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Title of the paper:

Regenerating The Attic Archive As An Open-Source Web Platform

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Abstract:

What might it mean to regenerate an artist's archive as an open-source web platform? Can re-archiving an artist's life work in this way help us find ways to 'repurpose' rather than solely 'revive' vintage media artworks (Cramer, 2014) and thus reinvestigate their contemporary relevance for new audiences? What curatorial methods can be used to construct an archival model that brings new insight into an artist's work through its regeneration? Since 2021, curator Judit Bodor and artist Roddy Hunter have been exploring how to curate The Attic Archive (1980-2020), established by artist Pete Horobin at 37 Union Street, Dundee, Scotland as a self-historicisation project of work produced under four different identities, namely Pete Horobin (1980-89), Marshall Anderson (1990-99), Peter Haining (2000-09), and aitch (2010-19). Responding to the archive's historical formation through peer-to-peer networked correspondence art and its present dispersal across collections in Scotland, Ireland and Hungary, Bodor and Hunter are establishing an open-source, user-generated web platform built and maintained by an open and inclusive network of care of artists, archivists, curators, and researchers internationally to share and generate work, correspondence and ephemera related to the archive. This paper will describe how the project has reassessed established methods of curating artists' archives, including performative and hybrid approaches to offline and online exhibition-making, introduce the web platform publicly for the first time and outline the project's future challenges and opportunities in attempting to secure a sustainable legacy for this and potentially other media art archives.

Keywords:

artist's archives, curating, networked art, open source, web platform,

Biographies:

Dr. Judit Bodor (b.1975, Hungary) is Baxter Fellow and Programme Director for the MFA in Curatorial Practice at Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland. Her research focuses on curating artists' archives to uncover lesser-known post-avant-garde histories and counter-cultural, time-based, and networked art practices. She studied Art History at Eötvös Loránd University in Budapest, Hungary, completed an MA in Arts Management at Dartington College of Arts and earned her AHRC-funded PhD from Aberystwyth University, where she co-curated the exhibition *Silent Explosion: Ivor Davies and Destruction in Art* at Amgueddfa Cymru - National Museum Wales in Cardiff. She is currently the Principal Investigator of the Royal Society of Edinburgh-funded project *Curating The Digital Attic Archive*, which explores open-source approaches to artists' archives. Other recent projects include *Curating Living Archives, 2021-2022*, and *Left Performance Histories*, an archival exhibition of Eastern European artists' work on gender and state socialism at NGbK, Berlin, 2018. Additionally, she leads the Scottish Graduate School for Arts & Humanities (SGSAH) Creative Economies Knowledge Exchange Hub, is a UKRI Talent Peer Review College member, and serves as a peer reviewer for Routledge and Bloomsbury. Dr. Bodor is also a Trustee of The Alasdair Gray Archive in Glasgow and Generator Projects in Dundee.

<https://curatinglivingarchives.network/>
<https://www.dundee.ac.uk/people/judit-bodor>

Dr. Roddy Hunter (b. 1970, Glasgow, Scotland) is an artist, curator, and writer specialising in performance, conceptual, and new media art. His research adopts critical, historiographical, and philosophical approaches to site, location, networks, and archives through artistic and curatorial practices and writing. He examines the influence of social and technological infrastructures on worldviews and explores countercultural strategies to resist homogeneous cultural production. Key themes in his work include mediation, alienation, nihilism, and the relationship between technologies and ontologies. As a performance artist since the 1990s, Dr. Hunter's work has been internationally recognised, including in the global survey 'Ice Cream: Contemporary Art in Culture' (Phaidon, 2007) and his monograph 'Civil Twilight and Other Social Works' (Trace: Samizdat, 2007). His PhD work, 'Curating The Eternal Network after Globalisation,' was presented at MAH 2013: RENEW in Riga, leading to the 'The Next Art-of-Peace Biennale 2015-17'. Other projects include 'Networked Art Practice After Digital Preservation' with Professor Sarah Cook at ISEA 2020 and 'Resisting Recuperation' with Dr. Judit Bodor as part of 'Curating Living Archives' in 2021. Dr. Hunter's research has been published by Routledge, Palgrave Macmillan, and in international journals such as *Apparatus* (Berlin), *Acoustic Space* (Riga), and *Inter: art actuel* (Québec). He has held teaching and leadership roles at various UK universities, including the Universities of Huddersfield, Cumbria, and Middlesex, and currently in the School of Fine Art at The Glasgow School of Art.

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