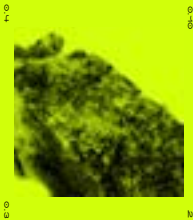




XXIV FESTIVAL  
INTERNACIONAL DE LA IMAGEN

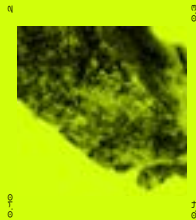


REGENERATIVE

MEDIA ART HISTORY

XXI

V FESTIVAL  
INTERNACIONAL DE LA  
IMAGEN 



PROCEEDINGS 41TH INTERNATIONAL  
CONFERENCE ON THE HISTORIES OF MEDIA ART,  
SCIENCE AND TECHNOLOGY

XXI INTERNATIONAL ACADEMIC FORUM  
ON DESIGN AND CREATION







0.1

0.4



0.2

0.3



**Coordinación Editorial:**

Carolina Salguero – Adriana Gómez

**Portada:**

Juan Felipe Echeverría López

**Diseño y Diagramación:**

Ana Cristina Muriel Henao

María Camila Gómez Marín

Alexander Rodríguez

**ISSN: 2981-5193**

Bogotá, Colombia

Copyright 2022 © Todos los derechos reservados por los autores individuales, el Departamento de Diseño Visual y la Universidad de Caldas. Ninguna parte de esta publicación puede ser reproducida, guardada en un sistema de almacenamiento, o transmitida de ninguna manera o circunstancia, sin el previo permiso por escrito de los autores individuales y la Universidad de Caldas.

**Fundador - curador:**

**Felipe César Londoño – Universidad Jorge Tadeo Lozano**

**Coordinadora del Proyecto:**

Claudia Jurado - Universidad de Caldas

**Comité Ejecutivo:**

Darío Arenas

*Vicerrector de Proyección Universitaria UCaldas*

Germana Carolina Soler

*Decana Facultad de Artes y Diseño Ucaldas*

Junta Directiva Fundación Instituto de

Investigaciones de la Imagen

**Comité General UCaldas:**

Carolina Salguero

*Coordinadora del proyecto*

Mario Valencia

*Director Departamento de Diseño Visual*

Walter Castañeda

*Director Doctorado en Diseño y Creación*

César Arias

*Director Maestría en Diseño y Creación Interactiva*

Margarita María Villegas.

*Directora del Programa Diseño Visual*

**Comité Académico:**

Carolina Salguero

Adriana Gómez

Silvia Buitrago

Paula Correa

**Producción general:**

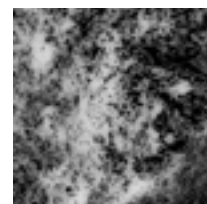
Laura Palma Robayo

**Producción administrativa y financiera:**

Estefanía Sánchez, Paula López

0.1

0.2



0.4

0.3

**Foro Académico Internacional de  
Diseño y Creación:**

Carolina Salguero  
Adriana Gómez  
Silvia Buitrago  
Paula Correa

**Media Art Histories Executive Board**

Oliver GRAU, (DE/AT) (Conference  
founder and Chair)  
Andres BURBANO (CO/ES)  
Chris SALTER (CH)  
Najam ASSAR (PK, DK)  
Sean CUBITT (AU )  
Inge HINTERWALDNER (DE)  
Laura LEUZZI (UK)  
Gunalan NADARAJAN (SG/US)  
Yu-Chuan TSENG (TW)

0.1

0.2



0.4

0.3

## Agradecimientos

### Fundación Instituto de Investigaciones de la Imagen

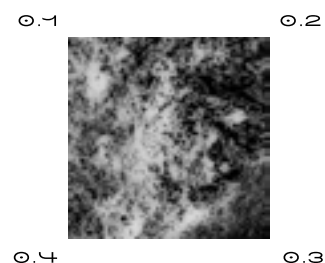
Matilde Cuartas

Laura Palma Robayo

Luz A. Trujillo  
Clara L. López  
Liliana Villegas  
Adriana Gómez  
Elvira Escobar  
Carolina Salguero  
Claudia Jurado  
María H. Uribe  
María V. Vélez  
Olga L. Hurtado

Juan C. Gallo

Cinthia Cardona



### Universidad de Bogotá Jorge Tadeo Lozano

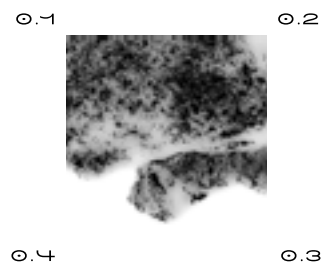
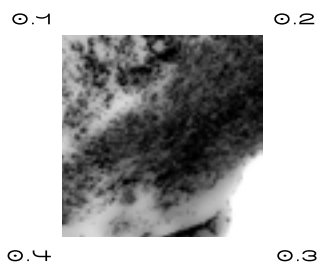
Dr. Fabio Hernando Arias Orozco  
Rector Universidad de Caldas  
Dra. Paula A. Chica Cortés  
Vicerrectora Administrativa  
Dr. Germán Gómez Londoño  
Vicerrector Académico  
Dr. Héctor Fabio Torres Cardona  
Vicerrector de Investigaciones y Posgrados  
Dra. Darío Arenas Villegas  
Vicerrectora de Proyección Universitaria  
Dario Arenas Villegas  
Dra. Yermana Carolina Soler Millán  
Decana Facultad de Artes y Humanidades  
Héctor Yovanny Betancur Santa  
Director Centro Cultural Universitario  
Rogelio Salmona

Dr. Carlos Sánchez Gaitán  
Rector  
Dra. Liliana Álvarez Revelo  
Vicerrectora Administrativa  
Dr. Felipe C. Londoño L.  
Vicerrector Académico  
Elizabeth Torres Tenorio  
Directora Dirección de Mercadeo y Matrícula  
Lisa Fernanda García Martínez  
Jefe de Comunicaciones  
Elizabeth Torres H.  
Anita Forero

Foro académico internacional de  
Diseño y Creación

Ana Cristina Muriel  
María Camila Gomez  
Valeria Martínez Montes  
Laura Vanessa López  
Nelson Fabian Aguirre Osorio  
Melissa Peña Pérez  
Aura María Vega Stavro  
Carlos Alberto Grisales Pascuaza

REGENERATIVE



## Contenido / Content

Introducción	Pag. 10
Welcome to Manizales 2025	Pag. 12
Re:generative, MAH 2025	Pag. 16
PAISAJES RE-GENERATIVOS	Pag. 20

**Pionero del Media Art/**  
Media Art Pioners

**Media Art History Conference**  
**Foro Academico Internacional**

**Pag. 22**

**Memorias futuras: documentación, preservación y nuevas herramientas para la investigación y el archivo /**

Future memories: documentation, preservation and new tools for research and archiving

**Media Art History Conference**  
**Foro Academico Internacional**

**Pag. 116**

**Individuos, grupos y comunidades, co-creación y co-diseño /**

Individuals, groups and communities, co-creation and co-design

**Media Art History Conference**  
**Foro Academico Internacional**

**Pag. 292**

**Conocimiento abierto mediado por el arte y la ciencia, difundido democráticamente /**

Open knowledge mediated by art and science with democratic dissemination

**Media Art History Conference**  
**Foro Académico Internacional**

**Pag. 516**

**Dinámicas circulares, economías y prácticas autónomas /**

Circular dynamics, economies and autonomous practices

**Media Art History Conference**  
**Foro Academico Internacional**

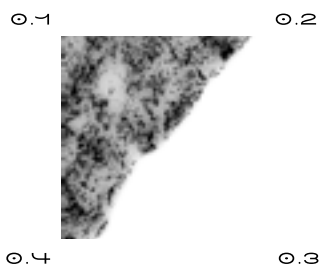
**Pag. 712**

**Innovación basada en la reinterpretación y vigencia de la memoria ancestral /**

Innovation based on the reinterpretation and validity of ancestral memory

**Media Art History Conference**  
**Foro Academico Internacional**

**Pag. 790**



Title /  
Título

# ARCHIVING AUTONOMY: REGENERATING THE ATTIC ARCHIVE THROUGH OPEN- SOURCE INFRASTRUCTURE

Author

Autor/a/es/as /

Dr Judit Bodor<sup>1</sup>

Dr Roddy Hunter<sup>2</sup>

<sup>1</sup> University of Dundee

<sup>2</sup> The Glasgow School of Art

Abstract /  
Resumen

What might it mean to regenerate the archive of an autonomous artist resistant to institutionalisation through open-source infrastructure? How can 're-archiving' an artist's practice in this way bring new insight and perspectives to their life's work? Which artistic and curatorial methods can help us 'repurpose' rather than solely 'revive' vintage media artworks (Cramer, 2014) to reinvestigate their contemporary relevance for new audiences? What challenges exist in developing an inter-institutional 'network of care' (Dekker, 2022) as a custodial infrastructure to secure the integrity and autonomy of an artist's lifework? Since 2021, the authors have been investigating how to curate the 'self-historification' [sic] project of the Attic Archive (1980-2020), established by artist Pete Horobin at 37 Union Street, Dundee, Scotland, and 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 formation through pre-internet correspondence art and its present dispersal across collections in Scotland, Ireland and Hungary, the project seeks to establish an open-source web platform built and maintained by an inclusive and interdisciplinary network of artists, archivists, curators, policy strategists, and technologists internationally. Through sharing and generating material related to the archive, the research has identified barriers, tensions, and contradictions in seeking to secure a sustainable legacy for this and potentially other autonomous, networked art archives. We will conclude that open-source methods and infrastructure do not alone safeguard networked art as a form of autonomous artistic practice against the data colonialism and extraction of platform capitalism. In recognising that the 'ideal' of the internet as a space for universal and frictionless access has become a utopia for control and recuperation, we are therefore as likely to explore hybrid and offline approaches alongside solely digital infrastructures if our work is to respect the autonomy and integrity of the Attic Archive.



OUTSTANDING PRESENTATION



## Keywords / Palabras clave

Accessibility, autonomy, new media curating, digital archive, institutionalisation, network of care, networked art, open source, infrastructure, web platform



## Introduction / Introducción

On 1 January 1980, the artist Pete Horobin sat at a table in the attic flat of 37 Union Street, Dundee, to make the first daily A4 ‘data sheet’ of DATA – Daily Action Time Archive – a decade-long artwork meticulously documenting his everyday life from 01.01.1980 to 31.12.1989 (Figure 1). DATA became the first of four 10-year artworks produced under the different identities of Pete Horobin (1980-89), Marshall Anderson (1990-99), Peter Haining (2000-09), and aitch (2010-19). Horobin had squatted in the attic since 1971 and had grown increasingly disillusioned with the mainstream art world, particularly after graduating from art school in 1975. Influenced by 1960s-70s conceptual art and the enduring avant-garde mission to merge ‘art’ and ‘life’, Horobin conceived the DATA Attic, as it was known throughout the 1980s, as a space to integrate domestic life and artistic production where everyday activity becomes artistic practice and vice versa (Figure 2). In this context, he regarded himself and his practice as an independent yet interdependent ‘cell’ (Figure 3) within a broader, networked system of production, distribution, and exchange of correspondence with artists worldwide, sometimes referred to as ‘The Eternal Network’ (Filliou, 1973; Welch, 1995). However, the unrelenting ordinariness and boredom of social security welfare subsistence (Figure 3) accentuated the interior/exterior division between the attic and the world outside. Seeking artistic and personal autonomy from the prevailing social, political, and economic order, Horobin would, when possible, escape the confines of the attic and urban claustrophobia through adventures in the rural landscape (Figure 5). These adventures presaged the Marshall Anderson decade of predominantly living outdoors across the Scottish Highlands (Figure 6) and Peter Haining’s HIBERNIA project (2000-2005) exploring rural life and ‘outsider’ artists in the island of Ireland (Figure 7). Chapters of the 10-year DATA project thus laid the groundwork for later identities and projects of the Attic Archive (1980-2020). The artist, now in his 70s, has been operating since 1 January 2020 as haha (i.e. the combined identity of horobin, anderson, haining and aitch), embodying the underlying ‘real person’ that ‘never really changes’ (Bodor J & haha, 2021). He actively continues his ‘self-historification’ [sic] project, including re-archiving and re-cataloguing the archive now physically dispersed across collections in Scotland, Ireland, and Hungary.

This short paper will outline why and how, since 2021, the authors are exploring how to curate the Attic Archive as a case study for post-digital, open-source approaches to artists’ archives. In doing so, we ask:

- What might it mean to regenerate an autonomous artist’s archive resistant to institutionalisation through open-source infrastructure?
- How can ‘re-archiving’ an artist’s practice in this way bring new insight and perspectives to their life’s work?
- Which artistic and curatorial methods can help us ‘repurpose’ rather than solely ‘revive’ vintage media artworks (Cramer, 2014) to reinvestigate their contemporary relevance for new audiences?

- What challenges exist in developing an inter-institutional ‘network of care’ (Dekker, 2022) as a custodial infrastructure to secure the integrity and autonomy of this artist’s lifework?



Our primary research objectives are to:

- Establish an open-source web platform built and maintained by an inclusive and interdisciplinary network of artists, archivists, curators, researchers and others internationally to share and generate work, correspondence and ephemera related to the archive.
- Curate online and offline exhibitions and events, bringing new perspectives to the underacknowledged contribution of the Attic Archive to contemporary art practice internationally.

We will explain how our methodological approach has explicitly developed in response to the networked and dispersed ontology of the Attic Archive, without which the concept of creating an open-source infrastructure for its regeneration as a web-based platform would not have emerged. We will also evaluate how our post-digital approach to offline and online exhibition-making has supported the artist’s aim for the archive to ‘actively encourage and stimulate the making of new works’ (Artpool, 2010). We will reflect on how working as a network of care has fostered conditions for interdisciplinary knowledge exchange and identified a range of barriers, tensions, and contradictions in seeking to secure a sustainable legacy for this and potentially other autonomous, networked art archives. We will conclude that open-source methods and infrastructure do not alone safeguard networked art as a form of autonomous artistic practice against the data colonialism and extraction of online platform capitalism. In recognising that the ‘ideal’ of the internet as a space for universal and frictionless access has become a utopia for control and recuperation, we are therefore as likely to explore hybrid and offline approaches alongside solely digital infrastructures if our work is to respect the autonomy and integrity of the Attic Archive.

Figure 1: Pete Horobin, DATA Sheet, 31.12.88, (1988)



Image: Courtesy of the artist and Scottish National Gallery of Modern Art, Edinburgh.



Figure 2: Pete Horobin, Correspondence Video [screenshots], 1987.



Image: Courtesy of the artist and University of Dundee Archives.

Figure 3: Pete Horobin, cell statement, n.d. (1980s)

1. The cell statement is a form of writing that is often used in the context of a prison or a psychiatric hospital. It is a form of writing that is often used to express the thoughts and feelings of a person who is confined to a cell. The cell statement is a form of writing that is often used to express the thoughts and feelings of a person who is confined to a cell. The cell statement is a form of writing that is often used to express the thoughts and feelings of a person who is confined to a cell.

Image: Courtesy of the artist and Artpool Art Research Center, Budapest.

Figure 4: Pete Horobin, cell statement and DATA stamp, n.d. (1980s).



Image: Courtesy of the artist and Artpool Art Research Center, Budapest.

Figure 5: Pete Horobin: DATA in the landscape, 1987.



Image: Courtesy of the artist and Artpool Art Research Center, Budapest.





Figure 6: The abandonment of Marshall Anderson's 1990s peat book by aitch above Strath Coille na Fearnna, 2011.



Image: Courtesy of the artist and National Library of Scotland, Edinburgh.

Figure 7: Peter Haining, Hibernia: Crucified, 2002.

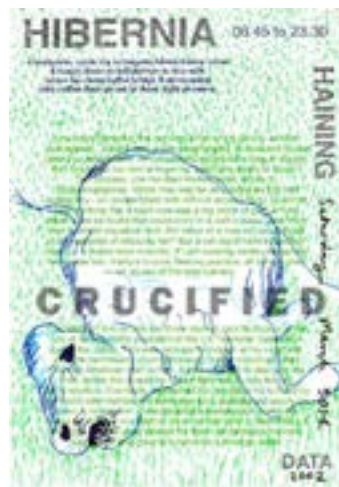


Image: Courtesy of the artist and the National Irish Visual Art Library (NIVAL), National College of Art & Design, Dublin.

We first became aware of Neosim in the late 1980s through zines such as Rapid Eye (Dwyer, 1989) and specifically the Attic Archive via Stewart Home's Assault on Culture (Home, 1991). In July 2005, we had the opportunity to visit the attic to meet Peter Haining, the artist, administrator and curator of the archive, to discuss its potential rehousing at Artpool Art Research Centre, Budapest, to secure its legacy (Figure 8). This possibility represented an unusual and unique fit between two autonomous archives. Horobin had already corresponded with Artpool over many years and identified with its concept of being an 'active archive' of networked art (Galantai, 2003). Being in the attic and conscious of previous visitors and activities deepened our understanding of the Attic Archive as an indissoluble unity of domestic life, artistic production, and self-archiving. The Attic Archive is, intentionally, an artwork in and of itself. It consists of and emerges from acts of self-archiving manifested through artworks, artefacts, and correspondence reflecting changing social and cultural conditions from the perspective of the artist's ordinary, everyday life. It performatively archives acts of documentation in the self-same moment of their unfolding in time – the thing-to-be-archived is always an act of archiving-in-itself brought into existence expressly for that purpose. However, the fact that the archive is performative does not imply that it is not 'real', notwithstanding the distinction between symbolic and actual archives drawn by Florian Cramer in our Budapest network meeting workshop (Cramer, 2024). Instead, the unique actuality of the Attic Archive depends on what might be called an 'uninterrupted performing of acts' (Bakhtin, 1993), implied to occur continuously into an ongoing absolute future and even withstanding the death of the artist-archivist themselves (DATA (Daily Action Time Archive) 01.01.1980-31.12.1989 Pete Horobin, n.d.).

Such is the oneness and indivisibility of the 'archive' and the 'archived' that the Attic Archive cannot be disassembled into its constituent parts without undermining its unique unity as an integral artwork. The best way to do so, if necessary, would be to dissolve the archive within the flows of the Eternal Network by returning all correspondence. This is what Haining did once negotiations with the archives rehousing the Attic Archive identified what they could not accommodate or did not want. Haining offered those correspondents the option of returning their work or disposing of it through ritualistic acts of abandonment, burial, or destruction in the landscape, which he would also document and return to the sender in any case. It was never likely that a single institution could or would host the entire archive as a discrete entity due to its vast scale and self-avowed state of permanent incompleteness. Institutions to whom artists often turn in the hope of housing their personal archives for posterity face challenges stemming from the ever-increasing proliferation of such archives, especially as artists age. Autonomous practices underpinning artists' archives sometimes actively 'resist conservation efforts to trace [their] edges and boundaries' (Hunter & Cook, 2023). These challenges require new and innovative archival and curatorial approaches to ensure we hear the diverse voices and insights shared by artists and focus on 'infrastructure, not projects' to address the 'long-term maintenance problem' of digital archives (Cramer, 2024). Comprising physical and born-digital artefacts dispersed internationally, the Attic Archive is an appropriate case study to develop collaborative and networked approaches to these challenges. The themes of work in the Attic are of contemporary relevance to address in a post-digital context, such as multiple, open, and fluid identities, networked and distributed cultural production, mental health in everyday life, the social, cultural, and economic role of the artist and art, and outsidership, among others. Our research project, Curating the Digital Attic Archive: A Case Study for Open-Source Approaches to Artists' Archives, focuses on reinstating the unity and inseparability of the four ten-year artworks, not least so the custodians and researchers of its physical holdings at the University of Dundee Archives, National Library of Scotland, National Irish Visual Art Library, Dublin, and Artpool Art Research Center, Budapest and elsewhere can understand that their collection of archival 'cells' (Figure 6) are





constitutive parts of the wider 'body' of the Attic Archive and in turn part of a greater 'system' and 'world' (Figure 4).



As an artistic-curatorial collaboration, the authors have a history of exploring archival and curatorial models relevant to performance, time-based, and new and emerging media art. We investigate how institutional conventions for preserving autonomous art can fundamentally alter its underlying logic, principles, and properties, as noted by Phelan (1996, p. 148). We are not technologists and, therefore, not 'searching for a use case' (Gloerich, 2025). Rather than proposing Curating the Digital Attic Archive aims to develop an infrastructure that responds to the Attic Archive's specific needs, character, and ontology. Our platform, the Digital Attic Archive is distinct from other online mail art archives, such as the Lomholt Mail Art Archive (Lomholt & Denhart, 2014) and the International Union of Mail-Artists (International Union of mail-artists 2008), as it addresses additional complexities of navigating institutional protocols of national collections across Europe, in addition to tensions between autonomous and institutional practices and questions of ownership and access. Nevertheless, other researchers will be able to explore the principles underpinning our research to understand the obstacles and tensions involved and potentially develop responses suited to other case studies.



Our research adopts a collaborative, consultancy-led methodology established in the workshop 'Resisting Recuperation: Articulating the Unruly Politics of Artists' Archives Through Open-Source Practices' (Bodor & Hunter, 2021). This workshop marked our first exploration of how open-source practices can address not only material conservation needs but also the political dimensions of autonomous art. Taking The Attic Archive (1980-2010) as a starting point, the workshop speculated upon experimental and generative curatorial approaches to articulating pre-internet, peer-to-peer networked art practice in a post-digital context. The workshop included presentations by Ruth Catlow (Furtherfield), Theresa Kneppers, and Artemis Gryllaki (Borough Road Collection Archive) to discuss first-hand insights into open-source curatorial models that allow for circumventing and critiquing existing institutional structures and discourses while providing alternatives to hegemonic systems of contemporary art. The workshop, for the first time, brought together artists, curators, and archivists who had been connected to the Attic Archive as collaborators and custodians over time. Our engagement with these experts formed the basis of the idea for interdisciplinary knowledge exchange workshops, enabling us to explore the worlds of open source and experimental publishing through conversations with developers. This consultancy research method is how we met vo ezn -- sound && infrastructure artist, who broadened our understanding of what we could achieve through sharing examples of feminist server collectives and networks such as systerserver and anarchaserver and projects such as AMRO - Art Meets Radical Openness festival. It was through working with vo ezn as our project web design and developer that we were able to scope a range of open-source software and community-driven approaches to digital infrastructures until deciding on a processwire-built platform currently hosted at servus.at, a non-profit internet culture initiative based in Linz offering a toolbox of free open-source communication tools and software for collaborative work. Although the maintenance problem remains without any way to currently run the digital attic archive platform as a sustainable non-profit initiative or possibly more interestingly still as a Decentralised autonomous organisation (DAOs), our commitment to the autonomy, integrity and networked ontology of the Attic Archive aligns directly with the free and open source movement toward shared digital infrastructure materially and ethically this is the workflow we've sought to proceed even using open-source tools in all our standard coatings and interactions for network meetings and knowledge exchange workshops whenever possible.[a]

672

This consultancy-based research approach continued in 'History/Reality #2: Workshop on open-source infrastructures for artists archives' we organised in Artpool Art Research Center, Budapest, in October 2024 with practitioners from differing generations and backgrounds and relationship to archives whose work we wanted to know more about. We asked Danish artist Niels Lomholt to share his experience of maintaining the digital version of the Lomholt Mail Art Archive, which he established in 2014 in collaboration with the Contemporary Art Museum in Roskilde "to open up new possibilities of open-endedness and flexibilities, making it possible to expose the entire archive, add and develop new connections on the site" (Lomholt Mail Art Archive, 2014). We asked Florian Cramer, writer, theorist, and film-maker based in the Netherlands, to share his view on the historical significance and contemporary relevance of the Attic Archive through his connections to it through projects such as the early Neoist website Seven By Nine Squares and the exhibition D 2 R v E + A = THE ATTIC ARCHIVE

IN TRANSIT and working with vintage media artworks in a post-digital context. We also invited Lozana Rossenova, a digital humanities researcher and designer based in Berlin, who currently works as a Postdoc Researcher at the Open Science Lab in TIB Hannover, to discuss the possibility of developing sustainable (collaborative and community-driven) open-source infrastructures to resist recuperation and provide alternatives to platforms built using proprietary software. In his presentation, he emphasised the precarity of physical and online archives and why web platforms can sometimes be a trap due to software problems, human resources, financial, or copyright issues. On the one hand [as argued by Florian Cramer], there is the argument that digital archives of counterculture and artists who practice on the margins of culture can be very unstable. Digital archives need a lot of time and care in terms of maintenance and often disappear or are not updated due to a single point of failure [artist's exhaustion, hacking, cost of software maintenance etc] which is what happened with AAAARG.org, Ubu, texts, Monoskop. In addition, while digital archives and pirate libraries were once thought about as a way to give voice, freedom and control over to those who are otherwise disenfranchised within institutional structures, they are now exploited due to IT industry data mining for AI machine learning [the tragedy of exploitation of the commons]. Cramer's answer is to share information through offline digital platforms using file-share and develop para or noninstitutional decentralised and mobile 'anarchives' with no ownership and property. Lozana Rossenova, a digital humanities researcher and designer based in Berlin, Rossenova discussed, in particular, the possibility of translating artists' pre-internet network activities into a collaborative online environment. Despite the above limitations and boundaries, there is potential for open, collaborative and sustainable digital infrastructure [as argued by Lozana Rossenova] that allows countering institutionally limited linear and hegemonic narratives and supports marginalised communities. Activist technologists and infrastructure artists are at the forefront of creating 'affective infrastructure' (Flanders Art Institute website, 2022) through co-designed and collaboratively maintained feminist servers based on open-source code, open protocols and open to iterative adaptation.

As part of the research, we organise in person meetings including archival visits for network members to learn about the archive as a whole, scope the dispersed archival holdings, identify key works for digitisation and connections between artworks now held in different collections[b]; to discuss preservation challenges with artworks on different types of media. These meetings are also accompanied by archival exhibitions and public engagement events curated under the umbrella title History/Reality - a reference to a 1970s performance by Pete Horobin - and exploring specific parts of the Archive through material display and artwork re-activation. These events aim to engage the wider public with our research and explore how the Archive might be relevant to contemporary contexts and audiences. The first in-person gathering was jointly hosted by the University of Dundee and the National Library of Scotland, Edinburgh, between 2-4 April 2024. This meeting provided the context for archivists looking after the Attic in different collections to meet each other and visit different parts of the Archive together with a chance to talk also to artists who contributed to the Attic Archive through correspondence with Pete Horobin in 1980s Scotland. These oral history methods have been a conewenrstone of the project, which led to the Alphabetical Script Map [ADD figure?] produced through a series of five oral history conversations Bodor has conducted with the artist haha - who emerged in his 70s on 1.1.2020 - between May-June 2021 at the Scottish Oral History Centre, Edinburgh. The conversations explored the entire history of the Attic Archive using a type-written 'alphabetical script' - put together by the authors collaboratively - including keywords to avoid chronological storytelling. The drawing on top of the script was made during the conversations, mapping the connection between people and artworks across decades. The Map is used in our research as a navigation tool. Oral history was a regular feature of our workshops and public engagement events, particularly in Dundee and Dublin.

Curating 'living archives' better fulfils the desire to 'performatively engage the historical distance between the work as documentation and the present moment' (Bodor, 2022). To address the question of which artistic and curatorial methods can help us 'repurpose' rather than solely 'revive' vintage media artworks (Cramer, 2014) to reinvestigate their contemporary relevance for new audiences, each meeting has been accompanied by an exhibition or event programme. The Dundee meeting coincided with an archival installation curated that brought together rarely or never seen video art, correspondence, drawings and artefacts from all four distinct decades of the Attic Archive. The display was designed to allow glimpsing the practice across decades to bring attention to common threads apparent in artworks made by different identities, such as the exploration of the landscape, the relationship between constructed histories and lived realities, the material basis of





everyday life; and the critique of the art world and its institutions. The archival installation included 'A History', a new essay written by haha in February 2024 and was accompanied by an event including participatory re-activation of artworks and three newly commissioned performances to explore the historical works' relevance to contemporary cultural and social experience with artists from different generations and different relationships to the Attic Archive. Stewart Home and Karen Strang – both collaborators of the artist in the 1980s – came together to reference, reactivate and reimagine two of Horobin's 1984 works, 'Exchanges' and 'Fifeman', while also connecting their work with historical events, such as the 1980s miners' strike and the 18th Century Women of Fife who came to be known as the Dysart Witches. Laurie McNally, a Dundee-based multi-media artist, was introduced to the Attic Archive for the first time by Bodor as part of the research project and made the work 'Mother, Worker, Artist, Other' in response to a few themes in the Attic Archive that she felt resonated with her own practice, such as the interconnectedness of art and life and the changing identities individuals navigate over time. Roddy Hunter's R E – R E C O R D I N G was a two-screen video installation and durational performance [Roddy to ADD description from ARP]. Apart from the new performances, all documented and edited for the new platform, the event included 'SMILE (with a SCONE)', a participatory revisit of Pete Horobin's 1984 SMILE SCONE photo action where the artist used a smiling scone, baked accidentally in the Attic Archive, to document and celebrate his network at the time including his family and artists friends in Dundee, London and Bruxelles. To engage with and reactivate the historical work, Bodor invited the exhibition audience to pose with a scone for a new series of portraits documenting the current friends and network of the Attic Archive. The new portraits were then shared with the artist, who produced a new document, 'The Smile Scone Re-performed,' to be added to the Archive and circulated to participants as 'The Attic ArcHive extent'.

Figure 5: Roddy Hunter and Peter Haining filming in the Attic Archive, 31 July 2005.



Image: Judit Bodor

Figure 6: DATA Cell: toenails, 1980s.



Image: Courtesy of the artist and Artpool Art Research Center, Budapest.

Figure 7: History / Reality, An Attic Archive Installation, Matthew Gallery, University of Dundee, 4 April 2024.



Photo: Sándor Nagy

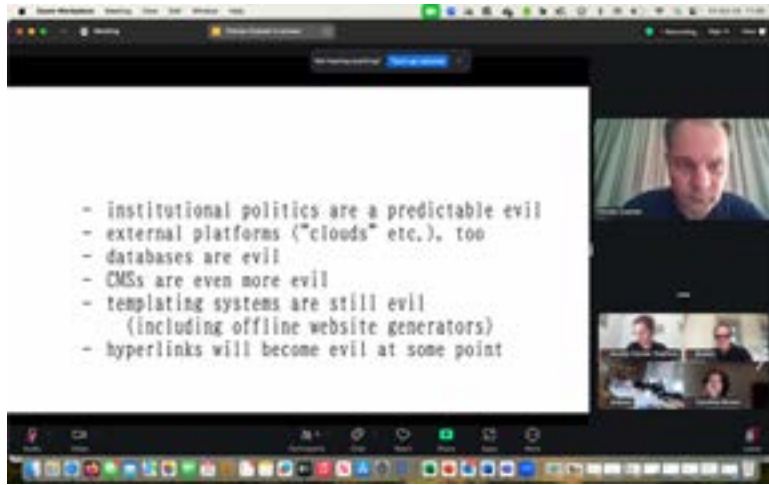
مكتبة  
الكتاب  
القديم  
الجميل  
الذي  
يحتوي  
على  
أشياء  
عظيمة

676  
676  
676  
676  
676  
676



Figure 9: Screenshots from History/Reality #2: Workshop on Open-



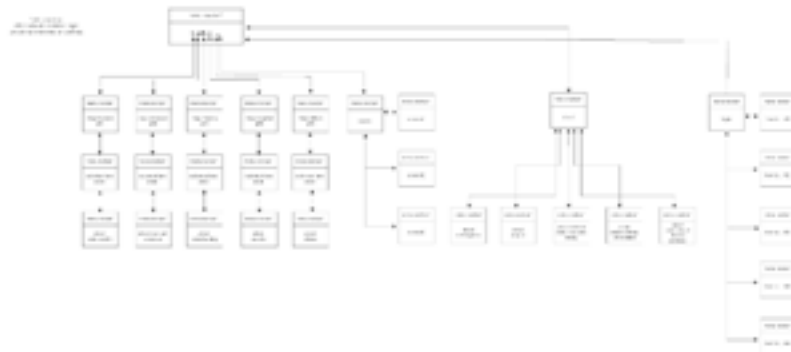


Source Infrastructures for Artists' Archives. Artpool Art Research Center, Budapest, 24 October 2024

Figure 10: The Digital Attic Archive, 2024. [screenshot of front page]



Figure 11: The Digital Attic Archive, 2024 [sitemap].



مقدمة  
 1  
 2  
 3  
 4  
 5  
 6



## Initial findings



The initial two- year phase of the research (2023-25) has identified barriers to multi- institutional collaboration, primarily related to distinct cataloguing systems, archival standards, collections policies and priorities, digital conservation capacity, local and national usage, copyright agreements, and best practices. We are still in the middle of the research, with our last meeting in Dublin occurring in April 2025, and the population and launch of the platform are expected at the end of 2025. Our initial findings at this point include the following:



- The once clear conceptual and methodological threads connecting the decade- long artworks have vanished, leading to materials from the same project ending up in two collections.
- As the archivist and curator of the archive in the 2010 s, Haining made several editions from existing archival material when preparing the archive for transfer to collections, which presented challenges for record- keeping, material conservation efforts, and understanding which artefact is an original or a copy. Having these copies is also problematic in the case of the Attic Archive, which mainly consists of reproducible documents and documentation.
- The unique and complex concept of an archive conceived as a life work produced through four different authorial identities poses challenges for communication and translation when the archive is geographically dispersed across various collections.
- Institutions' differing digital capacities influence which aspects of the archive become visible and accessible to researchers and wider audiences.
- The archive was built on a practice fundamentally critical of institutional discourses and structures, presented in formats that transgress orthodox taxonomies. This raises questions about whether institutional conservation of the archive might undermine the critical and radical nature of the practice.
- Institutional archives do not necessarily provide the long- term security in perpetuity that an artist might envision. Changes in personnel, archival policies, and direction, along with challenges in interpreting, implementing, and enforcing contracts and agreements, can impact the long- term sustainability and accessibility of the work.

## Conclusion/ Conclusiones

While our first workshop in 2021 was about 'resisting recuperation, the current stage' of the research where we are trying to solve the impossible problem of creating a noninstitutional infrastructure as an interface between institutional collections is about archiving and hopefully preserving and protecting the autonomy of the attic archive. We have experienced the full range of technological points of failure so far, which we are now resolving through relocating the platform to the servus.at server. We can continue with the ambition of drawing together existing archival catalogues and hosting an online exhibition of key works from the archive. As mentioned, we'd also like to scope the potential of our network of care becoming a Decentralised Autonomous Organisation (DAO), speculating on the relationship between the DATA sheet and the blockchain as ledgers where the artist's future intentions could be recorded as smart contracts possibly. Far from uncritically embracing technological determinism, our network established through the research explores a range of hybrid online/offline approaches and strategies to enhance access and use of the Attic Archive, generating new work and insights in response to the vital questions of contemporary relevance to archival and curatorial practice in a post-digital age. This platform should be a space to share and generate work, correspondence, and ephemera related to the archive, actively participating in the ongoing regeneration of the archive with the artist, ourselves, and others yet to come. The project, Curating the Digital Attic Archive: A Case Study for Open-

Source Approaches to Artists' Archives, could, therefore, still potentially impact how institutional archives collaborate to develop open-source infrastructure supporting autonomous and non-standard artists' legacies or confirm the impossibility of working across institutional and proprietary boundaries – maybe we have been taken in by the dream/myth of the frictionless and universally accessible internet and now have to develop hybrid approaches to ensure the success of the project and so will call it from this point on the post-digital attic archive to reflect this fact.

مكتبة

مكتبة

مكتبة

مكتبة

مكتبة

مكتبة

0.1

0.2



0.4

0.3



## References/ Referencias



Artpool (2010). From A to A – New Directions. Artpool Art Research Center. Retrieved March 23, 2025, from [https://artpool.hu/DATA/index\\_en.html](https://artpool.hu/DATA/index_en.html)



Bakhtin, M. M. (1993). *Toward a Philosophy of the Act*. University of Texas Press, 3.



Bodor, J & ha (2021) *Conversations* [unpublished manuscript], The Attic Archive, University of Dundee Archives.



Cramer, F. (2024, October 24). learning from (an)archival failures. *History/Reality #2: Workshop on Open-Source Infrastructures for Artist Archives*, Artpool Art Research Center, Budapest.



Cramer, F. (2014). What Is 'Post-Digital'? *APRJA: A Peer-Reviewed Journal About*, 3 (No. 1: Post-digital Research), 10–24. <https://doi.org/10.7146/aprja.v3i1.116068>



DATA (Daily Action Time Archive) 01.01.1980-31.12.1989 Pete Horobin. (n.d.). Jisc Archives Hub. Retrieved 24 March 2025. <https://archiveshub.jisc.ac.uk/search/archives/bfaaaf92-4b12-35ea-9924-837712a9b486?component=c81e59b7-065c-3004-b14f-91be7fdd2123>

Dekker, A. (2022). *Networks of Care*. In: Dewdney, A., & Sluis, K. (Eds.). (2022). *The Networked Image in Post-Digital Culture* (1st ed.). Routledge. <https://doi.org/10.4324/9781003095019-15>, 189-207

Dwyer, S. (1989). SMILE: An Introduction to Neoism. *A Rapid Eye Report*. In: Dwyer, S (ed.) *Rapid Eye 1*, 1st ed. R.E. Publishing Ltd, 87-110

Filliou, R. (1973). *Research on The Eternal Network*. *FILE Magazine*, 7(3), n.p.

Galantai, G. (2003) *Active Archive*, Budapest: Artpool Art Research Center. Available at [https://artpool.hu/archives\\_active.html](https://artpool.hu/archives_active.html) [Accessed 24 March 2025].

Gloerich, I. (2025) *Artists, Activists and Worldbuilders on Decentralised Autonomous Organisations*. Institute of Network Cultures.

Home, S. (1991). *The assault on culture: Utopian currents from lettrisme to class war*. Stirling: AK Press.

International Union of mail-artists (2008) Retrieved 25 March 2025. <https://iuoma-network.ning.com>

Lomholt, N., & Denhart, L. A. (2014). *Lomholt Mail Art Archive*. <https://www.lomholtmailartarchive.dk/>

Phelan, P. (1993). *Unmarked. The Politics of Performance*. Routledge, 148.

Welch, C. (1995). *Eternal Network: A Mail Art Anthology*. University of Calgary Press.

**Bibliography/**  
Bibliografía

- Agamben, G. (2009). What is an apparatus? and other essays. Stanford University Press.
- Bakhtin, M. (1984). Problems of Dostoevsky's Poetics. University of Minnesota Press, 166.
- Bodor, J. (2021). Presence at a Distance. Alastair MacLennan and performing drawing during lockdown. In L Bissell, & Weir, L (Eds), Performance in a Pandemic. (1 ed.). Routledge. <https://doi.org/10.4324/9781003165644-17>.
- Bodor, J. (2019). The “extended life” of performance: Curating 1960s “event-structured” art in the contemporary museum. In H.B.Holling, F.G. Brewer, & K. Ammann (Eds.), The explicit material: Inquiries on the intersection of academic, curatorial and conservation cultures (1 ed., Vol.1, pp.117–141). (Studies in art & materiality; Vol.1). Brill Academic Publishers. <https://doi.org/10.1163/9789004396852>
- Bodor, J. (2015). Silent Explosion: The Making of An Exhibition. In H Roms (Ed.), Silent Explosion: Ivor Davies and Destruction in Art, (pp.124–146). Occasional Papers.[e]
- Cox, G. (2010). Antithesis. Aarhus: Digital Aesthetics Research Center, Aarhus University, Available at <http://www.anti-thesis.net/wp-content/uploads/2010/01/antithesis.pdf> [Accessed 23 March 2024]
- Lippard, L. (1997). Six Years: The dematerialisation of the art object from 1966 to 1972. University of California Press.
- Sabiescu, A. G. (2020). Living Archives and the Social Transmission of Memory. Curator The Museum Journal, Vol. 63. No.4, pp. 497 - 510.
- Slater, J.B. and Mourik Broekman, P. van (2009). Proud to be flesh: A mute magazine anthology of cultural politics after the net. London, Brooklyn, NY: Mute Pub.; in association with Autonomedia.
- Warwick – radical tactics of the offline library (institution of network cultures, source?)



0.1

0.2



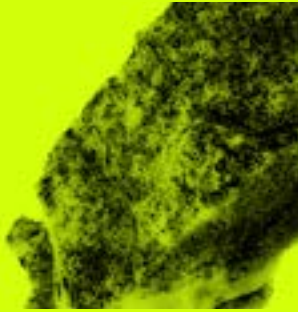
0.4

0.3



0.1

0.2

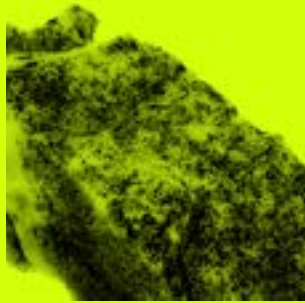


0.4

0.3

0.0

0.1



0.0

0.2



**Tejiendo  
Universidad**

Autoevaluación institucional 2018-2026



**UTADEO**  
UNIVERSIDAD DE BOGOTÁ JORGE TADEO LOZANO

Fundación  
Instituto Imagen  
de investigaciones de la Imagen



**Culturas**

