiana Purchase, which is the largest real estate deal in history' (carried out despite the fact that Britain was at war with France and the sale had the effect of financing Napoleon's war effort). She goes on to explain that 'Alexander Baring became Lord Ashburton so was raised to the peerage, which reflected his involvement as an MP as well as his business interests'.

As this (and the attention the archivist then gave to gifts from the Tsar of Russia and Emperor of Japan) demonstrates, one of the key messages of the tour was the influence/impact Barings had had on politics, and at the highest level. The two seemed inseparable and I was taken back to an earlier conversation I had had with the Head of Communications (who line managed the archivists) at ING who'd informed me that it was only when he saw correspondence between the Prime Minister and Barings partners about the Louisiana purchase that he realised, or had a realization about, the true value of the archive.

For the Head of Communications, history was a useful tool in enriching client relations. Although current/recent performance was the most crucial factor in doing deals, drawing on the archive indicated (in his words) 'commitment, solidarity and experience' all of which could help win business. The Head of Communications said the archive was a point of contact with clients, which reflected the values of the organization. He also spoke about the archive

demonstrating that the bank had a certain 'level of culture'. To me this sounded disturbingly colonial (i.e. that culture is something that you either have or don't have) but at the time I didn't press him further.

The information the archivist chose to impart was obviously selective, and was all positive messaging re: the bank and its history. To me it seemed contradictory that the history of Barings (a bank which had failed twice) was being used to indicate prosperity and longevity etc. and win business for ING.

The only admission to weakness or failure in the tour related to an anecdote about a bell used in the former Baring offices linked to a Barings vessel. Barings had owned a ship called the Norman Court, which sank off the coast of Anglesey in Wales, and the bell was from a pub named after the wreck used to call last orders. The archivist said 'We can tell that story now because this all happened a while ago'. This seemed contradictory to me. 'Long ago' was here reason to dismiss something as being of little consequence to present dealings, whilst at the same time the rest of the tour evoked people and deals done 'long ago' to point to continuity with the present.

Having tested out the extent of my own agency in the research room as a way of probing and understanding the archivist's authority (and how the archive operated as a production site) I was now turning my attention to the specific issue of narrative foreclosure. I had looked at different mediating factors in terms of my experience in the archive, and at what I could and couldn't do in terms of my behaviour as a researcher, but the privileged word of the archivist, when it came to interpreting documents still stood, and I wanted to find a way of challenging this authority, which seemed to close down other avenues of interpretation.

Archival authority

Via both informal interactions in the office and in the formal tours they gave, the archivists seemed to embody the institution - theirs was the official story, and any other versions (according to condition 4 of the 'conditions of access form', n.d.) had to be run by them for approval. In terms of versions that were approved, the archivists appeared to privilege/gravitate towards certain types of knowledge and certain types of narrator, for example, economic or political historians, the model user being someone working at the post-doctoral level doing research.

However, looking around the building, I started to think about other employees at ING whose work brought them into daily contact with the archive (by which, through the way it was experienced and often swept up as part of archive tours, I include the collection). Was the archivist's account of the archive shared by others in the institution, e.g. those who worked on the fifth floor? What did others working in its presence make of it?

I started to question *who* was voicing the institution as well as *what* was being voiced and *how*. In engaging with artefacts and documents to narrate the history of the institution, the archivist was valuing it as something to be interpreted in intellectual terms. For, in a similar way to academic research, but in a much more performative way, a tour places emphasis on 'facts' and ideas extractable from or attributable to artefacts.

However, as I had discovered from my experiments in the reading room, and as I was starting to observe on the fifth floor there were other ways of knowing the archive; more tacit, bodily tactical ways rooted in everyday experience, less easy to articulate, e.g. the practices undertaken by cleaning or security staff. Could a focus on these other ways of knowing, these other forms of contact, offer me a route through which to challenge archival authority (e.g. something which is about the intellectual contemplation and agency of certain legitimised users)? Could I somehow foreground these different voices and 'ways of knowing' on the fifth floor to change the terms of debate, to move 'use' beyond 'the "scholarly" users of archival records' (Yeo, 2005, p. 32)? As I thought about the situation at Barings I wondered why certain types of activity were called 'use' and others not. I was interested in tactical ways in which the archive was being encountered and in how people who, from an archive studies perspective would probably be classed as 'non-users', were engaging with the archive.

The moment of turning my attention to informal and less intentional ways of knowing the archive coincided with turning to literature from material culture studies, notably an article by archaeologist Julian Thomas (2006) based on Heidegger's distinction between 'present-at-hand' and 'ready-to-hand' modes of engagement with the material world. Thomas paraphrases; 'the former is the situation in which the passive observer looks on something as an object of knowledge or contemplation while the latter denotes an engagement in which a thing is put to use, perhaps as a tool in some task' (Thomas, 2006, p. 46). For example, rather than coming to know a hammer through intellectual or theoretical

study, we know the hammer through using it in a hands on sense, e.g. through banging nails into a wall in order to hang a picture. Instead of "seeing" the hammer we become 'practically involved' or 'concernfully absorbed' with it (Olsen, 2006, p. 69).

This distinction resonated with how I was starting to think about different kinds of encounter with The Baring Archive; between the conscious contemplation of what documents were by researchers in the reading room versus an ING cleaner, for example, practically manoeuvring a duster around shelves and files. In seeing examples of where employees at ING were 'practically involved' with the archive, through their daily work rituals, I subsequently set out to study these relationships and modes of encounter in more detail. Moving from my own experience of making the archive and being in the position of researcher-user, I started to focus on the fifth floor and the employees who used it. Were these non-users (from an archive studies perspective), actually users too, and could a study of these different encounters in some way democratise the official narrative?

In order to explore the everyday context of employee encounters I continued working in an embedded and embodied way. Through a series of connections, starting with the archivist introducing me to the head of operations, I developed relationships with a cross section of employees connected to the fifth floor. These included a relationship manager in corporate banking, the butler, the head of cleaning, the head of security, the house manager and the company handyman. Although my attention was less about my own agency, I still wanted to align my rhythm and movements to the employees I had started to work with. To this end I started to talk and walk the floor with different members of staff. We spoke about the archive and collection in the context of the fifth floor space. Walk-arounds helped me to study/learn not just the words people were using to describe the archive and their interaction with it, but also the movement, gestures and attention paid to artefacts from the archive and collection relative to other objects and components of the space.

I started to observe a rhythm or pattern to the way business was being carried out, to the flow of people and materials around the space: Archival documents and items from the collection moved from the archive store to display cases upstairs and this was determined and overseen by the two archivists, who regularly changed what was on show, tailoring content to match the interests of incoming clients. Practically, this required collaboration firstly with corporate bankers and

relationship managers to ascertain client profiles/interests, and then either with a team of porters who would lift the case lids on and off, or, in the case of moving artwork around, with the handyman. Tours conducted by the archivist and taking in both the collection and archive, were a regular feature of client events, often preceding business dinners. Dinner meetings were overseen by the ING Butler, and often involved wine tasting (with bottles in the wine collection going back as far as 1915), accompanied by a look at the Barings wine ledger. As well as business events with external clients, and other activities with an obvious relationship to the archive, meeting rooms were used by ING employees for all sorts of other purposes, for example team meetings, choir practices, and the weekly art club. A House Manager, receptionists as well as a team of caterers and cleaners synchronised their movements to manage the logistics of business meetings and events happening on the floor. Activity was monitored via security aided by various technological devices such as CCTV and diestars.

Whilst from a conventional perspective, e.g. rooted in archive studies or history, many of these employees might be thought of as 'non-users'; from a ready-at-hand perspective this type of labelling seemed irrelevant. In thinking beyond archive 'use' as conscious contemplation and interpretation, and thinking more in terms of non-discursive, somatic practice, I started to level informal everyday encounters with formal scholarly ones.

Figure 58: Scott, 2012, *The archivist's tour*

Different voices/ employee perspectives

In starting to engage with employees and a range of different perspectives I was really struck by the differences in views that existed. In walking around the floor, the archivist, as already outlined, narrated the history of the institution, relative to the Baring family and key artefacts which illustrated the illustriousness of the bank (fig. 58).

The fifth floor Butler, who had been in service for 30 years (and oversaw corporate hospitality which included wine tasting events, including a look at the wine ledger, fig. 59) also told the story of the institution, but filtered through personal experience.

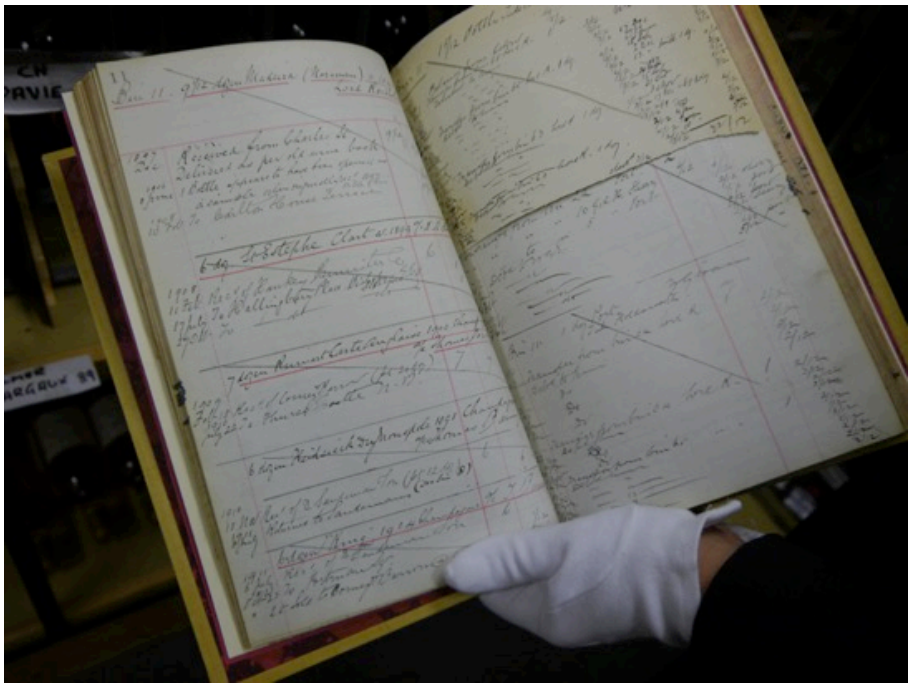

Figure 59: Scott, 2013, *The wine ledger*

He referred to the archive and collection as old friends. For example, talking about his first day he said, 'I remember seeing this young lady [referring to a painted figure] with a bag. I was coming to this massive amazing family'. He referred to the fifth floor as being like a second home to him and recounted personal anecdotes of many of the artefacts on display, for example, a story about one of the ashtrays when it was in use by a former boss, a tale of winding up one of the clocks, comparisons between 60 London Wall and Baring's former premises at Bishops gate. Differently to the archivist, it was as if he lived and breathed the archive. He relayed some of the same information but spoke from personal experience.

Whilst the archivist and butler both told stories of the institution, the corporate banker I spoke to veered away from interpreting specific items on the floor, focusing instead on the grandeur of the rooms, and how the archive and collection, along with wine and great food, were key to setting the scene for client meetings. For him, the archive was part of the corporate hospitality package offered to clients, for many banks a thing of the past.

Others I spent time with didn't interpret artefacts as much as talk about their daily work routines. The handyman, for example, gave me a tour of the floor focusing on recent jobs he'd done. As we walked around the fifth floor we moved between front of house and back of house (fig. 60) areas (neatly concealed areas I had not been aware of in walking around with the archivist).

Figure 60: Scott, 2012, *Back of house*

In the kitchen area the handyman (2012) pointed out the ceramic tile he´d made to raise the coffee machine so that a jug could fit under the tap. He then started to point out some of the artwork, speculating on what was depicted: 'That´s quite a good one, you know. Very detailed – the features and close ups. And the way they´re looking at this guy, you wonder what they´re talking about. Trying to catch him smoking maybe?' (2012). In a room with several Lowry paintings, the handyman commented that these were 'all very expensive'. When I enquired how often displays got changed, he said the Lowrys had been there 'For quite a while' but looked at the attachments and said they would be quite easy to change. He said

on the paintings in general: ‘From the distance you think ohh [making a negative sound] and then when you study them you think it´s not as bad as you first thought’. He went on to say: ‘you might have people in here for a couple of hours for a meal and a drink who never say anything about the pictures on the walls, maybe passing the odd comment, but the majority don´t. But if there´s a light out they´re going “oh no there´s a light out” and make a big issue of it’ (2012).

The head of cleaning (2012) adopted a similar position in terms of what clients noticed: ‘Cleaning is like breathing you only notice when it stops.’ But a dirty room is the first thing people would see. He also talked a lot about permissions; what was allowed, what wasn’t allowed. His attention darted from wall coverings and floor coverings to artworks and artefacts. In terms of the art he commented, ‘we aren’t allowed to touch it. We just dust it off’ and his response to artefacts was similar. When I asked about whether he’d looked in any of the ledgers or engaged with archival material he responded, ‘I have never looked inside. I think I'm not allowed to.’ There was a sense of veneration towards the archive (he used the words ‘lovely’, ‘nice’, ‘perfect’ and ‘unique’ to describe it), but also a detachment and a sense of not feeling qualified or empowered to engage with or comment upon materials.

The head of security (2012) was the only person I spoke to who refrained from using reverential language around the archive: ‘The priority from our side is to make sure that none of it goes walkies’ he said. If anything needed moving, it was his job to authorise it. He said the ‘value to us is irrelevant. We have to know what is here as in quantity wise and we make sure nothing is ever taken down without our knowledge’. Like the handyman, he was interested in the attachments and mechanisms supporting the artworks and display cases, and noticed the overall placement of things. He didn’t seem concerned about the content or history of individual items and said, ‘it wasn’t often that he was dawdling about enough to look at things’, portraying contemplation in a negative light.

In spending time with different employees as they did their rounds of the fifth floor I was interested in the multiplicity of views, and different ways of being with, interpreting and talking about the same artefacts. I was encountering the institution as ‘a set of positions and social relations’ (Malone, 2007, p. 3), rather than a set thing with a set narrative. People had very different views on the accessibility of items, and on their value, and what they meant to the institution. However, despite differences, there were also similarities between storylines. Some of the same

phrases ('it's impressive', 'it's a talking point') seemed to come up again and again.

Some of these phrases reinforced my sense of there being a degree of narrative foreclosure to do with the archive. In *The Uses of Narrative* (2004) narrative foreclosure is described by psychologist Mark Freeman as 'the reification of cultural storylines and the tendency, on the part of some, to internalise these storylines in such a way as to severely restrict their own field of narrative expression: the story goes this way not that' (2004, p. 83). From my experience, people like the cleaner, and even the corporate banker to a degree, didn't want to open up too much, and recycled a lot of the same expressions, conforming to a certain perception of what they thought the archive was meant to be. It was as if an institutional script existed that was enacted more or less convincingly in different scenarios, depending on the power and position of the speaker. Sometimes the utterance of words sounded like a short hand for a wealth of experiences, sometimes empty and disconnected. For example, when the cleaner said to me 'I feel blessed' this seemed to take veneration of the archive so far as to be implausible. So, despite unspoken pressure to venerate the archive, it was the cracks and discrepancies that I became interested in, and started to work with.

Playing off ideas around difference and assimilation I wanted to draw attention to the range of voices, positions and influences I was encountering – moments of synchronicity and moments of distinction. Having recorded conversations taking place with an audio recorder, my intention was to somehow use these to create an artwork that would challenge the archivist's official tour.

Figure 61: Scott, 2013, *The Archive at Work*

I wanted to open up the backstage of the archive, and create a platform for lesser heard voices, proposing a more open and uncertain account of the archive within the institution, foregrounding gaps and fissures between storylines, creating something rooted in everyday conversations rather than words carefully constructed for an outside audience. From the walk arounds and discussions I was having I therefore developed a moving image document, *The Archive at Work* (fig. 61).

The Archive at Work

The Archive at Work is a single channel video exploring the various ways in which the archive is interpreted on the fifth floor through an examination of my interactions with employees. It addresses the question of who archive users are and what constitutes archival engagement (with as much of a focus on somatic non-discursive practice as on contemplative intellectual engagement). Rather than create an account of interactions I had witnessed or, show an edited version of interviews conducted with participants, in *The Archive at Work,* and in line with embedded art practice, I literally inhabit these different subject positions. The video depicts me conducting a tour of The Baring Archive, but rather than speaking with my own voice I lip sync participants. Routing different voices and views through my own body I show (as opposed to describe) how users and non-users engage with and assimilate the archive, allowing for direct comparisons to be made between different positions.

At this point please view file C, *The Archive at Work* on the USB stick accompanying this thesis.

In taking the form of a tour around the fifth floor, *The Archive at Work* derives its particular structure and aesthetic from ING 'art tours'. At ING, the tour is the institutional mechanism of choice for introducing newcomers/users (i.e. clients) to The Baring Archive and collection, so my decision to borrow this device to communicate my own research to an onward audience both mimics and extends a form of communication already in use. The work I create is accordingly a by-product of (or references) existing protocols, but reworks these in a subversive manner. However, though my tour parodies and superficially resembles that of the

archivist's and provides a space for the articulation of institutional knowledge, it favours multiplicity over singularity: In channelling multiple encounters and voices through a presentational medium normally reserved for the archivist's singular historical account, the video ruptures conventional paradigms of archival use, discourse and value, and breaks down certainties of knowing through creating a space which allows for the simultaneous expression of synchronicity and irreconcilable difference. I am the 'generic' interpreter and yet I demonstrate the impossibility of this position.

Presenting a 'stable' (as in unchanging) physical persona, and assuming the correct dress code for the floor (a suit) I blend into the ING environment. However, my appearance is simultaneously destabilising. Rather than dressing as a woman, I adopt a position in-between. With short androgynous hair I wear a woman's suit but the shirt and tie of a man. When I open my mouth to speak this minor 'breach' (and the play on gender) is confirmed: Out come an array of voices and accents, both male and female. My voice and appearance slip in and out of alignment. At some points I present as a believable character, allowing for the momentary suspension of disbelief, at other points I present as an almost incongruous caricature of the voice I'm trying to represent and the narrative dissolves into its component parts revealing the underlying structure of the work. This incongruity is heightened by the way in which my attention shifts from the sacred to the profane, from discussing objects in a venerated and elevated manner (in a way that befits 'one of the finest archives of a financial institution anywhere in the world') to pointing out marks and imperfections in the upholstery (commissioned by Barings now used by ING). This generates humour for, as Jeremy Miller has pointed out with reference to the writings of philosopher Mikhail Bakhtin, bringing something elevated/superior into the realm of the mundane causes laughter: 'the destruction of the elevated through laughter, and the production of laughter through the destruction of the elevated' (Miller, 2007, p.23). In this respect, *The Archive at Work* uses humour to reveal and challenge what is deemed acceptable behaviour in terms of archival engagement. However, in a further twist, what I'm 'saying' can't just be laughed off or dismissed as a fiction, due to the fact that my 'voice' isn't in fact my voice. Although highly edited, I am actually 'speaking' the institution. And in doing so I draw attention to the disjuncture between the official institutional narrative of the archive, and the personal everyday ways in which it is produced.

As well as working with incongruity and humour, in choosing to re-perform the words of employees, I also effect a form of performance disruption, creating

something jarring, a form of systemic feedback. By acting 'as if' I'm an official tour guide, but then contravening expectations by presenting backstage information in a front stage scenario I create an incident, which, to draw on Goffman, threatens the reality sponsored by the other performers in the institution. In *The Archive at Work*, I disrupt the natural impression of grandeur fostered by the usual archivist's performance by mimicking this performance, yet drawing attention to things that usually go unsaid, or would be deemed rather trivial. I adopt what Goffman calls a 'discrepant role', breaking with convention, unsettling norms, levelling different forms of knowledge and experience, mixing official statements with personal comments to bring the 'conventions of storytelling around the archive into focus and highlighting informal or co-incidental ways of knowing the archive.

The Archive at Work, in being a performative form of institutional critique, has a lot in common with Andrea Fraser's work *Museum Highlights* (five performances at the Philadelphia Museum of Art in 1989, also documented in a single channel video).

Figure 62: Fraser, 1989, *Museum Highlights: A Gallery Tour*.

In this work Fraser acts as a fictional museum docent, Jane Castleton, and from culled historical and philosophical texts creates a tour, which parodies the usual language of the museum. Contravening normal boundaries the tour offers up a history of the museum and its collection, but then applies similar language to things like the toilet and shop. 'There is often an odd disjuncture between the docent's words and the objects she is describing, such as when she points to an exit sign and

claims, "this picture is a brilliant example of a brilliant school"' (Martin, 2014). Through superimposing different textual sources on to the fabric and content of the museum, and through the 'excessive enactment of affect and intense emotional experience' (Martin, 2014) Fraser generates cognitive dissonance, which critiques the institution of the museum, particularly in terms of its role historically in constructing ideas around taste.

The Archive at Work operates in a similar way to Museum Highlights. However, rather than my script being drawn from culled official texts I'm working, instead, with verbatim recordings; with the actual words and performances of employees, of those producing the institution at the very moment I was studying it.

The Archive at Work – reception and reflection

When I came to present and review the work, it's this fact that I kept being drawn back to. Critiquing archival authority, working with the voices of those who were part of the ING banking system and producing the archive at the very time I was doing my research was powerful but also, with hindsight, raised some serious ethical questions for me.

My intention in making *The Archive at Work* had been to challenge narrative foreclosure, and the allegiance to a particular idea of the archive as reproduced by other employees. When I was making this work I had been thinking about multi-voiced accounts, and how to move the institutional understanding of the archive beyond the control or authority of the archivist. I was interested in producing what artist/researcher Paul Stapleton calls a 'dialogical document'; To move the archive's interpretation and primary narrative 'away from repressive and monologic forms of authority which often obscure the knowledge embodied in performance events, towards an approach that embraces multiple (and even at times apparently contradictive) perspectives' (Stapleton, 2007, p. 6).

At one level the work succeeded. There were lots of voices and positions represented in the video. And the fact that it was operating as a critique was apparent from how the archivists, the first people I showed the work to, reacted. The archivists felt very uncomfortable with what I had produced. We had lengthy conversations around what the artwork was doing and whether there were implications for ING were the video to be viewable in the public realm. The archivists felt conflicted because they wanted to support my research in general terms, but weren't particularly enthusiastic about the specific direction and form

my research was taking, i.e. having a critical lens put on themselves and the workings of the bank. The archivist was concerned with how the video would be interpreted, both by employees, when I showed the work to other participants, and by a public, particularly if the video was shown without the backstory of what I was investigating and why. On a personal note the archivist felt she came across as being very hesitant in the film, (in terms of the voice excerpts I had chosen) and made a comparison with doing radio interviews, where she was always able to re-record her perspective until it was delivered with polish (i.e. no ums and ahs). She also felt uncomfortable with the fact that I was mimicking her and other employees.

The archivists had limited familiarity with moving image as a fine art medium (or embedded art practice as a method). Their points of reference included things such as corporate videos (with a focus on slick and positive messaging) and in terms of working with participants, oral history. The archivist was worried that in recording people to gather material to transform into an artwork, and having got permission for use in quite a general sense, employees wouldn't have been expecting to be lip-synced, and was concerned that this might put them off from getting involved in projects with the archive further down the line. She raised the question of whether I had misused the information participants had provided, and asked whether what I had presented was finished work, confused about its status, seeing my focus on everyday language as perhaps a lack of finesse, rather than an intentional decision.

At the end of these conversations, the archivists gave their consent for the work to be published, but not online, as they didn't want the video 'to go viral'. We also agreed an approach for how I would go back to other employees, which would involve contextualizing what I was doing in relation to the artistic field I was working in. To this end, when I had individual meetings with all participants to show them the work I had made I explained the video in relation to *Museum Highlights* (1989) by Andrea Fraser, but also in relation to pieces like *The Arbor*, (2010) by Clio Barnard, and *2 into 1,* (1997), by Gillian Wearing, (to give examples of how other artists were using lip-syncing in moving image works).

In terms of *The Arbor* (fig. 63), a documentary in which actors speak the actual words of interviewees, I highlighted how lip-syncing was being used as a way to mediate between fact and fiction.

In talking about *2 into 1* (fig. 64), in which adults and children's voices are switched, I drew attention to the way we associate different positions and use of

language with certain roles.

Figure 63: Barnard, 2010, *The Arbor*

Figure 64: Wearing, 1997, *2 into 1*

Despite the nervousness and reservations of the archivists, other employees responded to me playing them the finished film either neutrally or positively. For example, the corporate banker suggested the work be exhibited in the fifth floor lobby, the cleaner asked to be invited to any exhibitions where the work was screened, joking that I must be sure not to forget him when it won an Oscar. To me

this re-affirmed my opinion of archival authority being closely tied to the archivists, because it was only the archivists who responded negatively and extensively, despite framing their response and reservations as being about protecting others in the institution.

Despite feeling that I had succeeded in creating something that gave an alternative story of The Baring Archive and the institution, and despite all participants agreeing to their audio recordings being used in this way, I was still left feeling very uncomfortable about the artwork. At one level causing discomfort or unease and a new attention to norms is what I had set out to do; I was critiquing archival authority. However, I wasn't working with the impersonal bureaucracy of the ING bank (or a system separate from individuals) as Jahn seems to sometimes insinuate is the case in her description of embedded art practice) but a small tightly knit community within it. Whilst I had done this deliberately, to demonstrate the social and relational nature of the archive, at the same time I hadn't meant to mount a personal critique against any one of my participants, who had been so generous with their time and trust. It was more about exploring institutional roles.

With hindsight, the two, in practice, were difficult to tease apart. Perhaps if I had worked with official documents, e.g. as Andrea Fraser does in *Museum Highlights*, removed from the identity of any particular individuals, the work would have been more acceptable to the archivists. They could have shaken off any personal associations, and set themselves at a distance, in a way that was impossible with my use of verbatim recordings.

Auslander (1999) has written about the politics of form and the 'truth' quality of different kinds of media, when considered in documentary or representational terms, demonstrating how forms of capture media are perceived as ranking higher in their capacity to record an event or situation than 'written' or 'painted' performances. Based on this thinking if I had worked with abstracted historical textual sources, the work might have been more removed from individuals and the immediacy of the events I was studying than was possible with sound recordings, but also less potent and plausible. The work would have lost its indexical link, i.e. a direct physical relationship (as opposed to a representational one) to the situation I was investigating.

At an earlier stage of my research, I had thought a lot about the parallels between ethnographic practices and those of the embedded artist, and had rejected the idea of trying to create a 'representative' account of my research experience. Instead, I

had settled on working to a specific agenda, using tactics that were deliberately about appropriation, disruption and mis-representation to challenge how knowledge was being constructed. However, the feedback I received re: *The Archive at Work* highlighted the complex ethics relating to the situation I was in. I also realised that there were sensitivities to think about, which I hadn't associated with embedded art practice before, in that I was working with participants (rather than more generalised texts or procedures). Although everyone had signed consent forms and been properly briefed from an ethical perspective, in terms of the University's procedures, my attempts to open up the archive now seemed at odds with my chosen methodology. The situation was far more complex.

Privileged subjectivity

My aim, with *The Archive at Work*, had been to democratise the story of the archive to allow other voices to surface, but on reflection, I realised I had not created an open space for debate. I had created an illusion of multiplicity, which was actually a carefully authored narrative of my own construction. Participants hadn't been involved in setting aims for the artwork, or selecting what I should use from the audio recordings I had taken. Instead, I had taken all the decisions over content, in order to communicate what I thought I was witnessing. I had edited participants' words, to create a very particular type of account, and I wondered whether, to a degree, I was instrumentalising the people I was working with. Was this really about them, or about me and my research agenda? I certainly realised that the work was more polyphonic than multi-voiced.

Similar to Calle's *Take care of yourself (2007)* – (fig. 65) - in which the artist asked 100 women from different professions to respond to an email dumping her, which she then put into dialogue at the level of the exhibition - I had had conversations (in my case with different employees about the archive and collection). I had then put extracts of these dialogues in dialogue with each other; making something that hadn't originally been a dialogue into a dialogue. An audience to the video, unfamiliar with The Baring Archive would read the work very differently to a participant audience (with a knowledge of those original conversations).

Furthermore, in trying to create a piece of art, which mitigated the archivist's privileged authority; I had actually effected (perhaps through the method I had used) a transference of authority from the archivist to myself.

Figure 65: Calle, 2007, *Take care of yourself*

To make *The Archive at Work* I had continued to generate my own archive (of the archive I was 'studying'), and, in essence, acted as an archivist myself. Just as, in The Baring Archive, the archivists went through source material and decided what to keep and what to discard, what could be used and what couldn't, and which interpretations were valid, I had pretty much done the same in creating *The Archive at Work*. I had generated new source material about my research context. I had then decided what was interesting/important and what to keep/work with, putting forward my own interpretation of materials as the privileged one. I had made editorial choices over a number of documents (sound files), derived from multiple authors, and created from these a singular public document, a new account which, although giving the illusion of multi-vocality actually fixed interpretation, (albeit in a different way from the archivist) but certainly from my perspective rather than from the perspective of the participants I had been working with - which had been my original intention. This left me feeling frustrated, for in trying to mitigate the effects of privileged subjectivity (the archivist's) I had created a new form of it (my own).

Whilst Grant Kester (writing about participatory art practices) has observed that the '"artist" occupies a socially constructed position of privileged subjectivity, reinforced by both institutional sponsorship and deeply embedded cultural connotations' (1999), it was only upon making The *Archive at Work*, I really started to think about privileged subjectivity in connection to archival authority,

and how this related to embedded art practice. In terms of how I was constructing and then documenting scenarios as an artist, working in an embedded way through encounters with others, I wondered whether it was ever possible to escape my own authority. Anyone telling a story is, momentarily at least, in a position of authority, a locus of attention for others. In being so focused on the archivist's account of the institution I had almost forgotten about my own agency, and the power I was exerting in assuming the role of storyteller vis a vis participants.

I also realised that rather than this being an instance of me commenting upon an institution from which I was separate, I was the institution. Just as I was making the archive I was also making the institution, through my actions. As Andrea Fraser (2005, p. 283) has so eloquently said, (in the context of artists critiquing art institutions, but the same can apply to me working with Barings-ING):

> It's not a question of being against the institution: We are the institution. It's a question of what kind of institution we are, what kind of values we institutionalise, what forms of practice we reward, and what kinds of rewards we aspire to. Because the institution of art is internalized, embodied, and performed by individuals, these are the questions that institutional critique demands we ask, above all, of ourselves.

In viewing institutions as a matrix of relationships I realised there was no 'me' and 'them'. Such boundaries were false. Instead, through engaging with the institution I was a part of it. My values as an archive user, commentator and artist were muddled with those of The Baring Archive and all that it stood for.

Chapter 5:

Dissemination

It's October 2013 and I'm in Portugal, on a residency unconnected to my PhD research. With me are my husband (and artistic collaborator), my 20-month-old baby and my parents. We've travelled to Binaural: Nodar, a sound arts and media residency centre in the north of the country, as part of a project to investigate the 'intangible religious heritage of the Gralheira mountain range' (Binaural, n.d.). Wary of my own privileged subjectivity as an agnostic artist of a certain generation the decision to approach this residency as three generations of a single family was deliberate. Rather than parachuting in and interpreting the stories of people we came across, the aim was to set up an intercultural, intergenerational exchange. My parents are both Catholics (my Dad's a Catholic priest) and we were interested in how their understanding of faith might resonate, or not, with people we'd encounter in Portugal, and with our own version of what was going on. From encounters we would generate an artwork.

Figure 66: Scott, 2013, *Our Father: Research*

The project we were doing was called 'Our Father' and involved my husband and I documenting my father, Father Rodney, as he met and interviewed people from the rural Portuguese community we were in about their religious beliefs, investigating local expressions of faith. As well as having many years experience as a parish priest, my Dad has a PhD in theology, and his area of expertise is 'inculturation' – the study of local versions of Catholicism. So, for the first few weeks Dan and I followed my Dad doing his research, as he met and spoke with people of the same faith (but from a different cultural perspective) all of this somehow framed within

the broader context of our artistic inquiry.

Figure 67: Scott, 2013, Interview with shrine owner

The whole process was really hard going, beset with obstacles and tangents on an almost biblical scale; floods, fleas (resulting in my mum being hospitalised) and nearly a whole day taken up with Dad rescuing some local women who had got their car tangled up in a tree. Mixing art, religion, personal and professional identities was far from easy, and the project was fraught with mis-communication and cultural mis-understandings. My Dad's way of speaking was sometimes at cross-purposes to people he was speaking with. We only realised this towards the end of our stay, when the translator revealed the extent to which they'd been moderating and mediating the conversations occurring. From the translators point of view conversations had involved more monologuing (on the part of both interlocutors) than dialoguing.

In witnessing and then reflecting on these conversations, it was hard to critique what was happening because we weren't working with just any Catholic priest. We were working with my Dad. We also had no direct way of accessing some of the Portuguese participants at the level of spoken exchange because of the language barrier. The translator was mediating everything. We were scratching at a superficial level and yet everything felt raw and personal.

In the end we created an installation in a mountainside chapel. Two speakers at

opposite ends of the space played out extracts from the interviews we'd recorded, interspersed with a video projection. To do this we cut up conversations that had occurred and played my Dad's English questions simultaneously with the Portuguese answers, different languages out of different speakers, timed so that the interlocutors were actually speaking over each other. There was no translation available to make the English intelligible if you were Portuguese or the Portuguese intelligible if you were English. Even if you were bilingual it would have been impossible to properly process all the content because of the discrete sound elements playing simultaneously. Even as creators, we didn't know what the installation meant or fully understand what its effect was. Our view was partial, and rooted in our experience of the situation as English speaking outsiders, but with an awareness of there being two very different sides to the story.

Coming out this project I'm aware, yet again, of the editorial rights we've just had over other people's words and actions. In a similar way to 'The Archive at Work' we had tried to create a narrative through bringing people, and their different perspectives together, constructing a situation that would produce new knowledge and ideas. We had thought of ourselves as setting parameters, which would enable a story to unfold which wouldn't be about our words and sensibilities but about other people's ideas. However, just like 'The Archive at Work', the installation sat in a grey area. It referenced others, and played back the voices of others, but we were the authors. We had retained complete editorial control over the artwork, fusing a participatory approach at the research stage with calculated artifice to make a product from all the recordings documenting the process.

I should say that we didn't start out knowing what we wanted to achieve so we weren't trying to force a particular concept, or create an idealised project document. But to a large degree the 'story' of this project rested in our hands. We'd given ourselves the job of selecting, handling, and transforming documents that both referenced and were generated by others – people we knew perhaps almost too well and people we didn't know at all. At moments in the process we had caused upset. We had aggravated the translator, confused my Dad and unwittingly offended some of the Portuguese participants, and it's this emotional distress we caused, despite trying to represent the complexity of the situation in the installation, which concerned me.

It was in doing this Portuguese project that I realised that the issue of archival authority and control was not limited to the work I was making about The Baring

Archive: There was a pattern emerging: I was creating documents of encounters (or perhaps Incounters, old English for 'a meeting of adversaries') as a form of practice, adopting the role of archivist to accrue and then select material generated from social situations by way of commenting upon said situations.

It's at this point I stopped doing fieldwork in The Baring Archive, in terms of visits to 60 London Wall. Having attempted to understand this particular archive through studying several different ways it was being encountered (i.e. in order to isolate the factors impinging on narrative production and challenge the authority of the archivist) what I had started to realise was that this wasn't a discrete study of a discrete archive. The ramifications of my research were much broader both in terms of my own practice and beyond.

Broader resonances of archival authority

Through the process of working with an institutional archive in an embedded and participatory manner to explore how it was being produced (and starting to notice methodological parallels with other projects I was doing) I began to realise how rooted my artistic process was in the act of document creation. I could see a pattern across my practice of generating and then working and re-working documents to produce 'artwork', which seemed to involve authoring the words and voices of others as encapsulated in different documentary forms. Whilst there's nothing wrong with artistic authorship per se, I was troubled by my authorship in these instances because it seemed to clash with my aim of trying to foreground the voices of others and allow for open ended, fluid interpretations of material. It's not that I think collaborative authorship is necessarily better than singular authorship. It's more that in these particular works my aims and actual outcomes weren't aligned.

Essentially, having critiqued the manifestation of authority by the Baring archivist I had then unwittingly proceeded to act in the very same way myself, as evidenced through *The Archive at Work*, and scenarios such as the Binaural Residency in Portugal.

In terms of my experience at ING, I had extended the boundaries of the archive. I had muddled myself into the institution, and I was left wondering about the status of the moving image documents I had produced. *The Archive at Work* encapsulated different voices, but I was controlling what was said (from the archive I had

created of the archive I was studying) and how. In my PhD process, as I moved from research to production to dissemination I started to think about how I was going to share some of these moving image documents and communicate the story of my research. I also wanted to address the dominance of my voice head on, and the emotional impact of this on others, as the project moved forward.

In seeing parallels between myself and the archivist, and the authority I had as a privileged narrative producer, I realised that it would be very easy to present my research to an art audience in a way which paralleled how the Baring archivist presented The Baring Archive to new clients; a neatly packaged narrative of my choosing. Not necessarily in the form of a tour, but still a conceptual journey drawing on particular artefacts (moving image documents) to tell a particular story (e.g. in the form of an exhibition or artist's talk).

Instead, I wondered how I could present my research, these moving image documents, in a way that wouldn't lead to narrative foreclosure and instead would challenge my own authority as the situation's archivist. How could I relinquish editorial control?

Relinquishing editorial control

It's at this point that I realised I needed to shift my focus. Rather than the question being about *whom* I was working with to generate source material (e.g. in order to bring in diverse viewpoints), there was a further question to do with representation. Having created my own archive (of a pre-existing archive), who was then interpreting it and how? I needed to ask of myself and my documents all the same questions I had asked of The Baring Archive and archivists. So far I had made statements in the form of certain moving image documents and archival authority rested with me. I was now interested in stepping back from the process and letting others work with the material I was presiding over, in order to carve out a different version of events.

In removing myself as author and archivist from the scene what would happen to the power dynamics, to the agency of those encountering my archive? How would others produce my archive? What could the story of my archive be? (I should add that in starting to think about these questions concerning my archive, for the purpose of being clear about definitions, I was thinking primarily about digital material I had generated that sat on my computer hard drive.)

In *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), art historian Claire Bishop has questioned why the dominant narratives around participatory art projects tend to fall into the hands of the artist, or even more commonly, a project's curator and discusses how exhibiting documentation in different forms can be one way to prevent narrative foreclosure. One of the artists she holds up as exemplary in this respect is Jeremy Deller, who's 2001 work *The Battle of Orgreave*, a re-enactment (fig. 68) of the actual Battle of Orgreave which occurred during the UK miners' strike in 1984, has multiple forms, (including a film of the re-enactment by Mike Figgis and an installation of archival material, now owned by Tate).

Figure 68: Deller, 2001, *The Battle of Orgreave: Police pursuing miners through the village*

Bishop argues that via these different forms the work is available to different audiences and is open to different interpretations. Echoing what I had done with The Baring Archive, Bishop talks of the double archive within this work (2012, p. 35) the archive of the event itself and then the archive of the work Deller makes. Regarding Deller's work and the double archive, Bishop (2012, p. 37) writes:

> The Battle of Orgreave's multiple identity allows it to reach different circuits of audience: first- hand participants of the [re-enactment] event in 2001, and those watching them from the field (primarily Yorkshire locals); those who saw the television broadcast of Figgis's film of this work (Channel 4, 20 October 2002) or who bought the DVD; those who read the book and listen to the CD of interviews; and those who view the archive/ installation in the Tate's collection.

In this instance rather than there being one account, e.g. the artist's or curator's, there are several. Bishop is essentially supportive of the role of documentation in making participatory works available to a secondary audience, and considers how the gallery can accommodate documentation openly and discursively in order to prevent the foreclosure that often occurs in projects where artists work with participants, and become sole tellers of the interactions that have occurred.

In reading *Artificial Hells*, Bishops view resonated with how I was starting to think about my own research. I was similarly interested in mitigating narrative foreclosure, and had started to think about presenting my entire project archive and different forms of documentation to an audience (e.g. rather than selecting individual works to exhibit) as a way of achieving this.

My resolve to proceed in this way was strengthened by witnessing how *The Archive at Work* was digested as part of an exhibition curated by Art Lacuna entitled *Bodies That Matter* at Space Station 65.

Figure 69: Scott, 2013, *The Archive at Work*

In this context I found the video wasn't read in archival terms or in terms of different people engaging with a collection, but rather as a gendered critique of business culture and corporate norms. In one sense this was fine. The work I had created could stand alone in different ways. However, in the context of my PhD research I wanted to create the conditions for it also to be understood in the context of archival production and authority. Essentially I wanted the subject matter of my work - archival encounters - to become the mode through which my work was also experienced.

At Space Station 65, rather than the film being a moment of punctuation in a wider process, (just one of many files, with evidence around it that would support or dispute its existence), putting it in the context of an exhibition removed it from the archive, elevated it from other files and in some senses closed down what else the

story could be. In the context of the exhibition it wasn't possible to go back to the sound recordings or interviews, to dispute or re-open 'The Document' (e.g. the video) in relation to all 'the documents' from which it was formed. Isolating the work and screening it in the exhibition context, to me, gave it a false finality in relation to what I was investigating.

Moving away from spectatorship

In terms of moving forward I decided that rather than exhibiting the artworks or 'moving image documents' I had made, I would present everything. I would let the experience of my work, to an audience, be a productive muddling through of all the documents in my archive. Rather than isolating and displaying choice elements of my practice for an audience to look at, I decided to place my audience in the position of archive users, where their encounter with 'moving image documents' would occupy no more of a privileged position than notes, bank statements and other detritus.

Unlike Bishop, who implicitly takes the presentation space of documentary encounters to be the gallery, I was against 'showing' my archive in this context for several reasons. Firstly, archival artworks in galleries that I had recently seen could easily be perceived as aestheticised models of archives – careful selections of material (pointing at/representing a bigger whole) rather than archives in their everyday space and entirety.

Figure 70: Ghazi, 2012, *Lifework*

Babak Ghazi's *Lifework* (2012), (fig. 70) described as 'an open-ended library or resource, in which found and fabricated cultural material is presented collage-like in box files and crates….. an unfixed ongoing project' (Raven Row, 2012) is a case in point. To me this work felt staged. Rather than an archive, which happened to be in an art gallery, it felt like an artwork created to look like/reference an archive.

Anna Best's exhibition *Subject Index* (2015) was similarly an exhibition, which 'presented' an archive (fig. 71), however, in this instance, the archive pre-existed the installation. For this work, Best relocated over 1000 items from the Local History Library and Archive, Southwark (SLHA) to Peckham Platform Gallery. Documents were re-housed in filing cabinets, within an office like set up, and the public were invited to engage with material and also to make their own suggestions for what could be added.

Figure 71: Best, 2015, *Subject Index*

Whilst the exhibition had the feel of an institutional archive (and presented documents from a pre-existing institutional archive) to me it still felt staged. It was like the difference between being in an Ikea showroom and someone's actual living room. In visiting the exhibition I felt I was being invited to imagine I was in an archive, rather than being in an actual archive and able to tacitly experience the historic accumulation of everyday pressures and norms.

In terms of my own research, I didn't want to present my moving image documents in a way that simulated or represented an archive but rather wanted an audience to access to my actual archive, under conditions that matched how I had produced it.

Consequently, rather than bring my archive to the exhibition space, and make my work fit this format, I decided to set up an experiment in which I would bring an audience to my archive, as it existed, in situ, on my computer, positioning them as archive users as much as art viewers.

Essentially, in furthering my research I didn't want to represent the possibility of archive use, e.g. through inviting an audience who happen to be passing through a gallery to superficially get involved. I wanted to set up a situation of actual use.

My attempts to conceptualise these subtle differences to do with the conditions under which something is encountered coincided with coming across the writing of philosopher Stephen Wright. Hearing Wright speak at a seminar hosted by Critical Practice at Chelsea College of Arts (2014), led me to read his *Lexicon of Usership* (2013). Although not writing specifically about archival experience, Wright's articulation of modes of usership, served to better contextualise and explain the motivations and agency of archive users than any of the material I had encountered within archive studies.

In terms of the problem I was thinking through at that moment, I realised that in setting up a situation where my archive could be encountered and used, as opposed to just viewed, I needed to operate at what Wright calls a scale of 1:1 (2013, p. 3).

> Art and art-related practices that are oriented toward user-ship rather than spectatorship are characterised more than anything else by their scale of operations: they operate on the 1:1 scale. They are not scaled-down models – or art world-assisted prototypes – of potentially useful things or services…1:1 practices are both what they are, and propositions of what they are.

In deciding how to set up a situation of usership in relation to my archive the 1:1 scale was important and I was dubious of the aestheticised gallery being the space in which this could happen.

A further reason for not just putting my project archive in a gallery (beyond the problems of artworks simulating archives or the issue of spectatorship) is that unlike Ghazi and Best's archival works the documents I had created weren't primarily paper based but digital. Though some files took a three-dimensional form (e.g. notes on paper) or could be printed out (e.g. word docs) not all could (e.g. premiere pro files, fig 72). And changing the form of my archive would be at odds with my aim to provide an encounter with my work just as it was. I didn't want to have to give it a new aesthetic form. Keeping the focus on the digital files on my

laptop I did briefly consider the possibility of having my computer in an exhibition space, but kept wondering why I would do this. It wouldn't encourage participation or use of my work as a resource. I doubted that people wandering through a gallery would stop for long. And besides that, my archive had no connection to gallery spaces. I had worked on producing it in my studio, in cafes, on the train, even whilst sitting in bed. But never in a gallery: The setting didn't make sense for the archive's genesis.

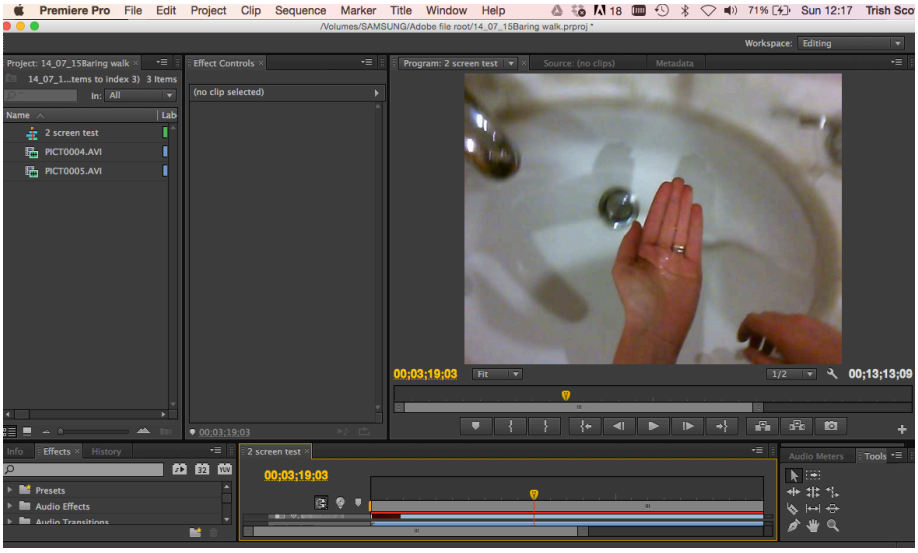

Figure 72: Scott, 2014, *Premiere pro interface on my computer*

For this reason I started to look more into digital platforms, web art and virtual space as opposed to the gallery, in particular the work of Franco and Eva Mattes, e.g. *Life Sharing*, from 2000-03, in which they made the contents of their computer accessible to a public, via their website (fig. 73).

In their words: 'For *Life Sharing* we turned our private lives into a public artwork… Anything on our computer was available to search, read and freely copy, including the system itself, since we were using only free software' (n.d.). Here the encounter being emphasised was a virtual one.

Made prior to social media or any form of online sharing platforms, Franca and Eva Mattes were working with a very different interface to my own computer operating system, but they were testing something very similar; what happens when a digital archive (still being constructed) is opened up to a public to look at and use.

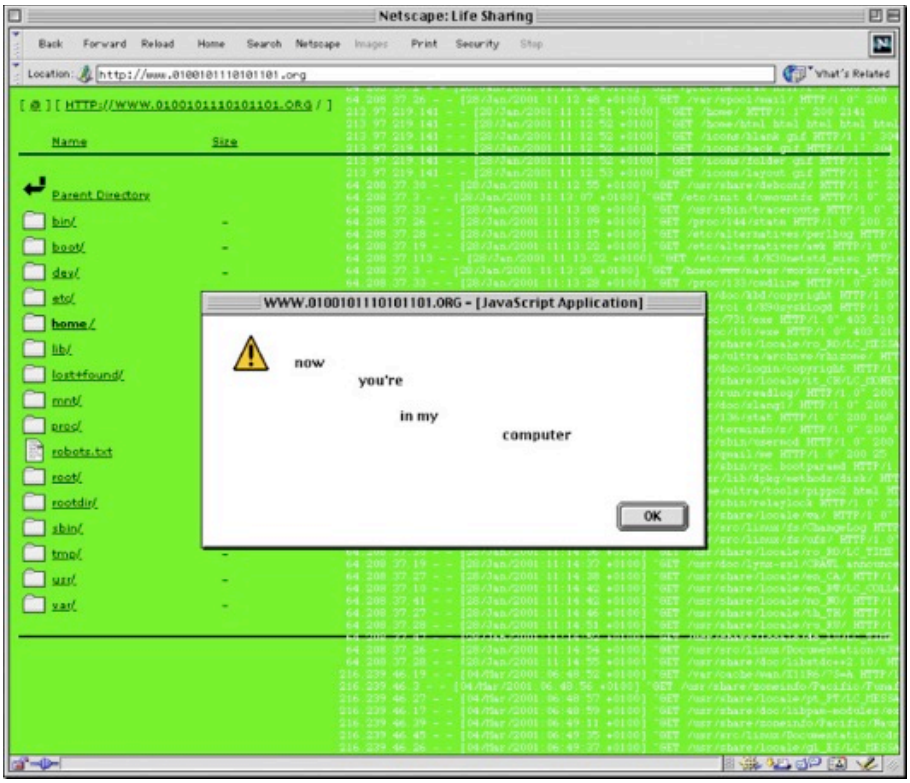

Figure 73: Mattes & Mattes, 2000-2003, *Life Sharing*

I started to consider what might constitute an encounter with my archive that respected its digital form, and would allow an audience agency on their own terms. In thinking through how to approach this I didn't want to negate the fact that the act of looking at or using computer files would always be physical and embodied.

However, rather than placing a computer in a gallery I realised I needed to tap into the everyday habitual spaces that potential users were already working in, which would be different for everyone, and wouldn't be something that I could prescribe. It would be down to individuals to determine how to work with and produce my documents, mirroring how I had produced my own version of The Baring Archive, and actively defined its boundaries.

Having weighed up various options, and following on from a strategy of working in a focused way with particular individuals to produce the research documents I had made so far, I decided to trial a model of usership with just one person, exploring a singular process of interaction in depth. Rather than opening up my archive online to anyone, as Franco and Eva Mattes had done, I wanted to be able to track and study the way my archive was used, through tracing its impact on one person's practice, and the story they would tell about it. I therefore decided to make this a study of one archival relationship rather than being about anonymous use.

In identifying possible users, I considered who might be interested in engaging with my archive and reasons for doing so. I felt that people would either need to have a personal interest in me and my life (e.g. a friend or family member), or would need to be interested in my research (an artist with an interest in archival practice). In order to understand the potential impact of my research, as opposed to having someone focus on personal information and documents, I opted to work with someone who would take a professional interest.

This decision led to artist Louisa Love becoming researcher in residence in my digital archive, starting in April 2014.

Researcher in residence

I had met Love six months previously when we both became part of an arts collective Collaborative Research Group running out of CRATE in Margate and the University of the Creative Arts (UCA) in Canterbury. Love had graduated the year before with a BA in Fine Art from UCA. When we met I knew little about Love's practice, beyond the fact that it was rooted in sculpture and assemblage and that she had an interest in archives. However, from working together on several public programming projects we were aware of crossovers in terms of working patterns, thoughts and interests.

In terms of finding someone who would be curious enough about the contents of my archive to look through it, and engage with it as a user, Love was perfectly positioned. She was keen to develop her own research investigating archival practice, and interested to find out more about the work I had been doing. Essentially, this gave her a *reason* to engage with my archive, which felt crucial to ensuring that a productive process could unfold. At the same time, it felt like there was enough distance between our practices – i.e. Love working materially, and me mainly with performance, dialogical scenarios and video – to prevent any conflict of interests.

The structure and format for this experiment with Love, at a scale of 1:1, evolved through trial and error. Just as ING had been my institutional host, from which to explore The Baring Archive, moving forward I became an institutional host for Love. In treating myself as an institution, and recognizing the parallels between the situation Love and I were in and the earlier one at Barings, I initially modelled processes and procedures of interaction, e.g. conditions of access (fig. 74), on the same conditions I had been subject to at the bank.

Conditions for Access to The Trish Scott Archive

1. Every user wishing to have access to The Trish Scott Archive must submit a statement providing an outline of their research project.
2. The Trish Scott Archive reserves the right to supervise or to refuse access to the Archive at its sole discretion.
3. The Archive is housed primarily at 27 Park Road, Faversham, Kent.
4. Prior to publication, reproduction, adaptation or any other use in any form of any part of the Archive (including digital files), users of the Archive must obtain from The Trish Scott Archive written approval for those parts of their work that are based on information taken from the Archive.
5. It is the responsibility of the applicant to obtain permission from the copyright owner in respect of any part of the Archive in which the copyright is not owned by The Trish Scott Archive.
6. Any copies that are made from material in the Archive (whether as photocopies, digital images or any other form of copying) must be used only for the personal study of the applicant. They may not be published, circulated or reproduced in any way unless the Trish Scott Archive has granted permission.
7. A [conceptual space] (the "Archive Research Room") has been designated for members of the public to view the Archive. Users of the Archive must not, under any circumstances, remove any part of the Archive from the Archive Research Room.
8. Users of the Archive must take good care of the documents and other materials to which they are provided with access and must not cause them damage by careless handling or otherwise. Users must take good care to retain the archives in the order in which they are found.
9. Users of the Archive must not disclose any confidential, non-public or sensitive information concerning Trish Scott acquired by chance or otherwise when visiting or accessing the Archive and shall keep any information confidential.
10. The applicant acknowledges that information relating to his/her access to the Archive may be included in a database by The Trish Scott Archive.

I have read and agree to the above "Conditions for Access to The Baring Archive"

Name (printed)_____
Signature_____
Date_____

Figure 74: Scott, 2014, *Conditions for Access form, MS word*

We also agreed outcomes, which were for Love to document her process of enquiry (via a form of her choosing) and for the residency to result in a public presentation of some kind.

Fig 75: Scott, 2014, *Love looking through finding aids*

As well as setting parameters for the residency and trailing an initial model for

access, I also provided Love with 'finding aids' (fig. 75) as a way into my archive, focused on digital content that could be accessed through a computer interface. In institutional archives finding aids are generally the catalogues and indexes that users search in order to identify/narrow down what to examine in person. The finding aids I created in this instance were screen shots of file lists (fig. 76) as well as web links, including to my private research blog (fig. 77).

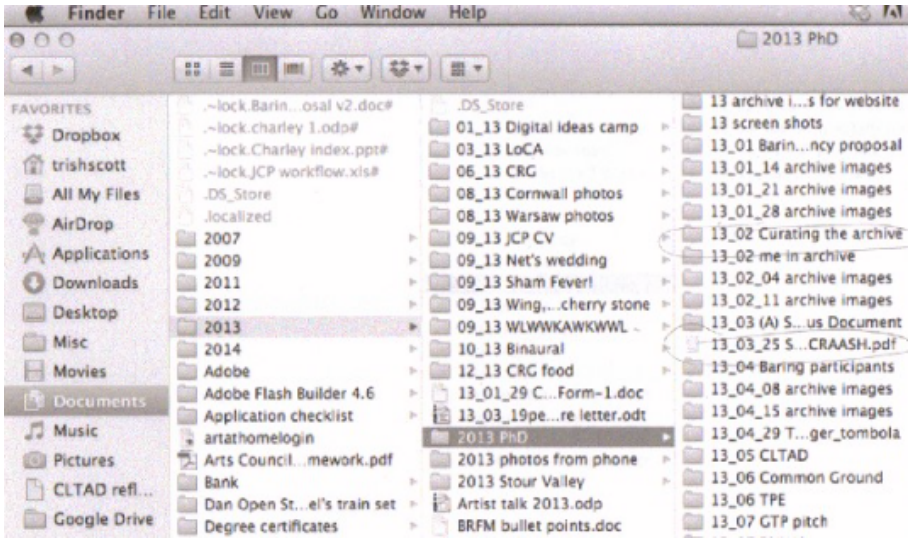

Fig 76: Love, 2014, *Love's annotations on my finding aids*

Initially Love seemed more interested in my online research blog, and in talking to me about what I was doing, than requesting documents from the file lists I had provided.

I could tell she was paying a lot of attention to my blog from web stats (fig. 78), though it was impossible to deduce, from these, how deeply she was engaging with online posts.

It was only when she said she had spent 'longer than [I] could know, reading what I had written' and sent through a screen recording to show how she was 'looking' that I realised the full extent of her scrutiny.

Whenever Love did ask to see documents from my computer (e.g. by emailing me a list of file names she wanted to see) (fig. 79) I would send copies of relevant documents by return or deposit them in a drop box folder.

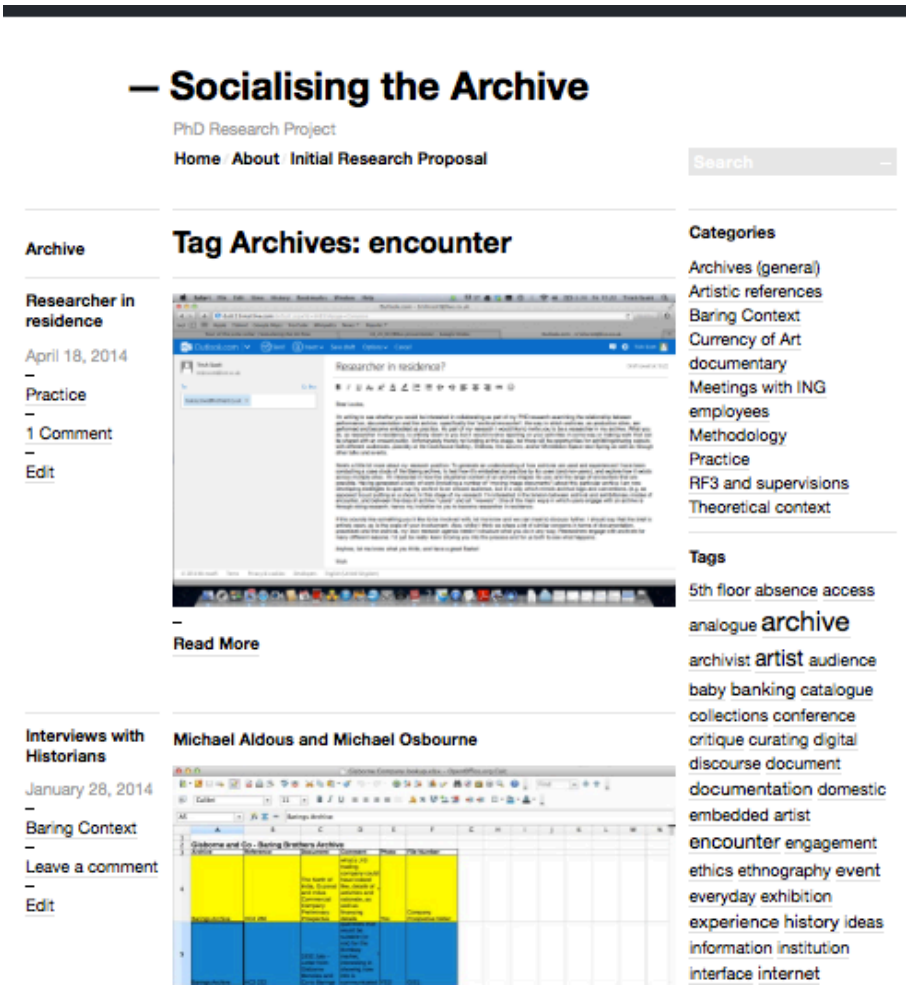

Figure 77: Scott, 2014 *My research blog: Socialising The Archive*

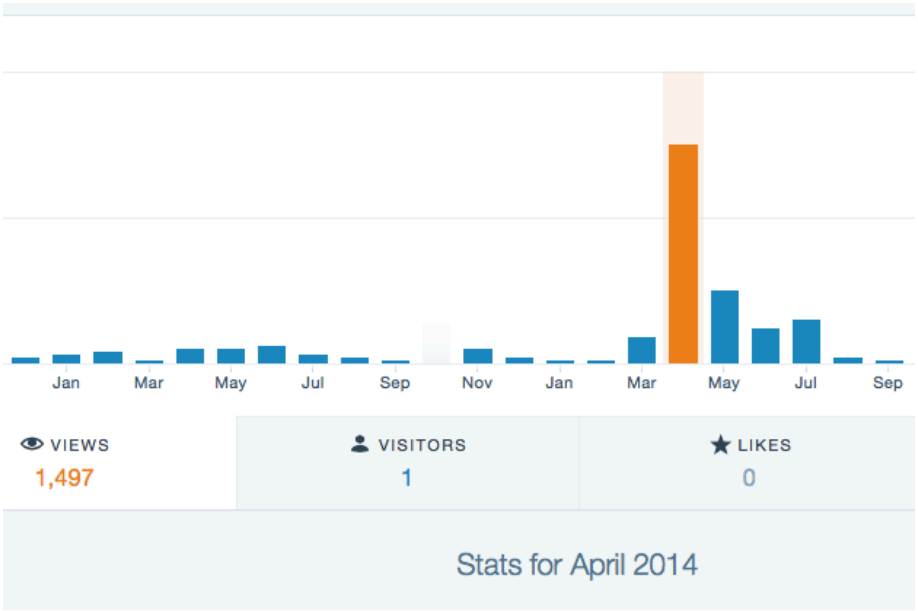

Figure 78: Scott, 2014 *My research blog: Socialising The Archive – web stats*

On these occasions I would often overthink the implications of releasing each item

(how might material be read/mis-read), which made the act of sharing a reluctant one on my behalf. I wondered whether the Baring archivists had felt the same with my requests, and whether there was a difference in the fact that this was my own personal research, rather than being a custodian for documents which someone else had authored/produced.

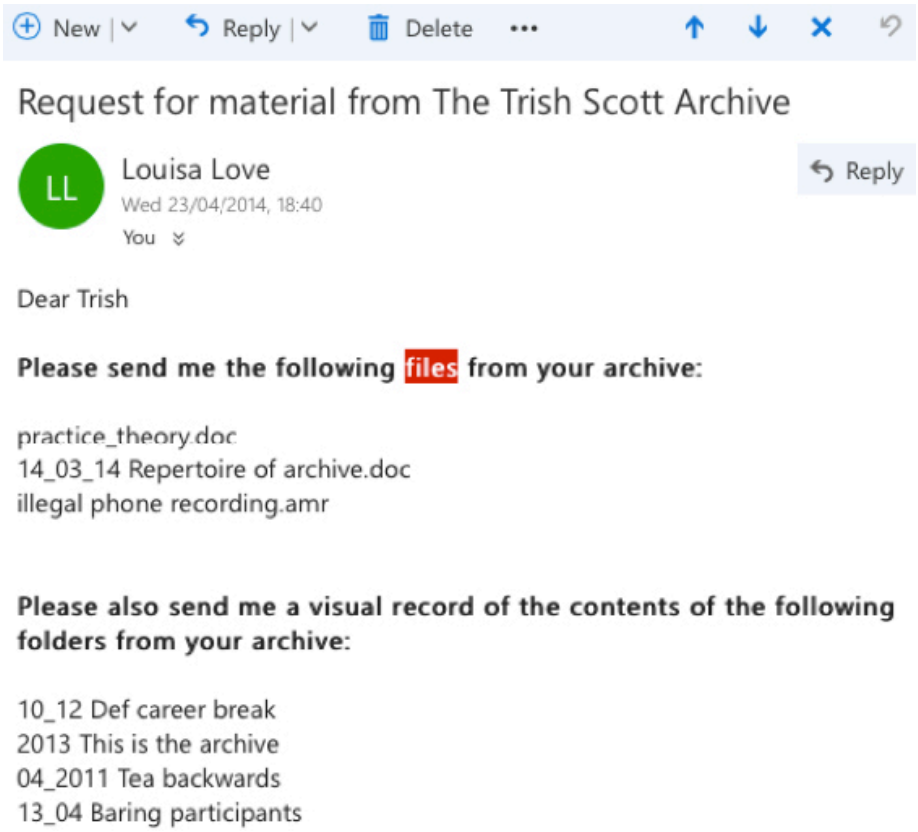

Figure 79: Love, 2014 *Request for material from the Trish Scott Archive*

In weighing up what was happening I was troubled by Love's preference for talking to me (over engaging with my documents) and her focus on my blog (as opposed to the files on my hard drive).

Although the blog contained some notes that couldn't be found elsewhere in my archive (e.g. fig. 80), it presented a chronological narrative of my research, more akin to a version of history that referenced archival material than an archive itself.

In terms of its relationship to my archive, my blog reminded me of how John Orbel's (1985) history of The Baring Archive sat in relation to The Baring Archive. It felt like a carefully crafted account rather than material in raw form from which Love could draw her own conclusions. I became concerned again about the question of narrative foreclosure, and how Love's understanding of my archive was

being mediated through my interpretation of it, which is what I was trying to explicitly avoid. Was my blog too leading in terms of how Love might then engage with my actual documents?

March 10, 2014
—
Baring Context. Practice
—
Leave a comment
—
Edit

Next steps on the archive

The archive as a site. (Context, audience/users, encounters, access etc)

The archive as an exhibition site. (Context, audience/users, encounters, access etc)

Transpose the logic of the Baring archive on to my own archive of work (of the Baring archive) in terms of how it's accessed and used.

Questions to address in terms of my own archive:

— **What** is being accessed (what are the boundaries of the archive?) (i.e. should I focus on one piece, or the Baring work more generally, or my entire practice?)
— **Who** can access it and **why**? (who is interested in me? (family friends – facebook? who uses vimeo?) Who would I like to be interested in my archive? Other artists researchers with specific interests?
— **How** and **where** can it be accessed? Do I use catalogues, search tools, tagging, showcasing, guiding? What's the analogue:digital interplay? Could people come through a digital interface to get to a real live me? How do I control access? Things I don't want to expose i.e. the mess that is my computer, secrets, bad bits of work?) How does my archive of work relate to the Baring Store, the Baring 5th floor and the Baring internet? Am I the archivist of my own archive?

Figure 80: Scott, 2014, *Socialising The Archive – unique material*

Suspecting that the convoluted arrangements around access could be partially responsible for preventing Love from engaging with my documents in the way I had hoped, I decided to bring in different arrangements. In terms of what I was trying to achieve, modelling conditions of access to my archive on The Baring Archive wasn't the right approach. With hindsight, it was almost inevitable that this kind of a model would place me in the position of gatekeeper and interpreter (which isn't the role I wanted to be in).

Interestingly, Love's response to the proposition of my archive reminded me of my initial response to The Baring Archive. There, I had grasped at pre-existing narratives to try and work out how to approach the sea of material I was confronted with. I had also spent a lot of time talking to the archivists, who had kept close tabs on what I was looking at and what I was focusing on.

Through my frustration (over Love's seeming lack of interest in my documents, and her focus on me) I started to understand how the archivists' must have felt about my actions in The Baring Archive, and how to them, I must have persistently seemed to have been engaging in the 'wrong' way, focusing on the present, rather than the past, and people, rather than things.

The situation I was in with Love was at the same time obviously very different to the original context of the experiment (me in The Baring Archive) most notably in terms of intentions. Rather than assert my authority as the archivist with Love I wished to challenge it, and preferably absent myself, to see how this change in the archive's mediation would affect how narratives were produced, and Love's agency as a user.

I therefore resolved to remove myself, in person, from the equation. I speculated that an 'easier to use' system, better suited to the nature of digital material would enable Love to get on with engaging with my actual archive and divert her away from my blog (and any reliance on me in my role as archivist).

In June 2014, rather than adopt any halfway measures, I therefore did away with all controls and gave Love a copy of my hard drive (fig. 81), with a mandate to use anything on it in any way she wanted to.

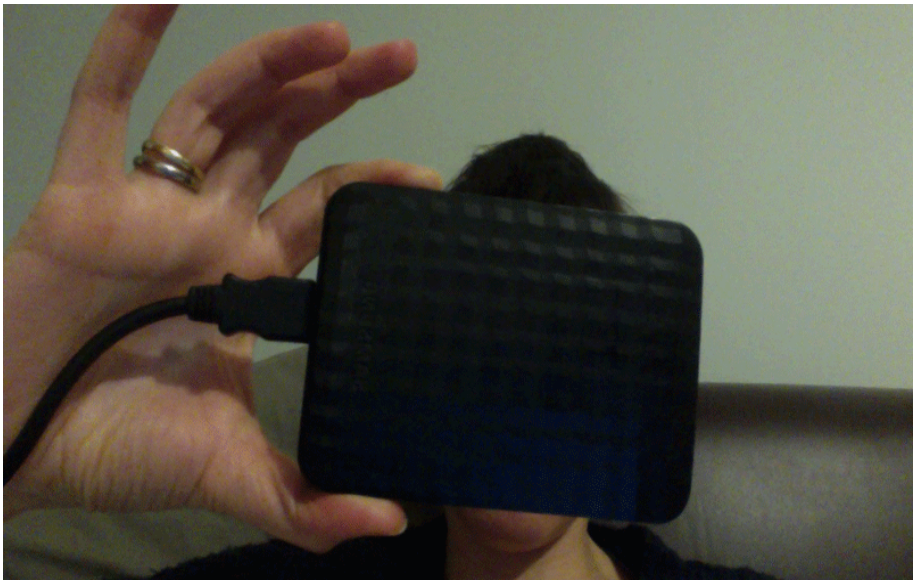

Figure 81: Scott, 2014, *My hard drive*

My hard drive contained not just my PhD research, but everything I had done and filed since first acquiring my own laptop in 2006; from documentation relating to previous artworks, applications (successful and unsuccessful) bank statements (e.g. fig. 82), password info, to personal photos.

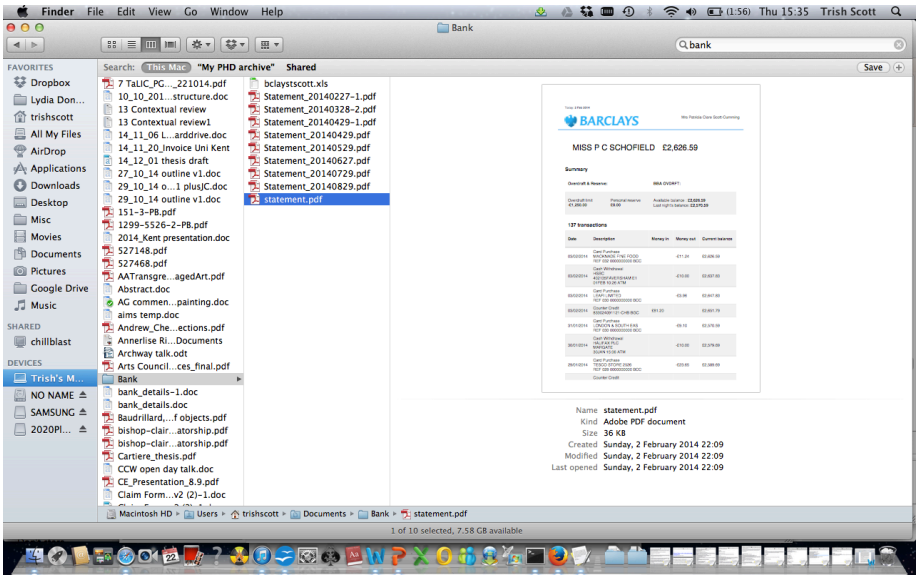

Figure 82: Scott, 2014, *Bank statements*

At the start of this new phase, (which to me is when the experiment really got off the ground), looking back I realise I had certain ideas about how Love's residency might unfold. I speculated that she might make a new piece of work – perhaps a sculptural installation or assemblage - informed by a particular document she'd found on my hard drive. For some reason I imagined that Love's response would probably develop in a way that paralleled how the artists in *The Currency of Art* had responded to The Baring Archive, each of whom had selected a particular artefact or idea to work with and produced a new piece of work.

However, instead, of responding to something in the archive, something very different happened. Love's engagement with my archive essentially mirrored how I had gone on to work with The Baring Archive. Although Love wouldn't describe her practice in these terms, essentially she applied embedded art practice to the situation we were in, which, despite making a lot of methodological sense, took me by complete surprise.

Usership

In analysing what happened it's relevant to draw further on Wright's ideas around 'usership'.

Unlike academics within archival studies (e.g. Yeo, 2005) who describe usership in broad and technical terms, Wright, taking a different angle, views usership as a growing category of relationality and political subjectivity that has developed over the past fifteen years. He attributes the trend, in part, to the explosion of social

media and networked culture (where, importantly, users are both consumers *and* producers) as well as being an emerging category in the realm of aesthetics, epistemology and practical politics. Wright (2008, p. 3) writes that:

> Usership breaks down obsolete binaries between authorship and spectatorship, production and reception, owners and producers, publishers and readers, for it refers to a category of people who make use of art and whose counter-expertise stems from that particular form of relationality known as use-value in their life worlds.

Unlike Yeo, for whom 'use' is about 'employing records' to support accountability, or for business or cultural reasons, (Yeo, 2005, p.27) Wright argues that the crux of usership concerns individual users taking advantage of a situation for their own purposes, whatever those may be. Wright likens it to surfing, inserting yourself into something that is constantly moving and extracting value from this. This is exactly what Love did with me. Rather than working with a particular idea or artefact she inserted herself into my research, and started to take it on as her own.

After a dormant period, where there was very little communication between us, Love set up her own online research blog (2014) and started to post material (fig. 83).

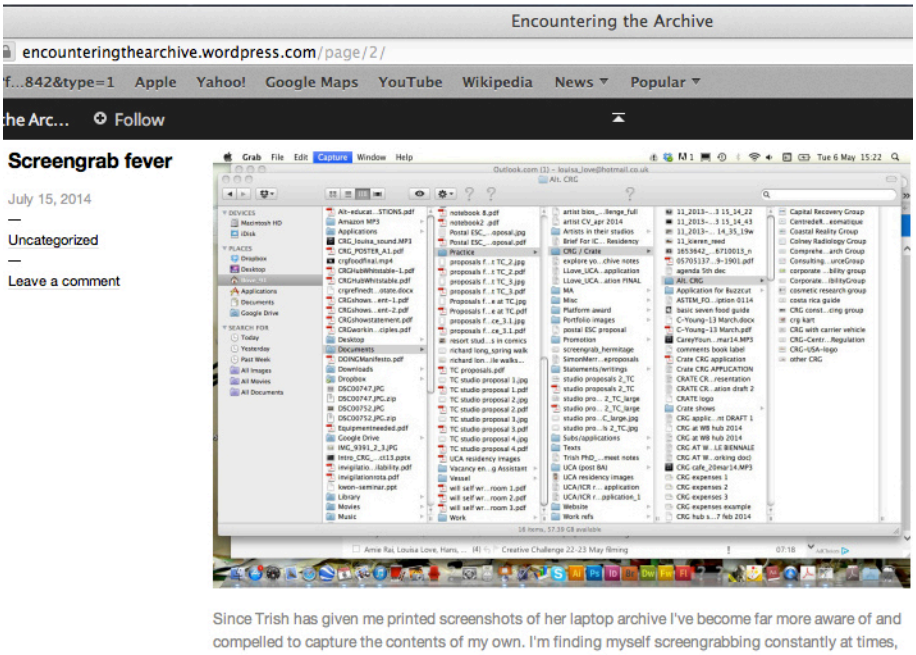

Figure 83: Love, 2014, 'Screen grab fever', *Encountering The Archive*

On her blog screen grabs and screen recordings from my archive started to appear, with reflective commentary. I could see that she was lingering on particular tactics

and methods of visualization I was exploring. For example, she was interested in how I was using screenshots as a presentational tool to explore the meta-levels of a situation, something I had been developing as a way of delivering artist talks about my research on the archive. In these talks, rather than importing images into PowerPoint, as I talked I would click in and out of different folders on my desktop, to demonstrate how I was assembling a narrative from multiple different sources (i.e. rather than this being something 'clean' and self evident).

She also picked up on my attention to the edges or periphery of archival experience (e.g. how I had brought office furniture into the frame of the archive at 60 London Wall) and was starting to incorporate a similar line of enquiry into her own practice (fig. 84).

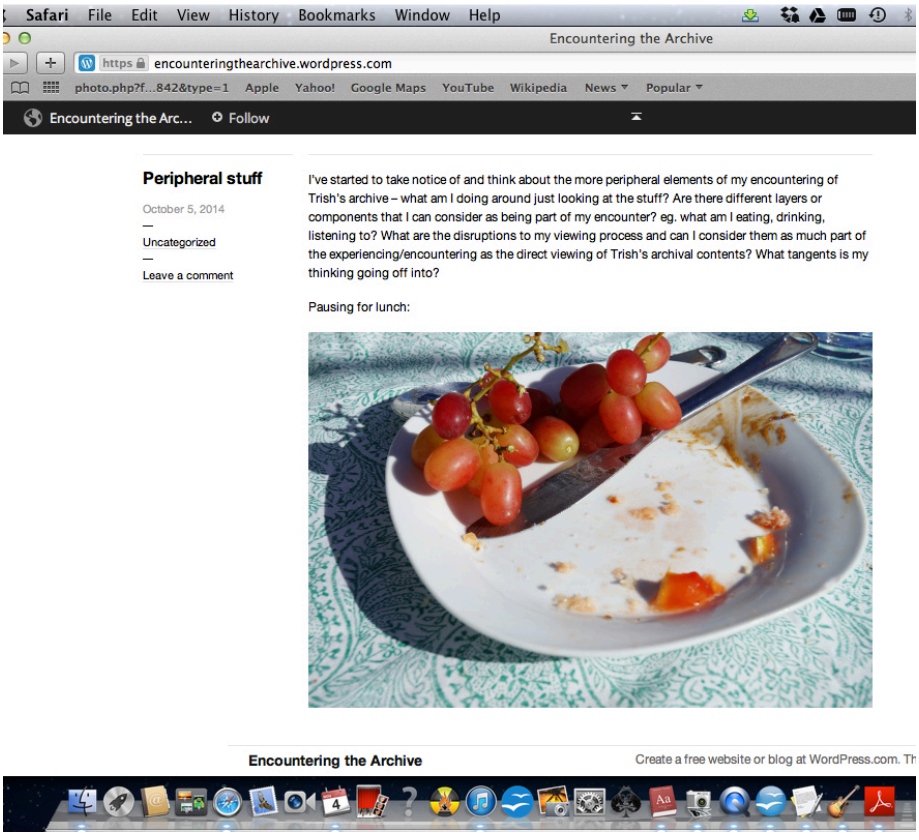

Figure 84: Love, 2014, 'Peripheral stuff', *Encountering The Archive*

As time went on Love said (when we met in person) that the residency had brought about an entirely new way of working for her. That she'd parked her sculptural practice and now, due to engaging with my archive, was experimenting almost exclusively with video. Towards the end of her residency Love mentioned that she was considering MA applications, and that she'd come to realise that she wanted to apply with pretty much the same focus as my PhD (around archival encounters and

experience).

Mimicry

In starting to reference and incorporate screenshots from my archive and ideas I was working with I felt that important boundaries were being breached. In addition to taking on my research agenda what disturbed me further about Love's blog was its appearance: She had selected the same visual template as me (fig. 85). Initially I felt slightly perplexed on Love's behalf that she hadn't come up with something more distinctly her own: Out of all the possible web templates why had she picked the same one as me?

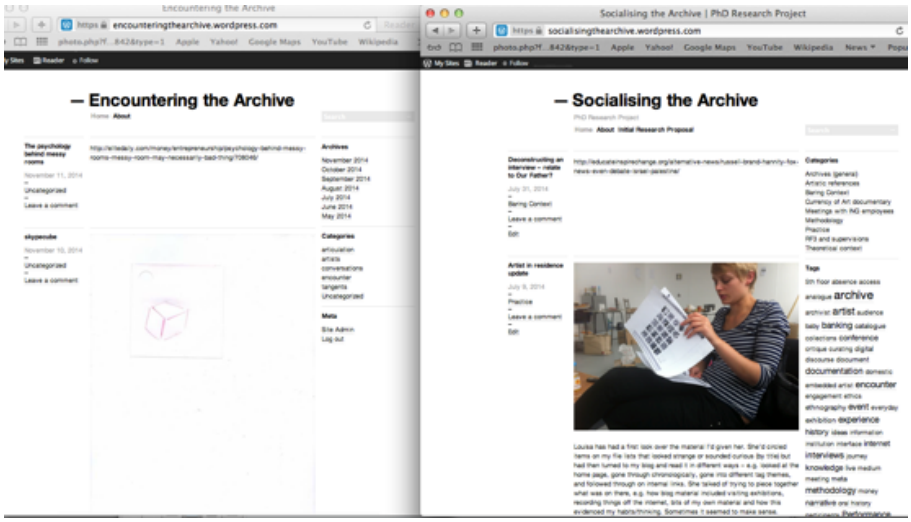

Figure 85: Scott, 2014, *Research blogs side by side*

When I asked Love about this she said it was a template she'd also happened to use in the past and she liked its aesthetic appearance and functionality. It wasn't until later that Love acknowledged it was a direct copy of mine and that this was an intentional decision – a deliberate part of her response - rather than co-incidental or convenient (as she'd indicated before). This made me wonder at what stage something becomes intentional? Had Love set out with this intention of appropriating/replicating my blog or just done it for the reasons she originally stated, and then re-written the narrative around after witnessing the effect her blog was having on me.

When Love started to casually test and mimic some of the ideas I was working with I didn't feel that there was much I could say or do. I didn't own the copyright for screen grab technology, or particular word press templates, or other methods she'd started to think about, so couldn't really object. Furthermore, I had given

Love a carte blanche to do whatever she liked with my archive, so the situation occurring was partly of my own making.

In trying to keep things in perspective, I reflected that copying is a routine part of archival practice. In The Baring Archive I had copied materials I had come across using a variety of methods – from forms of capture media (photography and sound) to drawing and writing. Initially I had done this to help me learn about, record and remember what I was encountering, inadvertently generating my own archive from The Baring Archive that extended and stretched the original. And yet, this wasn't a benign act. When I started lip-syncing, and embodying the voices of those in The Baring Archive, copying became something very potent (which triggered a strong emotional response in participants) and I realised that in her mimicry Love was effectively lip-syncing me.

Earlier in my research I had interviewed Professor Stephen Farthing (and others) about their experience of The Baring Archive from having been part of the *Currency of Art*. Reflecting on the impact of Love's 'copying' made me recall a story that Farthing had told me (2013) concerning a strange psychological experience he'd once had when drawing from a drawing by Raphael. In copying Raphael's drawing (partly to study it and partly to record it) Farthing said that there was a moment in this process when his blood suddenly ran cold because he thought he was drawing on 'the real thing' (2013). For an instant he couldn't discern between the copy and original. It was as if they'd exchanged places, or that he'd possessed the original. He'd been so absorbed in the act of scrutiny and copying that he'd confused the two.

In relation to the idea of a copy and an original and each permeating the other, Love's actions had a not dissimilar psychological impact on me. The way she was working led me to feel affected if not possessed. It made me recall James Frazer's concept of sympathetic magic, a 19th century theory of magical practice in which a copy or representation of something can affect the original to such a degree that representations acquire or share in the properties of the represented (2009). I certainly felt porous, as if a transference of identity was occurring that I could do little about. Love's research blog felt an effigy of mine, partly because she made the decision to use the exact same template, but more than this: Her words felt like they could be my words and I started to wonder whether she was becoming me.

'Use' as 'mis-use'

In processing Love's actions, part of what I had to come to terms with was the disjuncture between what I thought might happen on her residency, and what I imagined 'proper' usership to be (e.g. Love working from my archive within the bounds of what I saw as her practice, separate from mine) and what was actually happening, which was an absorption of tactics and ideas, which to me felt like mis-use. What I hadn't considered, before embarking on the experiment, which Wright eloquently summarises, is that the 'domains of usership's expertise' include 'plagiarism, appropriation, repurposing, patching and sampling, cutting and pasting' (Wright, 2013, p. 36).

As Wright points out 'from the perspective of expertise, *use* is invariably *misuse*. But from the perspective of users, everywhere, so-called misuse is simply... use' (2013, p. 26). Wright argues that from the hypothetical intellectualised perspective of the expert, users rarely use things in the way that they're 'meant to'; an argument indebted to De Certeau's distinction between strategies and tactics, and the way in which the tactics of users never conform to the strategies of institutions.

Figure 86: Tirivanija, 1992, *Untitled (Free)*

Commenting on Rirkrit Tirivanija's *Untitled (Free)* at 303 Gallery in New York (1992) in which the artist turned the gallery into a soup kitchen (fig. 86), Wright (2014) observes that in response to homeless people using the gallery not just for eating but for sleeping, the police were called. Essentially, a space, set up for the public to inhabit and use, was then determined as being used by the 'wrong' people

in the ‘wrong’ way. This had echoes of the situation I was in with Love, in which her ‘use’ of my digital archive didn’t conform to my expectations of ‘use’ when having issued the invitation.

However, unlike Tirivanija I wasn’t going to shut the situation down, because my emotional response was an important part of understanding the dynamics of the experiment we were in. Regardless of feeling conflicted, I supported the direction events were taking, and I was keen to continue going with what felt like a situation of ‘mis-use’, to see where this led.

Sensitivity

Although arguing that there’s no such thing as mis-use from the perspective of the user, Wright does differentiate between authorised and unauthorised forms of usership (seeing authorised forms as sub-ordinate). He distinguishes between gleaning (the regulated practice of collecting leftover straw and fallen grains after a harvest) and pilfering (the illegal practice of stealing fruit or vegetables before they’ve fallen to the ground) (2013, p. 31).

Whilst Love’s use of my archive was completely authorised. (I had given her free reign to use my hard drive however she wanted) from my perspective what she was doing felt more like pilfering than gleaning (if we stick with this as an analogy). Rather than working with traces from completed processes, Love was intercepting, and turning over ideas of mine that were very much in progress, experimenting with approaches I was trialling but hadn’t yet resolved, plucking fruit still growing from the tree.

In many institutional archives it’s normal to have a closure period before the public accesses material, and with hindsight I can see why. Within The National Archives this used to be 50 years, then 30, then 20 though with the 2005 Freedom of Information Act the onus is now on openness and transparency. Where there is a case for documents to be closed to the public, something called a ‘sensitivity review’ is carried out, and guidance stipulates that ‘Closure periods should be finite as sensitivity reduces over time’ (The National Archives, 2016, p. 3)

In The Baring Archive, documents were only made available after the death of those implicated, and as a rule of thumb, anything after 1950 was ‘closed’. Requests to look at material after this date, would be assessed for suitability.

Perhaps if I had carried out a sensitivity review on my own hard drive, and kept certain files private (e.g. things I was still working on and hence very invested in) I would have felt less affected by Love's engagement. Sensitivity seemed to go hand in hand with the fact that she was 'pilfering' from documents and ideas that were still in process.

It's also worth remembering that unlike The Baring Archive context, where the archivist was guarding and interpreting materials authored by others, I was both the author, gatekeeper and interpreter of materials, creating conditions for sensitivities to be magnified.

Competencies

Any sensitivity I experienced wasn't to do with Love's handling of obviously personal material (like family photos or bank statements). It was more about her attention to the language and logic of how I work, and her appropriation of competencies, which weren't easy to articulate, but were central to my practice. Just as I had embedded myself in The Baring Archive and engaged with its processes and protocols to produce artwork (embodying the voices and ideas of some of the employees, including the archivist) Love was doing the same with me. I was witnessing embedded art practice from the other side. From having been the artist aggravating an institution I was now the institution being aggravated and someone was giving me the same treatment (e.g. mimicking, parodying and testing boundaries) that I had applied to The Baring Archive.

Wright has picked up on the importance of competencies to everyday usership. He notes that this is 'something largely invisible to the event-focused attention economy but which may actually be the engine of social transformation' (2013, p. 18). He goes on to say, 'One can, of course, always perform a competence; but one *need* never perform it for that competence to exist' (2013, p. 18). Certainly there was a latency to Love's residency. Love spoke about the impact the experiment was having on her practice in quite dramatic terms. However, in event-based terms nothing really happened. Beyond hints and indications of a transference of skills and ideas (e.g. via comments made on her blog or in conversations we had) there's nothing I could really pinpoint as the key event of her 'use'. She didn't make a sculpture, or write a text, or produce anything in particular, but did seem to be acquiring a new language and competency framework. Unlike finished works, competencies can't be owned (in a legal sense) only embodied and enacted, so in Love absorbing some of my tactics and methods and using these to think about

some of the same archival questions, it was hard to identify grounds on which to challenge her, though it made the boundaries between our practices, for the duration of the experiment, hard to define.

At times I wondered whether the strength of my response was disproportionate to what Love was actually doing. I kept wondering how her attention to a set of digital files could have such an emotional impact on me.

One explanation has to do with the fact that personhood is distributed, extending beyond a human actor. Anthropologist Alfred Gell has written that 'A person and a person's mind are not confined to particular spatio-temporal coordinates, but consist of biographical events and memories of events, and a dispersed category of material objects, traces and leavings' (1998, p. 222). At face value this seems quite obvious. Our actions leave traces. But Gell's point is that these aren't separate from us. These *are* us. Personhood is distributed and material objects and leavings have their own agency. So, in a sense, in tinkering with and manipulating seemingly arbitrary documents, Love was manipulating me.

Power dynamics

The power dynamics at play were complex. Essentially, from Love being a participant in my research (which put me in a position of power) handing over my hard drive shifted the power balance back towards her, magnified by the approach she took. Love was the participant on paper, but, in practice it was me in the participant role. I was the one being studied and taking many of the risks: The subject of investigation investigating the investigator.

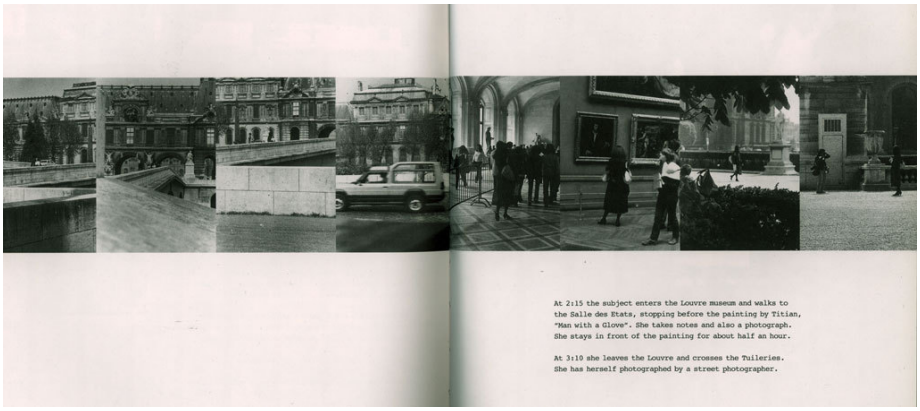

Figure 87: Calle, 1981, *The Shadow*

When I set the experiment up I had imagined a situation like Sophie Calle's *The*

Shadow (1981), in which I was being studied, but would still have control over the situation.

For *The Shadow,* Calle writes 'In April 1981, at my request, my mother went to a detective agency. She hired them to follow me, to report my daily activities, and to provide photographic evidence of my existence' (2007, pp. 9-10). The resulting artwork included photos and the Detective's report, alongside Calle's own diary notes documenting how she was spending her time (fig. 87).

In my case, I had commissioned someone to, in a sense, watch me, via my archive. I thought their work would evidence the subject matter – usership and authority in archives – that I was trying to explore. I hadn't anticipated that, in handing over my hard drive to someone else I would end up feeling like a character in an unknown psychological drama, wondering what would happen next.

Reflecting on the ethics of the situation, I realised that in doing away with conditions of access, there were no safeguards in place, in terms of what I had subjected myself to. Love could withdraw as a participant, but I hadn't set myself up with a veto on content that Love could either look at or produce from my archive. I had relinquished control completely, assuming she would feel a duty of care towards me in being a temporary custodian of my data.

Although I didn't want to stop the experiment, my sense of vulnerability eventually reached a point, when, from a ethical perspective, I felt I had to tell Love how I was feeling, as she seemed mostly unaware of the effect her actions were having on me.

This was the start of a number of Skype conversations (fig. 88), in which we started to talk through what was happening in terms of the dynamics of our evolving relationship as me the researcher and Love the researched, as well as me the researched and Love the researcher. In becoming sensitised to the effect of her actions on me, the knock on effect on Love was that she became wary of using the competencies she'd gained, in case it caused me further upset. It caused a kind of paralysis.

In evaluating what was going on we both, independently, concluded that the most interesting aspect to this experiment were the dynamics around usership, ownership and authorship, the friction between our practices at the intersection of archival production, and the impact we were having on each-other.

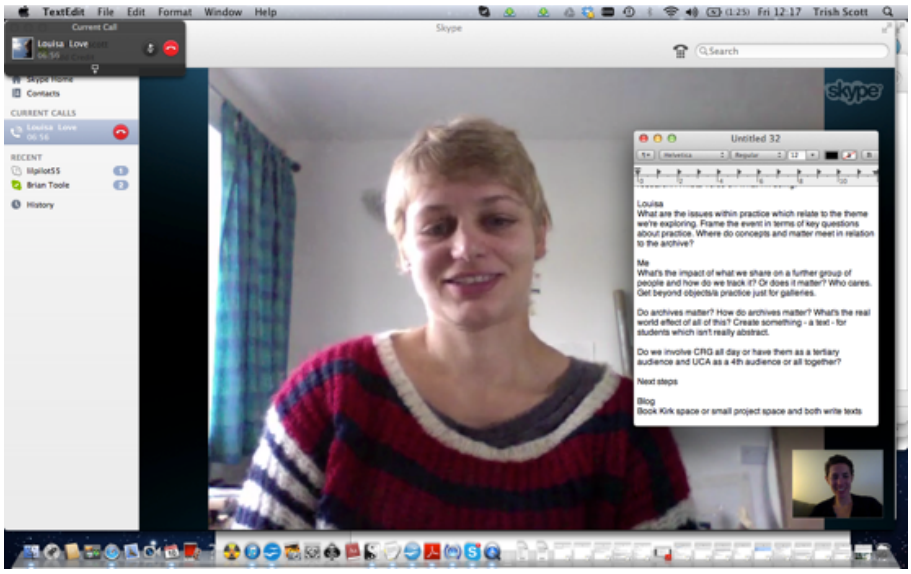

Figure 88: Scott, 2014, *Skype conversation*

Collaborators

As Love's six-month residency period drew to a close, Love suggested that we collaborate on her public presentation, perhaps developing a performance lecture,

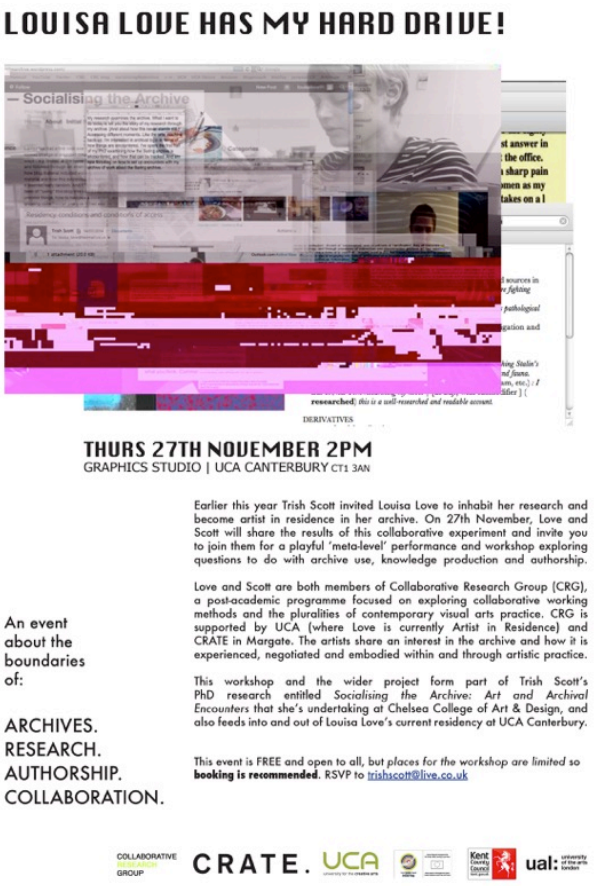

Figure 89: Scott & Love, 2014, '*Louisa Love has my hard drive!' event poster*

which built on the way I had been working with screenshots that she'd become so interested in. Although I had originally wished to absent myself from her residency, I had come to realise this was an impossible position: I couldn't remove myself from a situation I was so implicated in. So I agreed to work with her (as collaborator rather than host) on a public event.

Love's residency accordingly ended on the 27th November 2014 with a performance lecture we developed together, exploring the relational process we'd been through (fig. 89). We developed a script over a series of Skype conversations and email exchanges, which looked to describe and analyse the journey we'd been on together, and, to a degree resolve some of my previous feelings.

The form of the performance lecture mirrored the story of the residency itself. The performance started with me delivering a monologue about my research. As I spoke the script was projected, via a visualiser, for the audience to follow on the wall. When, in my monologue, I reached the point of explaining that I wanted to test out being 'the edited', rather than 'the editor', the form and dynamics of the presentation shifted, with Love's live edits of the script (rather than the full text itself) determining what I was actually saying (fig. 90).

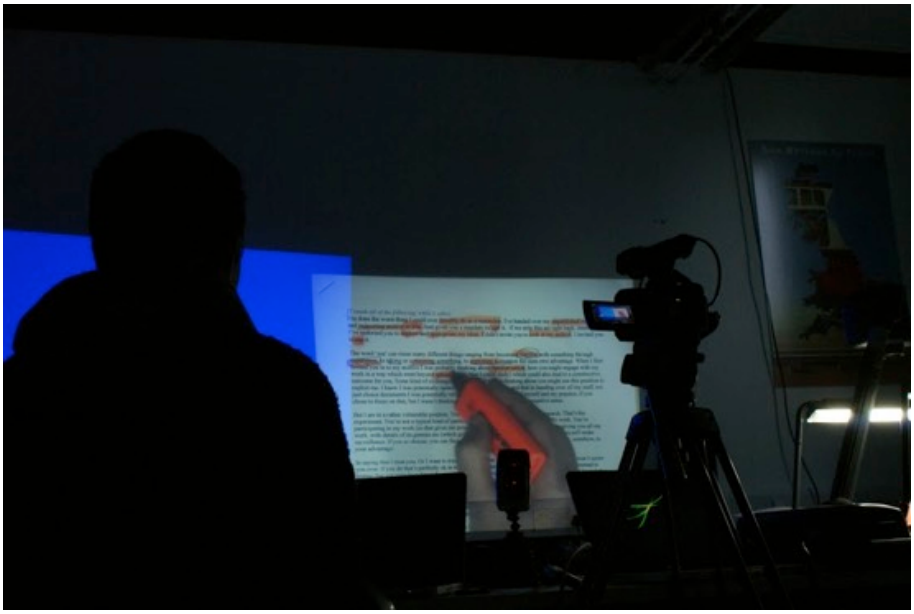

Figure 90: Scott & Love, 2014, *Louisa Love has my hard drive!*

At this point please view file D, *Louisa Love has my hard drive!* on the USB stick accompanying this thesis. This is a short extract from the video

documentation of the event, which demonstrates the moment at which the dynamics of the presentation shift.

What started as a coherent monologue, which I was in full control of, mutated into a stilted performance made up of fragments, punctuated with pauses as Love edited the script in real time, selecting certain words and phrases for me to speak, discounting others. In a sense, she took control of the narrative, and I became her performer. This shift in agency mirrored the shift in agency between us that had happened in her residency. Whilst we'd agreed beforehand to use this 'device', the words Love chose to highlight etc. were chosen in real time, in the then and there.

From starting as a pre-planned monologue, which was taken over and appropriated by Love to become something improvised and uncertain, the third part of the performance was a carefully negotiated audio-visual dialogue. For the duration of the dialogue we talked through what had happened over the course of Love's residency, both projecting a set of images on the wall, in the form of screenshots, to accompany the conversation that was occurring (fig. 91).

Figure 91: Scott & Love, 2014, *Louisa Love has my hard drive!*

At this point please view files E, F and G, *Louisa Love has my hard drive!* on the USB stick accompanying this thesis. It is not necessary to view each file

the whole way through. Taken together they provide an impression of the event with Love by combining video documentation (E) with several of the component materials making up the presentation (F and G).

The script for the event had been developed over several weeks, edited between us. Our visuals played simultaneously and there were chance moments of synchronicity, but many of complete deviation.

At this final stage of the presentation we each had a voice. We were able to agree and disagree with each other and each present our interpretation of events: Our two narratives (spoken and visual) were in productive tension and vied for attention throughout.

The performance ended up with a question and answer (Q & A) session with the audience.

Broader applicability

The position I found myself in with Love (and concerns this had raised) connected to the type of conundrums artists encounter on a daily basis to do with authorship and copyright. For example, the two instances below (both from my December 2014 Facebook stream) illustrate the everyday prevalence of dilemmas concerning intellectual property that artists face:

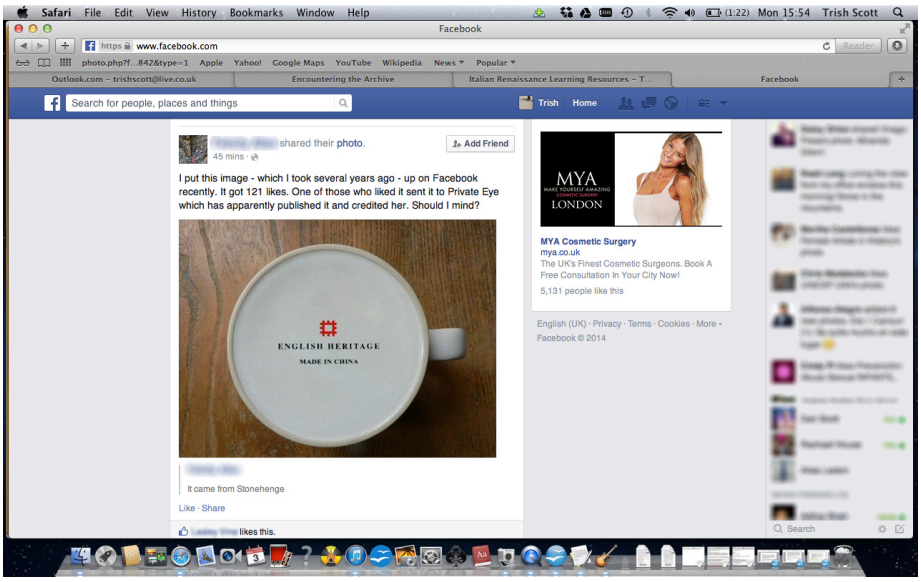

Figure 92: Allen, 2014, *Untitled*

In fig. 92 the irony of an English heritage mug being 'made in China' is there for all to see. Anyone could pick up on this. But, should credit be given to the person who first noticed? Can observations of this nature be 'attributed' to specific individuals? Does it make a difference that it's an artist asking the question?

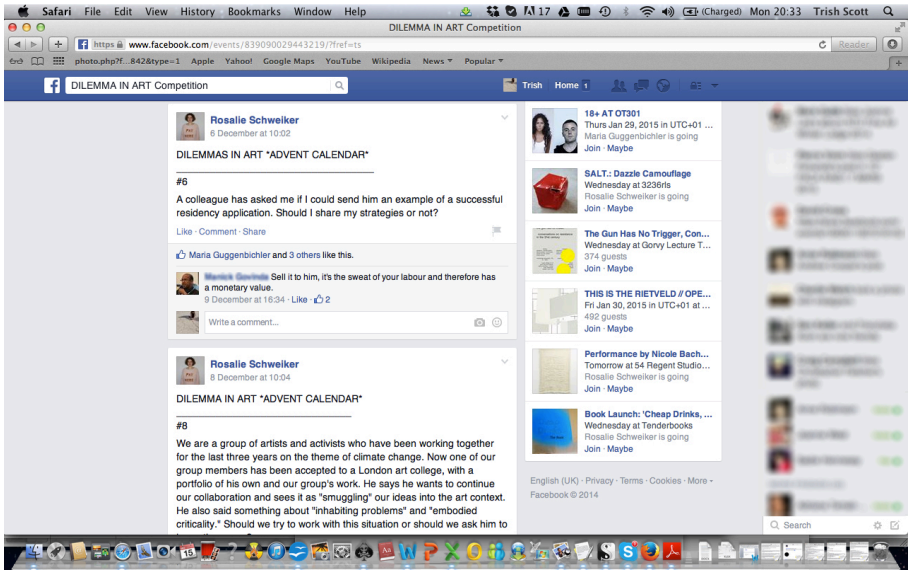

Figure 93: Schweiker, R., 2014, *Dilemmas in Art *Advent Calendar**

In the above instance (fig. 93), an Artsadmin project; *The Dilemmas in Art Advent Calendar*, 2014, by Rosalie Schweiker and Maria Guggenbichter, the question of whether to share strategies is raised; something I had actively done with Love, but not without experiencing the repercussions of this act as an ongoing dilemma.

As well as being a tussle over a very particular digital archive, the experiment I was in with Love had broader applicability and felt relevant to many everyday moments, e.g. in terms of insights on the question of where ideas come from, the factors which influence a practice, and the degree to which concepts can be owned and are/should be attributed.

Reflections

In working with Love I had wanted to test whether it was possible to configure my audience as 'users' of my research, rather than 'spectators' in a gallery, to create conditions for my work being understood in shifting and fluid terms, rather than through a narrative ascribed by me.

The conclusions from this were several: The way Love used my archive took me by surprise, and in doing so deepened my understanding of archival usership as

being about mis-use as much as about use. Far from being something tidy and discrete usership was something messy and invasive rooted in the appropriation of competencies.

From having questioned the way The Baring Archive was being used, (investigating tactical modes of encounter vis a vis the archivists' strategies) and having set out to challenge its conventions, ironically, I had then had very conventional expectations for how I thought Love should use my archive. I was applying double standards. Being challenged by Love highlighted the incongruity of my position, and the different motivations that exist around archival use, identity and narrative construction depending on whether acting from the perspective of an archive keeper or an archive user.

The experiment with Love also demonstrated how rooted in Wright's notion of usership embedded art practice is. Embedded art practice is very much about inserting yourself in a institution, learning its rhythms, studying its language and logic and then appropriating and subverting these to produce work which critiques the same institution. In this sense embedded art practice is poised between use and mis-use, and knowing how to use and stretch competencies. Although this is what I applied to The Baring Archive it was only through having Love apply embedded art practice to me that I started to understand it or articulate it as a form of usership. Furthermore, in doing embedded art practice in reverse, I became more attuned to some of the assumptions underpinning it as a method. Embedded art practice, as described by Jahn, has a moral/ethical agenda. It's a story of artists infiltrating anonymous institutions, to uncover hidden truths. The institution is cast as being in need of critique, and the artist is cast in a redemptive role. It was therefore interesting to experience embedded art practice being applied to me when I was simultaneously in the position of embedded artist and institutional host. I wasn't an abstract system, just as The Baring Archive wasn't, and in being on the receiving end of the practice I realised how unfocused it was on individual needs or sensitivities, despite being an embodied and performative method feeding off relationships between a host and hosted. Through having put myself in the participant position, and become the object of scrutiny, I gained a new awareness of the method I had been using, which primed me for operating with greater sensitivity going forward.

In terms of exploring usership and re-thinking embedded art practice, the experiment with Love revealed interesting results. However, my attempts to do

away with authorship proved impossible. From having tried to renounce authorship, when it came to it, I couldn't absent myself from my own archive – I and my documents were inextricably linked, and, although I liked the idea of someone else 'producing' me, in practice the whole thing also took an emotional toll and it was an admission of this to Love that precipitated a more collaborative presentational format. Essentially, in spite of wanting to relinquish control, I didn't *really* want to relinquish control and tried to control how this letting go happened. Feeling out of control then put me into a state of anxiety, which was resolved through making this the subject of the work, and, in a sense regaining some control.

In terms of finding a way of giving different stories space, in the performance lecture Love and I gave, the narrative, and presentation of the archive of our encounter privileged neither of our accounts. Instead we presented a debate; an argument. We developed this together; it featured both our voices and was self-reflexive. Whilst not a resolved piece of artwork, I was satisfied that it gave space to both of us. We agreed the aims together, we developed the content together, and authority felt like something that was up for question.

Chapter 5:

Conclusion

As I reflect on my research trajectory from my current position I realise that whereas I set out viewing The Baring Archive as the subject of my thesis, it was in fact a starting research site for a long-term inquiry into distributed authorship. Going forward, whether working in the capacity of artist, researcher or (as is the case more recently, curator), I will continue to explore usership and ownership in knowledge production, whether at the level of artworks, exhibitions, public talks, written texts or online platforms and across different disciplinary contexts.

Definitional insights - The embodied archive

My PhD trajectory was triggered by visiting a particular archive and witnessing a disconnect between the abstract, metaphorical way in which archives were described in literature, and my own experience.

Paying attention to the archive as a 'site', my initial aim was to pin down the boundaries of what I was studying, to put parameters on my inquiry, focusing on The Baring Archive as a practiced place rather than a theoretical construct. In grappling with the space between The Baring Archive and the definitions I had come across I discovered The Baring Archive was distributed across the building, through people and processes, extending beyond perceived institutional boundaries. I also discovered that my knowledge of the archive was personal, partial and a consequence of how I interacted with it. In performing the archive, I was producing it; extending and mutating it.

As my practice developed, rather than using my research to support or discredit different pre-existing definitions, I worked on finding a way to hold and visualise the complexity of contradictory and competing ideas on the archive (and archival practice) in a singular plane (which eventually took the form of a moving image document). I was less interested in policing terminology than in articulating how different versions of the word and concept 'archive' could co-exist in terms of lived experience and encounters, and, as part of this, testing whether there were boundaries as to what a singular archive could be.

Rather than coming up with a formulation of an institutional archive at the expense of other versions my articulation of The Baring Archive is ambiguous, relative, partial, personal and points to the possibility of it being constantly being made/re-made. Its value resides not in its conclusiveness or universality but as a practice based demonstration of how to unpick and navigate an example of a territory which, as Orlow points out, is complex and underexplored and lies at the

intersection of concept and matter. Extending Orlow's architectural thinking on archives into more embodied terrain, I was also able to articulate an instance of what artist 'archive users' (another of Orlow's categories) are doing when they work with archives to source information and ideas.

Definitional insights - Archive users

At the start of my research in The Baring Archive, I encountered the idea of an archive 'user' as something assumed or implicit, rather than a well-explored term with a clear meaning. Undefined by writers such as Foster (2004), referenced by Orlow (2006, p.34), to describe artists who 'make use' of documentary sources or found footage, 'be it to address historical themes or to subvert given interpretations of events' (but without going into any detail on what this means) and even within archive studies only discussed in very general ways (with recent research following a market segmentation approach – so a long way removed form artistic practice) 'use' was initially something of an unknown entity that I worked to continuously understand over the course of my enquiry.

Examining what it meant to be a 'user' myself, in the capacity of visiting The Baring Archive regularly as an external researcher, I initially observed how my expectations and unfolding experience matched the rules and prompts given by the archivists. I then turned my attention to employees in the organisation who came into daily contact with materials from The Baring Archive, and the question of whether they were users or not, and finally to the actions of artist Louisa Love, whom I handed my own research archive to, with a carte blanche to 'use'.

As became increasingly clear over the course of my research, use needs to be studied relationally. It's a negotiation between people, with emotional ramifications, as much as being a process of employing records or seeking information about them (Yeo, 2005). In studying The Baring Archive I realised early on that I was producing it, and that this was both mediated and influenced by the Baring archivists. Archival production was not a discrete act separate from a document's ensuing control and circulation: With each subsequent moment of use the archive was being produced and absorbed anew, with different mediating factors and agents influencing processes and outcomes. The extent to which archival use and archival production are entwined became most apparent to me when Love assumed the position of researcher in residence in my hard drive, which placed me in the relative role of archivist: In working with documents I had created, Love started to assert her agency and ownership over what she was

encountering, evidenced through the competencies she developed and her appropriation and transformation of materials and ideas I was working on. In starting to 'produce' my documents anew, mimicking my narrative style, but for her own ends, there was a transference of power from me as the archivist to her as the user. My power as archivist over my archive diminished, as hers over her own project archive, which closely replicated mine, grew. In using and producing new documents from my archive, and starting to control these and their narratives, Love created new moments of authority, which came into tension with mine (themselves stories of another archive). The status of documents, boundaries and chronologies between our practices for the duration of this experiment were unclear and uncomfortable, with authorship a contested construct.

The situation with Love mirrored the situation I had been in at The Baring Archive. Just as I felt threated by Love's actions, (as the Baring archivists had done as I studied and imitated them) Love felt constrained as a user (as I had with the Baring archivists) in terms of what she felt able to do.

The ongoing impact of this residency on Love's practice is still very visible, e.g. as manifest in Love's recent exhibition *Hold Still* (2017), Space Gallery, Folkestone, in which she has continued to work with much of the language, materials and ideas she encountered in my research from this time (fig. 94).

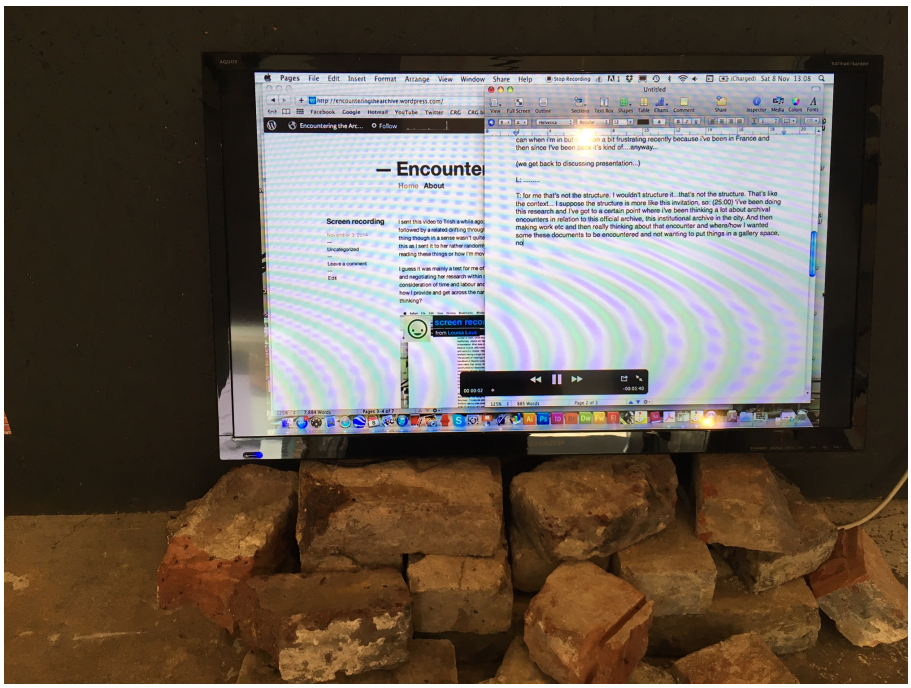

Figure 94: Love, 2017, *Hold Still (detail)*

Through analysing the situation with Love in terms of relational dynamics and the distribution of authorship, and identifying parallels with some of my own earlier actions in The Baring Archive, I was able to build a much clearer understanding of what constituted archive use than I had been able to form initially from reviewing pre-existing definitions. Moving beyond use as being about 'seeking information' or 'employing records' and following given procedures, I was able to conceptualise it in terms of roles, expertise, competencies, motivations, and ownership, essentially as a relational matrix, drawing heavily on Wright's lexicon of 'usership'. This also enabled me to also encompass mis-use and deviant behaviour as valid facets of archive use, rather than as anomalous or at odds with it.

Methodological insights

Getting to grips with The Baring Archive, and treating it as a testing ground to unpick core terms relating to archival practice (yet which lacked a consensual meaning) was made possible through the methodology I employed. Understanding the backstage of The Baring Archive and pinning down how it worked as a knowledge production site (e.g. as opposed to studying it through particular constituent documents) required an approach emphasising participation and presence. Rejecting ethnographic options as being too pre-occupied with the politics of representation, I chose to apply embedded art practice, essentially expanding archival practice beyond being a solely informational/historiographical area of enquiry to include strategies drawn from performance and institutional critique, with an emphasis on studying lived experience. Through the application of embedded art practice I was able to open up the space and process of working with archives as subject material, shifting the focus from documents and information to archives as spaces and events.

Through documenting and transforming my own experience as an archive user I developed an understanding of The Baring Archive at the intersection of materiality and performativity, or the archive and the repertoire (Taylor, 2003). Once I had mastered its logic and language, I then began to resist and agitate what I perceived as its norms, to explore the extent of my own agency. In examining the interplay between tactics and strategies (De Certeau, 2011) I was able to identify the criticality of different mediating factors and then challenge these to see how mutable understandings of this archive and the process of building narratives from it were.

Exploring different influencing factors, I produced new scripts and documents, e.g. appropriating the aesthetic and form of the archivists' words but incorporating the voices of other users in the organisation to challenge what I had encountered as the dominant institutional story of The Baring Archive, with the aim of democratising what it could mean and to whom. Embedded art practice provided me both with the tools to grasp The Baring Archive as a production site, and also the means to test this and surface alternative modes of being and knowing.

At the same time there were shortcomings to embedded art practice as a method. Being rooted in institutional critique, I was using deliberately subversive and antagonistic techniques, e.g. mimicry and replication to gain results. Initially I failed to entirely register the impact these approaches could have on participants I was working with. At the start of my research, I hadn't fully considered how individuals *were* the institution, and, following on from this, the appropriateness (or not) of involving certain people in what I was doing. Whilst I had intended to produce a multi-voiced account of what the archive meant to different employees in the organisation, foregrounding the voices of those in more subservient positions, i.e. maintenance and facilities staff, with the intention of empowering individuals involved, because of my editorial control, the line between empowerment and instrumentalisation was a hard one to call.

The artist as trickster, taking on and holding an institution to account, felt ethically problematic when working in such an intimate and personal way with participants. This is something my research further affirmed when Love took up residence in my hard drive, and proceeded to apply embedded art practice to my archive and, by extension, to me. Through deliberately being on the receiving end of a magnified version of what I had essentially just put ING employees through I was able to experience first hand, and thereby articulate, some of the unintended emotional and ethical ramifications of embedded art practice, particularly to do with concerns over authorship, ownership and entitlement, and consequently offer up, as a research outcome, a critique of the method I had employed.

Overall, I found embedded art practice to be simultaneously enabling and problematic, and not something I would necessarily turn to again in producing an artwork specifically attempting to 'hold' multiple voices.

Having, at an earlier stage of research, dismissed the relevance of questions of representation, in the end representation became a crucial issue. This is evident through, in working with Love, eventually returning to ideas rooted in critical

ethnography (e.g. Stinnett, 2012) – which I alighted on from my earlier training in social anthropology - to ensure that representation didn't favour the words of either one of us over another. This involved Love and I i) coming up with (or revising) aims for the process we were going through together and jointly agreeing outcomes, ii) ensuring we each had the power to select our own words to share with a public, whilst also commenting upon each others words, and iii) making self reflexivity a key part of the process we were in together.

Narrative control

Having set out to study The Baring Archive as a production site, and developed a practical understanding of this archive at the intersection of documents, spaces, events and relationships, my research ended up zooming in on the intimacies of knowledge production, with a particular focus on how to hold multiple voices and interpretations in a single narrative frame, in a way which avoided privileging the agency of one person over another.

Through having immersed myself in The Baring Archive and then worked with Love, to reflect on a closely related situation but from a different angle, I was able to see how the positions of 'archivist' and 'user' were relative rather than absolute roles, existing in productive tension, and in certain circumstances, prone to shift or flip in relation to each other. In addition, I was able to discern that they weren't mutually exclusive.

A pivotal moment in my research trajectory related to producing *The Archive at Work*, where a gap emerged between my intention to empower participants through the creation of an artwork and my inadvertent instrumentalisation of participants through the editorial process. Because I had been so focused on my relationship with the archivist I had not given the same attention to my role vis a vis participants and the power dynamics in operation there. Essentially I hadn't taken account of the fact that I was occupying different positions simultaneously, within a complex relational matrix, and had consequently overlooked my own authority and privileged subjectivity as guest artist.

Developing my research across two separate but dependent archival scenarios drew my attention, perhaps unavoidably (given that archives are archetypal sites of knowledge production, and archivists archetypal gatekeepers), to the question of power dynamics in connection to narrative production. In the past, working with documents outside of formally constituted archives, I had felt free to interpret

materials at leisure. However, working with documents within constituted archives, I found the process to be, by contrast, a heavily mediated one raising significant questions to do with entitlement and legitimacy (in terms of determining *who* could say *what* about the archive and under what conditions). I found interpretative possibilities in both research scenarios, to be as dependent on the user-archivist relationship, as it was on the 'content' of any particular documents (content itself being a relational outcome rather than something fixed or intrinsic).

Before embarking on my PhD I wouldn't have considered there to be parallels between what I was doing as an artist in my everyday practice, and the role of an archivist or gatekeeper. By the end of my research I was able to identify that the dynamics I had thought to be a function of the user-archivist relationship were actually present in many other projects I had started to work on, as evidenced through my diary entry about the Binaural residency in Portugal (see pp. 119-122).

Recognising this, my research charts a transition from viewing the archive as institutionalised memory practice to the archive as an all-pervasive mode of operation. From having, at the start of my research, grappled with definitions of the archive, which felt very abstract to me as a practitioner, my response had been to conduct a specific case study. However, in building a situated understanding of one very particular institutional archive, I was finally drawn back to thinking more in the abstract, recognising the archive not as a de-lineated place or experience, but as a conglomeration of forces at work, which were of relevance to understanding situations seemingly a long way from formal archives, but where very similar dynamics over authorship were playing out. My research trajectory led me from the archive as a place or source to seeing it in terms of a logic permeating the production and reception of artwork, specifically in terms of how knowledge is negotiated relationally at the intersection of events and documents, (regardless of whether the archive is actually the subject of work being made).

Future Research ambitions

Looking ahead my research findings relating to archival dynamics and authorship hold particular relevance for socially engaged practices within fine art, which involve the creation of participatory 'situations', and come with distinct challenges around decision making, authorship and how to communicate the story of something that has happened (contingent on the agency of participants) to audiences, without acceding to the singular voice of the lead artist, curator, editor or cultural gatekeeper.

This is the area I intend to do more research in and will aim to apply my nuanced understanding of the relational intimacies and sensitivities implicit in narrative production (developed from engaging with archival scenarios) to socially engaged situations beyond the archive in order to identify crossovers within sub genres of fine art practice.

Having already started to explore shared authorship and reached a narrative 'resolution' with a single artist, Love, one of the ways in which I will build on this research is to test whether it is possible to foster a similar dynamic at a group level in terms of 'holding' multiple voices. With Love we were both 'using' each other (but neither of us were dominating the situation in terms of dynamics or the stories being produced). Going forward, I want to investigate whether it's possible to challenge the gatekeeper/editor role, in the way I was able to when working 1:1, when more people are involved.

Further research: Journeys with The Waste Land

The opportunity to test distributed authorship with multiple actors has already arisen. In April 2015, whilst writing up my PhD research, I was appointed as Research Curator at Turner Contemporary in Margate to develop a participatory approach to curating a major exhibition relating to T.S Eliot's seminal 1922 poem, *The Waste Land*. The exhibition, initiated by external curator Professor Mike Tooby, is due to be presented in February 2018 and will reflect the decisions and agencies of 25 volunteers who have come together to form a new research group and have been involved in all aspects of the exhibition's production from thematic research, to choosing artworks, to designing the layout and interpretation of the show.

Whilst the example of curating a major exhibition in a public gallery might seem a long way removed from producing artwork as an artist in response to an institutional archive, in terms of authorial innovation and challenging normative modes of operation, there are many similarities. Opening up the development of an exhibition in this way invites a re-distribution of power not dissimilar to what I was looking to achieve by handing over my hard drive to Love, shifting the role audiences have from 'spectators' to one of 'users'/'producers'.

As Research Curator I am using many of the same competencies as I was in my work at The Baring Archive, and with Love. The context is different but I am dealing with a lot of the same issues: the negotiated/contested nature of knowledge

production, the challenges of attempting to overturn or re-evaluate normative procedures, and mechanisms for holding multiple voices.

Because my earlier research has significantly influenced how I've gone about developing the work I'm doing at Turner Contemporary, I include a brief description of the project here to demonstrate, through a concrete example, the broader potential applicability of my research to participatory practices.

Starting principles

In response to challenges I had faced working with employees in The Baring Archive, and with Love, as I've engaged with participants at Turner Contemporary to develop processes and outcomes for the exhibition I've been conscious of:

- Working to ensure that the process is participant led, in terms of setting aims, objectives and processes for decision making.
- Attempting to ensure that all involved have a voice, rather than participants deferring to the experts/professional curators, i.e. the natural archivists of the situation.
- Coming up with a way of addressing subjectivity in the curatorial process, and a way of valuing connections and ideas that deviate from pre-documented ways of considering artworks in relation to the poem.
- Making sure that participants are able to decide themselves how they are represented in the exhibition, in terms of telling the story of how it has been co-curated.
- Ensuring that participants are able to get what they want from the project, whilst being prepared that from the perspective of the gallery there's the risk that some of their actions and decisions could look like mis-use.

Valuing different ways of knowing:

Thinking back to The Baring Archive and remembering how constrained I had felt on my visits to 60 London Wall, (e.g. when faced with the feeling that certain interpretations of documents were more 'credible' than others) in developing *Journeys with The Waste Land*, I have aimed to create a situation supportive of participants being able to confidently interpret the source text we're working with in personal and open ended ways, foregrounding their own ideas and experiences, rather than deferring to the expertise of either myself or Professor Tooby as curators/voices of the institution.

Right from the start, to instil a user led approach, the project has grown from the experiences and interests that participants, recruited through an open call, have brought to the group. To foster an environment capable of challenging expert culture and valuing multiple insights and perspectives, I programmed a series of introductory events, which took place in different locations and involved facilitators from various disciplines and backgrounds initiating engagement with the poem from different angles. Rather than setting a precedent of meeting in the gallery, and studying the poem as a scholarly exercise, I deliberately used my authority as gatekeeper to bring academic expertise into dialogue with other ways of knowing. What these initial meetings have helped build is a realisation, amongst the evolving group, that there is no right or wrong way to understand the text, thus helping to validate very personal processes of reasoning within the curatorial process

Creating shared methods for decision-making

Following my experience with The Baring Archive, where I had re-worked information provided by participants into a narrative of my choosing, and then with Love where I experienced, first hand, what it felt like to be on the receiving end of having one's ideas used and authored by another, I was keen to ensure that participants in this instance were not just content providers, but would retain ownership and agency over their ideas and input, and any ensuring narratives.

To this end, as well as coming up with ideas for content, participants have developed their own aims, objectives and processes of decision making (e.g. for selecting artworks) that have underpinned the exhibition's development. Compared with my stance at Barings/ING I have deliberately assumed a much more facilitatory, rather than editorial, role, using my authority to create spaces and structures conducive to group discussions/ experimentation/decision making, as opposed to privileging my own version of events.

Whilst not everyone in the group supports every artwork in the exhibition, because of participants having devised the process for choosing works, despite differences in opinion ownership is shared to a much greater degree than it was when I produced, for example, *The Archive at Work*. Furthermore, the exhibition, certainly at this stage in development, is no more a narrative of my making than it is of anyone else's.

Multiple voices and the exhibition

My work with The Baring Archive and with Love focused on finding ways of holding different voices at the level of individual artworks/research documents. My challenge now concerns how to do this at the level of the exhibition. In thinking about *Journeys with 'The Waste Land'* in narrative terms, the task is not to collectively agree a form of wording to describe the exhibition and artworks, but to agree on structures within the exhibition capable of embracing individuality and difference. To this end the research group are currently considering how to democratise interpretive processes, ranging from single artworks having multiple labels (including edited audio discussions) through to participants giving tours to emphasise individual journeys with the poem.

Beyond the space of the exhibition, in a similar vein to the situation Love and I ended up in, discursive techniques are proving to be an effective way of mediating developments as we go, and I have already co-authored an article with participants, exploring decision making in group curation, through staging a discussion on the matter and submitting the transcript as the 'paper' (Scott et al, 2017).

At the moment *Journeys with The Waste Land* is a project in progress. So far the Research Group have control over the development of the exhibition, but going forward, particular challenges are likely to revolve around: i) Whether it's possible for a group of participants to really author an exhibition that is being hosted by an institution with its own set of values, (and what my role is within this matrix) ii) Whether an exercise in co-curation can ever be truly democratic or whether it's inevitable that participants will eventually become (or feel) instrumentalised by the initiator/host institution, iii) How to articulate the space between an evolving, negotiated discursive process and an object oriented outcome (i.e. the space between the archive and the repertoire), and iv) how distributed authorship will affect the audience experience of the exhibition.

Looking ahead to when the exhibition opens in Spring 2018, I will be able to reflect more conclusively about what has occurred and how the exhibition connects to and develops my research into distributed authorship.

Looking even further ahead I will continue to develop my research into agency, authorship, positionality and narrative production as a distinct area of practice. Adopting different roles and artistic frames I will continue to build an understanding of user-conceptualised practice, where traditional modes of expertise are challenged through interrupting the normative dynamics and conditions of knowledge production. I intend to keep devising innovative ways of democratising

narratives and creating modes of engagement and communication, which hold multiple voices, yet allow for genuine disagreement and difference.

Research outputs

Scott, T. (2012) Journey to the archive, Position-Place-Situate-Locate. [Text on paper] London: Triangle Space, Chelsea College of Arts

Scott, T. (2012) Journey to the archive, Off The {S}helf. [Text on paper] Stockwell Studios, London.

Scott, T (2012) Nothing out of the ordinary, Tangency. [Performance and installation] Rosenplatz, Osnabrück,

Scott, T (2012) Siting the Archive, RNUAL. [Paper presentation] London: UAL.

Scott, T (2012) (A) Spontaneous Document, (A) Performance Group. [Collaborative workshop] London: CCW Graduate School.

Scott, T (2012) What is the exhibition? What is the archive?, The Practice Exchange. [Paper presentation] London: Chelsea College of Arts.

Scott, T (2013) The Archive at Work, Common Ground. [Paper presentation] London: Goldsmiths.

Scott, T (2013) The Archive at Work, RNUAL. [Paper presentation] London: UAL.

Scott, T (2013) Charley Vines: A Glossary, Collaborative Research Group. [Video] Canterbury: UCA.

Scott, T (2013) An introduction, Collaborative Research Group. [Performance lecture] Canterbury: UCA.

Scott, T (2013) Digital Media and embedded art practice [Visiting artist talk] Chatham: University of Kent.

Scott, T (2013) Protest. [Performance]. London: The Baring Archive.

Scott, T (2013) Encountering The Archive. [Video]. Unpublished.

Scott, T. (2013) The Archive at Work, Bodies that Matter (Art Lacuna). [Video] London: Space Station Sixty Five.

Scott, T. & Scott, D (2013) Our Father, Divinus Sonus Ruris. [Installation] Nodar: Binaural.

Scott, T. (2013) The Archive at Work, Past is Prologue [Video] London: Goldsmiths.

Scott, T. (2014) Dial-up, CRG. [Installation] Margate: Crate.

Scott, T. (2014) Untitled (Site), this is art salon - Into the Fold. [Video] London: Camberwell Space.

Scott, T. et al (2014) (A) Spontaneous Document re-visited, ACTS RE-ACTS. [Performance] London Wimbledon College of Art.

Scott, T. (2014) Transposing Archival Logic into Practice, MRes Seminar. [Performance lecture] London: Chelsea College of Arts.

Scott, T. (2014) Absorption and Theatricality, ACTS RE-ACTS. [Panel discussion with Professor Jane Collins and Ken Wilder]. London: Wimbledon College of Art.

Scott, T. (2014) The Archive at Work, Modern Edinburgh Film School, Atelier Public. [Publication]. Glasgow: Gallery of Modern Art.

Scott, T. (2014) Archival Events, BA Fine Art module. [Seminar series]. London: Chelsea College of Art.

Scott, T. (2014) Experiential Archives and Archival Experience, Transcribing Site. [Paper presentation] London: Parasol Unit.

Scott, T. (2014) Why can't I stop collaborating?, Bells, potlucks and street as studio: Here in Archway Symposium. [Paper presentation] London: CSM.

Scott, T. (2014) Untitled (Site), Bodies That Matter 2. [Video] London: Art Lacuna.

Scott, T. & Scott, D (2014) We Know What We Like and We Like What We Know [Live listening and discussion] Whitstable: Umbrella Community Centre.

Scott, T. (2014) Tour Biennale, CRG@the HQ [Curated tour and performances] Whitstable: Various venues.

Scott, T. (2014) Introducing the Archive, MA Curating & Collections. [Lecture] London: Chelsea College of Art

Scott, T. (2014) Untitled (Site), The Bureau of Archives, Memories & Ephemera, Ethnographic Terminalia. [Video] Washington DC: Hierarchy Gallery.

Scott, T. & Love, L (2014) Louisa Love has my hard-drive! [Performance lecture] Canterbury: UCA.

Scott, T. (2014) Breaching as artistic practice. [Visiting artist talk]. Chatham: University of Kent.

Scott, T (2011-2014) Research blog. Available at: <https://socialisingthearchive.wordpress.com> (Accessed 3 July 2017).

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Scott, T. (2015) On Collaboration, Collaborate Creatively, a-n. [Visiting artist talk]. Chatham: Sun Pier House.

Scott, T. (2015) There's an artist in my hard drive, Digital Echoes, Centre for Dance Research. [Performance lecture] Coventry: Coventry University

Scott, T. et al (2015) (A) Spontaneous Document re-re-visited, ACTS RE-ACTS 2. [Performance] London: Wimbledon College of Art.

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Scott, T. & Scott, D (2015) Spaceship School. [Child led experimental art school – 3 month programme] London: Tate Britain.

Scott, T. (2015) Communities of Practice: Spatialising the Social, Assembling. [Discussion panel with Amy McDonnell] London: Cookhouse Gallery, Chelsea.

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Scott, T & Scott, D. (2016) Open: Circle, #TransActing: A Market of Values, Critical Practice. [Collaborative event] London: Chelsea College of Arts.

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Figure 14: Scott, T. (2010) *Dust Pile*. Performance and installation, [Documentation of performance] Available at <http://www.trishscott.org/dustpiles.html> (Accessed: 01 September 2014).

Figure 15: Picabia, Francis (1919). *Alarm Clock*. Ink on paper, 318 x 230 mm. Available at <http://www.tate.org.uk/art/artworks/picabia-alarm-clock-t13345> (Accessed: 10 November 2013).

Figure 16: Dean, Tacita (1994). *Girl Stowaway*. Colour and black-and-white 16MM film, optical sound, 8 minutes. [Still from film] Available at: <http://bombsite.com/issues/95/articles/2801> (Accessed: 10 November 2013).

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Figure 19: Orlow, U (2000 -2002). *The Weiner Library (London)*. Colour video with sound, 90 minutes, looped. [Still from film] At <http://www.urielorlow.net/2006/01/the-wiener-library-london/> (Accessed: 10 November 2013).

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Figure 22: Scott, T. (2011) *The Baring Archive Store* [Research photograph]. In possession of author.

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Figure 24: Scott, T. (2011) *Marker for documents on loan* [Research photograph]. In possession of author.

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Figure 26. The Baring Archive, n.d., *Digitised collections: The Baring Prospectuses* [Screenshot]. Available at: <http://www.baringarchive.org.uk/the_archives/the_baring_prospectuses/> (Accessed: 11 February 2017).

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Figure 30. Scott, T. (2011) *Textual Journey to the Archive* (detail). [Publication]. Unpublished and in possession of the author.

Figure 31: Kosuth, J. (1965), *One and Three Chairs*. Wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair" [Installation]. Available at: <https://www.moma.org/learn/moma_learning/joseph-kosuth-one-and-three-chairs-1965> (Accessed 9 November 2013).

Figure 32: Mančuška, Ján (2009) *Double*. Video installation [Still from video] Available at: <http://janmancuska.com/en/page/show/id/151/title/images> (Accessed: 10 November 2011).

Figure 33: Young, C. (2004) *Terms and Conditions*. Single channel colour video with sound; 3 mins 25 secs, looped. [Still from video] Available at:

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Figure 39: Scott, T. (2012) *Selecting a catalogue* [Research photograph]. In possession of author.

Figure 40: Scott, T. (2012) *Identifying archival material to view* [Research photograph]. In possession of author.

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Figure 45: The National Archives (2009), *Preparing to Research*. Colour video with sound: 3:07 minutes [Screenshot]. Available at: <http://www.nationalarchives.gov.uk/help-with-your-research/video-guides/preparing-to-research/> (Accessed: 10 November 2013).

Figure 46: Scott, T (2013). *Encountering The Archive*. Split screen colour video. 6:06 mins [Still from video]. In possession of author.

Figure 47: Maclennan, R. (2002) *Gatekeepers*, single channel video, 20 minutes. [Still from film]. At <http://www.a-n.co.uk/artists_talking/image_bank/images/462742> (Accessed: 10 November 2013).

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Figure 51: Piper, A. (1971) *Catalysis IV*. Documentation of performance, black-and-white photographs, silver gelatin on baryta paper (prints approx. 1998) 40.6 x 40.6 cm each. Available at: <http://foundation.generali.at/en/collection/artist/piper-adrian/artwork/catalysis-iv.html#.Wayn7DOZNo4> (Accessed 3 March 2017).

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Figure 61: Scott, T. (2013) *The Archive at Work*. Colour video with sound. 4:33 minutes [Still from video]. In possession of author.

Figure 62: Fraser, A. (1989) *Museum highlights: A Gallery Talk*. Video, approximately 29 minutes. [Still from video]. Available at: <http://www.moma.org/interactives/exhibitions/1999/muse/artist_pages/fraser_highlights1.html> (Accessed: 10 November 2013).

Figure 63: Barnard, C. (2010) *The Arbor*. Documentary/drama, 1hr 34minutes [Still from film]. Available at: <https://www.ica.art/whats-on/onwards-and-outwards-random-acts-intimacy-arbor> (Accessed: 8 September 2015).

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