

Challenging Mnemosyne. The uses of archives in contemporary art

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Abstract: The uses of archives in contemporary art have proliferated so overwhelmingly that they have even developed their own aesthetic and specific ways of generating content and discourses. Archives are essential for the study of contemporary art, because they are at the same time an artistic resource partly generated as a consequence of ephemeral artistic practices, and a discursive line used for different purposes; so they are a transversal element in the development of contemporary art, and this represents a complication when studying them because sometimes the boundaries that separate their different uses are confused or disappear. That is why this article has as main objective to delve into the notion of archives; distinguish between types and uses of archives and review the various uses that are made of them in some contemporary art institutions, using specific cases as paradigms.

Keywords: archive, contemporary art, subversión, counter-hegemonic

1. The notion of archive. Enunciation, heterotopic locus, body

History is a vulnerable narrative that is suspended between inclusion and exclusion, between representation and repression, and from which you never have the last word.

Kevin Powell

Every time we try to build a historical interpretation - or an "archeology" in the sense of Michel Foucault - we must be careful not to identify the archive that we have, however prolific, with the facts and gestures of a world of that does not give us more than some vestiges. The proper thing of the archive is the lagoon, its bored nature. But, often, the gaps are the result of deliberate or unconscious censures, of destructions, of aggressions, of autos of faith. The archive is usually gray, not only because of the time that passes, but because of the ashes of everything that surrounded it and that has burned. It is by discovering the memory of fire in every leaf that has not burned where we have the experience [...] of a barbarism documented in every document of culture.

Georges Didi-Huberman

The archive is selective non-comprehensive. It is preselected in a way that reflects what each culture considers valuable to store and remember, inclining the historical record, and in fact the writing of history, towards the privileged, the powerful, the political, the military and the religious. According to the archive, large areas of social life and a huge number of people practically do not exist. The archive is over determined by facts of class, race, gender, sexuality and above all by power.

Griselda Pollock

In itself the word archive is ambiguous, since it designates a space (the storage and the institution) but also has a reference to the authority responsible for selecting what enters and what remains outside of it, while safeguarding the stored (Peter Haber 2006, 28). For Jacques Derrida, as he explains in his text *Archive fever: A Freudian impression*, the archive as a concept does not exist, it is more a notion, an impression, always associated with Freudian psychoanalysis; it is more a notion, an impression always associated with Freudian psychoanalysis; the archive is an impulse linked to the drive of death and desire, which arises in societies and that pushes them to consign in specific places the memories, the pieces of memory, which are in turn protected by some archons [1].¹

¹The specific places of consignment Derrida denominates *arkhéion* (originating from the Greek word that designates the house of the magistrates, the possessors of the knowledge). And those who safeguard that

However, for Derrida, the archive is the result of multiple contradictions since, by consigning the collective memory to a specific place, it institutionalizes it and submits it to laws in order to organize those remembrances that make up memory [2]. Because, in reality, since the archive is an impulse that arises in the unconscious when it comes to the surface, it must pass through the filters of reasoning in order to be able to adjust to the reality of the subject that generates it. In fact, the archive to be considered such, must have, as Derrida affirms, an outside: *No archive without outside*; in addition, it must ensure the possibility of memorizing, repeating or reprinting the information it protects [3].

But what does Derrida mean when he talks about an outside? In fact, Derrida never explicitly states it in his text, but could coincide with the outside as conceived by Felix Guattari and Gilles Deleuze in his book *A Thousand Plateaus: Capitalism and Schizophrenia*, when they talk about *Bodies without Organs* (BwO) as organic matter that forms a space without space, which is limited to the time that the intensity produced by this body will determine the degree of space it will occupy [4]. This space-not space-body is the field of immanence of desire (that should not be understood in the Freudian sense, as a lack, but in a positive sense) in which the absolute outside does not recognize an exclusive *I/Self* because the inside and the outside have merged into a single entity [5].

In this sense, the archive can be understood in two ways: first as an institution (in which the subject / language manager acts as a generator of enunciations); and, second, as an organic entity (the body as a container of knowledge) conformed by a thousand-year accumulation of information stored in the unconscious, that is externalized or made visible in the body by means of its natural biological condition or by means of a mark made to that body as a result of the cultural convictions of its place of birth [6] - here Derrida refers specifically to the physical and psychological mark that circumcision generates in the male body, but of course, there are many more cultural examples, even more rugged, of this type of mutilation performed on neonates.

This section delves into the idea proposed by Derrida of the archive as a contradiction, because by accumulating and capitalizing the memory on specific supports and in an external place, the archives are exposed to three mutually incompatible events: to be destroyed, to be used as tools to exercise power or/and to be the object of reinterpretation, victim of concealments and reiterations. According to the dictionary of the Royal Spanish Academy (RAE) the archive is an ordered set of documents that a person, a society, an institution, etc., produce in the exercise of their functions or activities [7]. Normally the archive is seen only as a container of information, not as a space that generates content. However, we know that the constitution of archives involves many more factors than those exposed by the RAE.

That is why the section has been divided into two interrelated sections. One, *The archive as an enunciation and heterotopic locus*, that talks about the conceptual, epistemological, phenomenological and special composition of the archive; and another, *The archive as a body*, which speaks of the corporality of the archive, that is, of the organic part that constitutes its definition. Because, as will be seen in this work, archival practices in their multiplicity propose a decolonization of knowledge and its structures because they promote the interweaving of social realities, the emergence of different temporalities and contingent spaces, the rupture of historical linearity, of gnoseological limits and the questioning of dominant discourses [8]. Well, as Arjun Appadurai says *The archive is a map ...* [9]; It is also a space that promotes:

... an exercise of thought in which multiple temporalities and territories converge and collide [...] We are facing practices that challenge those discourses that propose to globalize and normalize the heterogeneity of bodies to mold them to the history of capitalism, colonialism and heteropatriarchy [10].

1.1. The archive as an enunciate and heterotopic locus

Michel Foucault develops in his book *The Archeology of Knowledge* the notion of archives and defines it as a place that institutionalizes, orders and articulates knowledge; for Foucault, the archive is not an example of power but the place where its relationships are hidden and its consequences blurred [11]. In fact, Foucault

knowledge Derrida named them archons (from the ancient Greek *árkhon* who is the governor, the holder of the knowledge).

does not see the archive only as a system that accumulates documents but as a space in which sentences are compiled, enunciates that in turn are constituted in laws and the bases to establish estates, forms of thought that are configured in discursive practices used to establish systems of sentences that order events and things [12]. The archive is, as a rule, what is allowed and the laws that govern the appearance of its enunciates. In this sense:

The archive is first of all the law of what can be said, the system that governs the appearance of the statements as singular events. But the archive is also what makes all those things said do not pile up indefinitely in an amorphous crowd, nor register in a linearity without rupture, and do not disappear at random only from external accidents; but they are grouped in different figures, they are composed with each other according to multiple relationships, they are maintained or they vanish according to specific regularities [...]. The archive is not what safeguards, in spite of its immediate escape, the event of the statement and preserves, for future memories, its civil status of evaded; it is what at the very root of the event-statement, and in the body in which it occurs, defines from the beginning the system of its *enunciability*. The archive is also not what collects the dust of statements that have become inert again and allows the eventual miracle of their resurrection; it is what defines the current mode of the enunciation-thing; it is the system of its functioning. Far from being what unifies everything that has been said in that great confused murmur of a discourse, far from being only what assures us to exist in the middle of the discourse maintained, it is what differentiates the discourses in their multiple existence and specifies them in their own duration [13].

In this sense, it is important to bear in mind that: first, the statements, as understood by Foucault, are incumbency of the linguistic and the main interest in them does not come from the rules that establish or what rules allow the emergence of new statements, but discover why certain statements arise and have arisen and not others, this because they are conceived as the atom of discourse [14]; second, archeology is understood by Foucault in negative terms, because it has the capacity to make fade literary concepts rooted in culture, such as author, work of art, book, etc.; third, that the structure of the statement or the statements themselves do not matter as much as the enunciative capacity, the fact that the enunciative action is possible [15].

So, it is not surprising that the archive is, as Derrida and Foucault affirm, object of multiple paradoxes, because it establishes laws to conform statements and store them, while allowing the emergence of spaces of dissidence. Although the traditional idea that is usually held about archives is to believe that they are only places that conserve, record and catalog the vestiges of the collective and individual memory of a society, Foucault in particular also believes (and he argues it throughout *The archeology of knowledge* and all his philosophical work), that the archive has three peculiarities that are rarely taken into account. In the first instance, it is indescribable, due to the amount of knowledge it entails. In the second instance, the archive is not composed of documents but of statements that establish discursive laws that, depending on how they are established, can be used to exercise control. And in the third instance, the discursive lines used can also lead to dissenting readings, since there is always the possibility of generating readings of the archives that go against the established order. But the paradox goes further and also operates in the opposite direction. Because, as Agamben explains in his text *The witness and the Archive*, although the archive creates the system of relationships that are established between what is said and what is not said; and the testimony refers to the system that is established between the inside and the outside of the language, *and it is a power that acquires reality through an impotence of saying, and an impossibility that comes into existence through a possibility of speaking*; This implies that the enunciative capacity of any language is a possibility that involves a censorship, that is, it entails in itself the impossibility of saying and its equivalent to be silent, not generating speeches, testimonies [16].

The archive is, then, the mass of the semantic inscribed in each significant discourse as a function of its enunciation, the dark margin that surrounds and delimits each concrete take of the word. Between the obsessive memory of tradition, which knows only what has already been said, and the excessive unwinding of forgetfulness, which is delivered exclusively to what has never been said, the archive is what is not said or what is inscribed in everything said by the simple fact of having been enunciated, the fragment of memory that is forgotten at every moment in the act of saying *I/self*. [...] *I/self* is

neither a notion nor a substance and, in the discourse, the enunciation refers not to what is said but to the pure fact that it is being said, the event - evanescent by definition - of the language as such [17].

This is why the notion of *I/self* is so important for Foucault and for Agamben. First, because depending on the dynamics that are established between the statements and their censorship, it can mean that the subject becomes embroiled or disappears (It should be remembered that Foucault had already foreshadowed the disappearance of the author / subject in his 1969 conference entitled *What is an author?*), ceases to be the active subject producer of statements to now become a hollow subject passive consumer of those statements; what can lead, due to the potentiality of censorship, to omit information, that the statements can be used to exercise power indiscriminately. Second, because the *I/self* and its construction develop in a space². Second, because the *I/self* and its construction develop in a space.

It is at this point where he connects the notion of archive with another concept postulated by Foucault: the heterotopies, because every archive forms a space whether physical, psychic or social, and within those places arise dynamics, typologies and uses. In a lecture titled *From the other spaces*, dictated in 1964, Foucault proposes an analysis of how the idea of space in the West has evolved from the Middle Ages to our time. Foucault begins by explaining that during the medieval period space was understood as a location in which sacred places coexisted with profane places, public and open places with other private and closed places, in accordance with the way in which the universe was understood, a flat place with an up and a down clearly established by the horizon line; an earthly and impure down, and a celestial heaven to which all aspired. But all this changed when entering the panorama, the Galileo Galilei heliocentric theory that opened the limited spectrum of the locations to the infinite space of the extension [18].

During the Enlightenment era, the *extension* resulted in the *emplacement*. From this moment and until today, space would be understood as a network of relations between points near or distant. Space would no longer be perceived only as physical, celestial or infinite, but as an intricate interconnected web within which complex relationships are established between series of beings, concepts, objects, etc. This statement does not deny the importance of time for the contemporary subject, it only shows that at a certain point in history our experience with space became much more intense and profound than with time. In this sense, we find ourselves in an era in which spaces begin to juxtapose, overcome each other and connect distant points to each other, erasing the frontiers that previously separated the near from the far.

... the problem of the site or the emplacement is posed for men in terms of demography; and this last problem of human location does not simply state whether there will be enough space for man in the world - a problem that is after all quite important - but also the problem of which relations of proximity, what type of storage, circulation, identification, classification of human elements must be taken into account in this or that situation to reach this or that end. We are in a time when space is given to us in the form of emplacement relationships [19].

These relations of emplacements are constituted by an interior and spiritual space, and another exterior and public within which the heterotopies are inserted. The contemporary space is not completely desacralized, that is why within it begin to form these alternative spaces where places for cultural, political and social diversity are created. These heterotopies, according to Foucault, have six basic principles:

1. Every culture has at least one heterotopia.
2. They have a specific functioning that can vary depending on where this heterotopy develops, that is, the same heterotopy works differently depending on the place of placement.
3. The heterotopies juxtapose in a same place diverse spaces that in turn are incompatible among themselves.
4. Regarding its relationship with time: although we have mentioned that time is not a fundamental problem in the contemporary mentality,

²It is also important to point out that both Agamben and Foucault make reference to the disappearance of the Kantian transcendental being, that idea of man that emerged at the end of the 18th century supported by the principles of the Cartesian subject and that remained so rooted until the beginning of the 20th century. This disappearance of the Kantian subject was interpreted and symbolized for feminism as the death or disappearance of the patriarchal subject (Aznar 2011, 34-35).

at the moment when people begin to create temporary ruptures and operate outside the traditional conception of time, *heterochronies* are generated, which are no more than temporary cuts that are carried out within the heterotopies (this point will be taken up later).

5. All heterotopies suppose a system of opening and another of closure; with this Foucault refers to the fact that, although they are penetrable, the heterotopies are to a certain extent isolated from the societies within which they are inserted.

6. Heterotopy is a function. With this statement Foucault refers to:

This is deployed between two extreme poles. Or they have the role of creating a space of illusion that denounces as more illusory all the real space, all the locations inside of which human life is compartmentalized [...] or, on the contrary, they create another space, another real space, as perfect, as meticulous, as well ordered, as ours is disorganized, mismanaged and confused. This would be a heterotopia not just of illusion, but of compensation ... [21].

In addition to specifying the principles that govern heterotopies, Michel Foucault also argues that there are two types of heterotopies and two types of heterochronies. There are *crisis heterotopies*: sacred, privileged or forbidden places, places to which individuals are confined when they are in a state of crisis: adolescents, parturient, etc. Then there are the *deviant heterotopies*: spaces where people whose behavior is far from the socially accepted behavior are cloistered (prisons, geriatrics, etc.).

With regard to heterochronies, Foucault also mentions that the first type is the *chronicle*, which represents volatile, passing time, related to season parties, thematic festivals, and in the case of its relationship with heterotopia could refer to summer or spring break spaces, among others. The second type of heterochrony is that of time that accumulates to infinity, related, according to Foucault, to museums and archives; both institutions emerged as a result of the 19th century cultural heritage [22]. However, the precepts under which museums and archives arose and were governed during the nineteenth century have undergone enormous changes in the last four decades of the twentieth century and the first twenty years of the twenty-first century.

As Foucault mentions, cleavage spaces are generated within any society, operating in non-hegemonic conditions, that is, in a manner different from what is considered normal or socially appropriate. In addition, heterotopies have specific functions that can vary depending on the place of placement [23]. By contrasting both of Foucault's texts (*Archeology ...and From the other spaces...*) is concluded that the archives not only constitute heterotopies, but also have a much deeper relevance within societies due to the influence they have on the construction of knowledge, object of power.

In this sense, depending on the contexts and the uses made of the archives, they can become spaces that tolerate attitudes, readings and the emergence of discursive lines deviated from their content, that is, alien to the social conventions. In fact, each individual or collective can establish different types of relationships with these archives, generate different readings of them, find hidden discourses or be silenced by the hegemonic laws that regulate behaviors and social / political discourses. This is something that Foucault called *modes of subjectivation* [24].

As we have seen, these dissertations can be extrapolated to the different areas of human knowledge, Derrida himself argues this at the end of his lecture *Archive fever: A Freudian impression*; although in the case of Derrida it is from a psychoanalytic perspective and in the case of Foucault from a semiological / philosophical perspective. For Foucault the equation was simple: the archive is a space that contains time (heterochrony), everything that has been enunciated throughout history (knowledge) and that later becomes laws of power and control. Laws are constituted through a premeditated selection of those statements; therefore, power devices establish in advance which archives to bring to light and which ones to silence. The archive is, ultimately, ... *the general system of the formation and transformation of statements*. Therefore, spaces can be created from archives and art museums to generate new contents and critical debates, heterotopic spaces from which multiple perspectives are addressed to revert, through action and analysis, social, political, identity, etc. realities. of injustice and repression and in the cases of study analyzed in this investigation you will see why.

1.2. The body as an archive³

You will be organized, you will be an organism, you will articulate your body - otherwise you will be a deprived one. You will be significant and meaning, interpreter and interpreter - otherwise, you will be a deviant⁴. You will be subject and fixed as such, subject of enunciation applied to a subject of utterance - otherwise, you will only be a vagabond.

Gilles Deleuze y Félix Guattari

The point is that the body is a problematic conceptual form, a symbolic form, not a mimesis or a morphology.

Griselda Pollock

If one really reflects on the body as such, one notices that there is no possible profile of the body. There are thoughts about the systematicity of the body, there are codes of value about the body. The body as such cannot be conceived and, by the way, I cannot approach it.

Gayatri Chakravorty Spivak

For the development of this dissertation, we start from the premise that the body is not only a biological identity but also conceived as a symbolic entity that belongs to the cultural sphere with certain biological characteristics that are inserted within this identity; here is proposed a theory about the body that transcends the oppositions of the masculine-feminine, male-female, heterosexual-homosexual. In fact, Mary Douglas has recognized the body as a natural object modeled by social forces to such an extent that even the social body restricts the way in which the physical body is perceived [25]. The body is the place of culture and socialization and is governed by different norms according to its sex and / or its sexual condition [26]. In this sense, Beatriz Preciado in her book *Manifiesto Contrasexual* affirms that sex-gender relational notions constitute a system of writing in themselves, which turns the body into a socially constructed text, an organic archive of the history of humanity, in which a series of social roles and sexual practices differentiated by biological sex have been inscribed, to guarantee from the hetero-patriarchal domain the pre-eminence of one gender over another.

This idea of the body as an organic archive is close to the notion of an archive developed by Jacques Derrida, according to which the archive can be understood as an institution or it can be made up of a thousand-year accumulation of cultural convictions within a body, in its unconscious, and that is externalized or made visible in the body by means of its natural biological condition or by means of a mark made to that body as a result of the cultural convictions of its place of birth [27] - here Derrida refers specifically to the physical and psychological mark that the circumcision generates in the male body, but of course, there are many more cultural examples, even more scabrous, of this type of mutilations carried out on neonates

On the other hand, Gilles Deleuze and Félix Guattari called it Body without Organs (BwO), a space without space, a field of immanence of desire that is built by fragments (plateaus), that is, organizational nuclei within which power dynamics are developed at different levels. But this BwO they define it as a limit that has never been accessed [28]. This is because it is a body that, in fact, is composed of real organs, but at the same time is governed by a series of strata that both philosophers call *The Judgment of God*, this *Judgement* organizes the organs and they become organism; that is, what this strata or *Judgment of God* are: organisms, meaning and

³Part of this section it's reproduces in a book chapter written by me entitle "Your body is a battleground. Active, reactive and combative bodies in contemporary Latin American art", pp. 60-79, in the book (*Re)visiting Centers and Peripheries in Iberian Studies: historical processes, social change and cultural representations* edited byCambridge Scolars Publishing, Cambridge UK, 2019.

⁴Here the *deviant* term is used in accordance with the notion developed by Durkheim in the late nineteenth century, in the practical / productive sense of capitalism where idle or unemployed people (the elderly, unemployed, artists, etc.) are considered useless and a burden for society (Castro 2005, 156-157). another way of interpreting this term is, also pertinent, and according to sexology, as synonymous with aberration or perversion in relation to the choice of the sexual object or the way of interacting with it; likewise, psychoanalysis interprets sexual deviations as symptomatic of precise neuroses; and social psychology considers deviated those behaviors that move away more or less pronounced from the average social models (Galimberti 2002, 321).

subjective [29]. These three elements bind us, they are a limit, because they build an "I", generate an organization and diverse levels of significance in which the common subject has little or no interference.

In short, between the BwO of any kind and what happens about it there is a very particular relationship of synthesis or analysis: a priori synthesis in which something will necessarily be produced in such a way, but without knowing what is going on to be produced; infinite analysis in which what is produced on the BwO is already part of the production of that body, is already included in it, but at the price of an infinite number of steps, divisions and subproductions. Very delicate experimentation, since there must be no stagnation of the modes or deviation of the type ... [30].

But as Deleuze and Guattari affirm, the problem is not to be stratified (that is to have organisms, subjective and meaning), since there is no greater capacity for intervention; the problem would come if a collapse of the strata becomes precipitated by existential emptying (drug addiction, mental alienation, etc.) or imprisonment (for instance weapon of fascist totalitarianism) [31]. So that this does not happen we must accept its multiple nature, the BwO is becoming contemporary, it is not an adult / child, it is not a childhood memory (in this sense, it is separated from the Freudian unconscious theories), that it is a continuous flow of forces, it is not a proper body (yours, mine, yours) but "a" body in which intensities and densities are inscribed in which there can be no parents or children, only present [32].

But this BwO is not univocal, but rather it is multiple and forms different forms: as a social, individual, collective, etc. body. All these types underlie the political subject and the microphysics of power because, as Michel Foucault explains in his book *Discipline and Punish. The birth of the prison*, the body is always immersed in the political field what condemns it to be subjected to relations of power and domination, to be subject to the production forces of the capitalist model, which results in a political technology of the body: *The relations of power operate on it an immediate prey; they close it, they mark it, they dominate it, they subject it to torment, they force it to some works, they force it to some ceremonies, they demand from it some signs* [33]. The power here should be understood as a strategy of domination, not as one of appropriation, this comes to mean that these relationships descend deeply into the thickness of society, which are not located in the relations of the State with the citizens or on the border of the classes and that are not limited to reproduce at the level of individuals, of bodies, gestures and behaviors [34].

This is important because it connects with the notion of *outside* that Deleuze, Guattari and Derrida referred to, are networks of convictions that sustain power in a way, one might say, unconscious and that keeps subjects dominated. And under this type of domain is that the enunciation systems that govern the conventional structure of the institutional archives are produced, but they are in direct relation with the organic ones, because it is the BwO that, ultimately, generate archives. In this sense, the organic archive studied by Deleuze, Guattari, Foucault, Derrida and Preciado, all from the unconscious perspective and social constructs (although from diametrically opposed approaches in some senses), embodies a series of power struggles that must be put in evidence making use of the same space where they occur: the body.

As a consequence of this, a change of paradigm on the use of the body in contemporary art with respect to the art of modernity has been evidenced in the last five decades. The latter used it as an example of the canonical ideal of beauty and ethics, and in the case of the female body it was represented as a passive receptacle of pleasure and as an object of desire; since 1960 artists begin to make use of the body that subverts the aforementioned conventional values of modernity, and turn it into a field of artistic experimentation that replaces conventional techniques, and breaks the limitations of temporary spaces because the body can move without problems, in this sense the body becomes a *heterotopic locus*⁵. Also, through the use of the body in art, time and space are used as psychological constructions rather than as real entities of measurement [35].

⁵Heterotopia is a notion widely used by Michel Foucault in his philosophical system, and which was defined and studied in depth in his lecture entitled *Des espaces autres* from 1964. There he defines the heterotopias as spaces that are found in all societies and tend to function under non-hegemonic conditions; they are alternative spaces where places for cultural, political and social diversity are created; likewise, heterotopias have a specific functioning that can vary depending on where this heterotopy develops, that is, the same heterotopy works differently depending on the place of placement. They also have a dysfunctional relationship with linear time, as

The body of art: battlefield, labyrinth, or dangerous weapon. There is no doubt that this is a very difficult matter to systematize. However, we know that the desire to map all territories, even the most rugged and remote, is irrepressible. And although geographical representations always have a point of arbitrariness, there is no cartographer who does not believe in the operational utility of their work [36].

This work of cartographer entails the discovery and measurement of steeper places than Ramírez could have imagined, since it involves not only finding conceptual differences in terms of the ontological definition of the body (which can be understood as a physical, political and social entity); it also guides towards the discovery of different types of archive notions that are correlative, they confuse each other, they connect, they overlap, they play, they create tensions between them, but they never collapse. Namely, the archive can be understood as a physical institution, as an organic entity (Freud's physical and circumscribed body), as space-not space (in the heterotopic sense) or as a archive of the commons (Bodies without Organs). And all of them are present in the contemporary artistic practices that make uses of the body that are proposed and analyzed here.

From the perspective of the history of modern and contemporary art, all these relations of power that are carried out in the body have been put in evidence from the last five decades, not only by the different uses of the body that have made the artists and collectives to express them, but by the multiple studies that have been generated from very different perspectives. That is why the critical study of the uses of the body in art should be approached from a feminist, postcolonial and queer perspective that looks beyond the theoretical impositions that come from the dominant speech generating centers.⁶

When [Foucault] speaks of the 'body of the condemned', he affirms that the body is completely immersed in the political field, where the power relations that operate on it force it to carry out ceremonies, and they demand signs from it. And when he speaks of 'docile bodies', he points out 'that a body that can be subdued, that can be used, that can be transformed and perfected, is docile' ... [37].

The problem with Foucault's theories about the body is that they do not take into account feminist theories about gender and race [38], which is fundamental in order to explain in a more complete and profound way body-desire-power relationships since the exercise of power over female and male bodies is unequal, and is subject to the norms established by patriarchy and the hegemonic command [39]. For example, the body of the non-heterosexual man (gay, transvestite, etc.) is perceived socially as a space of vexation, because it does not comply with hetero-normative standards. The woman's body, on the other hand, becomes the desired object, the space of the fabulations and manipulations of patriarchy. In this sense, the mistreatment to which the bodies of white women are subjected are far from those suffered by women of races considered inferior by the West. So that the body is formed as a representative symbol of the problems of identity, gender, race, social and political [40].

Art centered on the artist's own body aims to rematerialize it, expressing socio-political and sexual problems through it: the body as a denunciation of social and sexual oppression, as a victim of pollution and its own vulnerability, as a manifestation of its organic character, perishable and

a consequence temporary ruptures are created which, in turn, generate *heterochronies*, which are nothing more than temporary cuts that are carried out within the heterotopies. In the same way, all heterotopies suppose a system of opening and another of closure; with this Foucault refers to that, although they are penetrable, the heterotopies are to a certain extent isolated from the societies within which they are inserted. And finally, all heterotopia is a function, with this statement Foucault refers to that it is deployed between two extreme poles: they have the role of creating a space of illusion that denounces as more illusory all the real space, all the sites in the interior of which human life is compartmentalized [...] or, on the contrary, create another space, another real space, as perfect, as meticulous, as well ordered, as ours is disorganized, mismanaged and embroiled. This would be a heterotopia not just of illusion, but of compensation ... (Foucault 1984, 5). In this sense, there are different types of heterotopies, represented by institutions such as museums, archives, geriatrics ...; or for events such as wedding trips, village festivals, etc.

⁶For example, in the case of the American continent, it is shown as an expression of the cultural tension always existing between the north and the rest of the continent; that is, from the north (dominant-hegemonic) and south-central (peripheral, counterhegemonic and dissident) (Vidal; Viteri; Serrano 2014, 188-189).

mutilatable, target of cruelty, as well as confluence with technology and biology, effectively demonstrating the thesis [...] of the body as a product of the technological action of power [41].

Then we understand that since the 1960s the body not only becomes a space for artistic experimentation through which artists subvert the conventional values of modern art, but understand that the body is a territory of conflicts between sex, desire, political and social, which can become a space of emancipation. This cultural, ancestral and unconscious archive that becomes Body without Organs at the moment in which it wishes to break with the structures that adapt it to fixed stereotypes (but knowing in advance that it cannot renounce them at all without running the risk of alienation or totalitarianism), it becomes the perfect mix between institutional archive and organic archive. Both are formed by a mixture of statements and physicality, which is governed by rules that the same individuals create, submit, question and derogate in order to preserve power. On the other hand, to delimit the uses of the body in contemporary art is an arduous and very long work, so here we will only mention which ones are in general lines, and we will study the micropolitics⁷ that are established between these uses. The important thing is to rescue all non-hegemonic cultural expressions that have been *left out of historical recensions and that have been able to rebel against the unique, oppressive discourse, manufactured around the needs of the white male, macho and heterosexual*[42].

2. Contemporary artistic practices and types of archives

The concepts of art and creation have always been linked to the notion of the individual. That is why for many decades the idea of collective work in the field of art has created great discomfort among intellectuals, theorists, institutions and even markets related to art. It is evident that at present the meaning of the word Art (with a capital "a") has undergone enormous changes from different perspectives. Nowadays, ideologically committed contemporary art must be considered as a space that exists in non-hegemonic conditions, a place where an individual (representing marginalized groups) or a group of people (artistic collectives) can act for a specific purpose without the longing to produce a specific artistic object. It can be seen here that the idea of art emerges as action, as a process and as a meeting space, where one can reason and carry out projects that show shared social or ideological interests.

This new way of conceiving art has developed a series of considerations. In the first place, the nineteenth-century idea of art has been undermined as the product of a lonely and cursed genius, isolated from the world, who produces a unique piece, unequalled, back or above the conditions (social, political, economic, etc.), of his time. It is a proven fact that the person who creates cannot work with their backs to their context, much less ignoring their tradition; all creation is always linked to a series of intellectual referents, personal convictions, contextual circumstances, etc., it is impossible to create ignoring one's own circumstances.

Secondly, this way of conceiving art promotes the dematerialization of the artistic object, because the intellectual works carried out by these people or collectives usually derive from ephemeral actions carried out inside or outside the spaces of museums. Now art can be something more than a concrete piece, finished and well defined from the thematic, technical and structural point of view. This new approach to the concept of art also breaks with the thought of the work of art (object) as a fetish and the signature of the artist as a stamp of prestige, whose production guidelines sooner or later end up being delimited by the art market. In this sense, in the absence of a specific work of art, an object as such, the very concept of collecting, exhibiting and accumulating, suffers greatly.

All this has caused that the work of art is replaced by the action and the technique by the bodies of those people who execute said action; the material result of these individual or team works are usually the photographs and videos that were made to record the activity and even web pages created mostly for the dissemination of such activities, happenings, performances or meetings. These interventions are usually carried out in public spaces; although nowadays many self-managed art spaces (without state sponsorship or private

⁷It refers to everything that is part of specific cultures that are not part of or are not considered hegemonic. It also involves aspects of daily life that remain hidden and that evoke the life and practices of large sectors that are left out of historical reviews, are marginalized and condemned to silence (Aznar 2015, 76).

entities) or institutional spaces (sponsored by the State or by private entities) have emerged as a laboratory to carry out these experimental practices. Unfortunately, the institutional spaces willing to exhibit this type of work are scarce, since they tend to have a strong ideological charge of a diverse, controversial and dissident theme (identity, gender, environment, politics, society, sexuality, territory, etc.).

This set of practices represented a clear challenge to the established paradigms of modernism: to the conception of the figure of the artist as an isolated, free and self-sufficient genius, independent of the rest of society; to its vision of art defined in terms of its autonomy and self-sufficiency, an Art with a non-relational, non-interactive, non-participative orientation, focused on vision and its spectacular epistemology, in which the concept of the public is reduced to that of a mere observer -spectator of commoditizable objects, a relation between work of art and public established on the paradigm of the "separation" between object and subject [43].

It is here that a series of questions arise that must be found if not answered, at least a space for reflection within the theoretical framework of the history of current art. The first would be to rethink the concept of art in light of the new artistic-cultural practices that are carried out today. The second one identifies and defines the context or spaces within which these experiences or actions are carried out, which, as we have mentioned, are mostly non-hegemonic (institutional or self-managed). Third, review the idea of artistic object taking into account not only that the production we will study does not exist as a physical entity *per se*, but also that these are actions designed to generate changes and reflections in specific environments, using the body of the artist or its absence, not as museological and marketable objects, but as expressive tools used to create dissenting discourses. Fourth, study and contrast in depth the notion of artist as an individual and that of collective creation, with all its derivations.

In fifth place, and as Juan Vicente Aliaga and José Miguel G. Cortés affirm: the urban space conditions and is conditioned by the practices of the bodies that inhabit it [44]; that is why the body takes main protagonism in these artistic works, not only because the body has been used throughout the history of art as a basis to develop the patriarchal stereotypes of masculinity / masculinity and femaleness / femininity, but because It is also the object and expression of sexuality, it is the space that defines us as individuals and at the same time limits us within society according to the convictions of the environment in which we develop. And in sixth place, it is important to recognize these expressions as visual narratives, since they have a sequential structure and a story, so it is necessary to group them in discursive nuclei, to study them thoroughly and find their place in the contemporary cultural framework.

In this sense, and as mentioned in the *Introduction* to this work, when Jean-François Lyotard in *The Postmodern Condition. Report on knowledge* and Arthur Danto in *After the end of art. Contemporary art and the edge of history*, announcing the death of the great stories of modernity meant that the narratives that had generated that concept had been modified in some aspects and disappeared in others [45]. Modern art and its discourses had been built on the notions of authorship, authenticity, objectuality, aesthetic canon, of art as synonymous with knowledge and truth. However, over time it became clear that these precepts were enormously excluding, since they had a generalizing character that relegated diversity to silence and remained hidden under the great stele of official discourses.

And although it was believed that postmodernism had emerged as its antagonist, it turned out to be a little more of the same in the sense that both excluded from their dissertations everything that did not fit their aesthetic, ethical and cartographic ideals.

Postmodernity promulgates the disappearance of the author, the multiplication of the senses that art can give to life and society, and broadens the spectrum of legitimizing policies (Danto 1999, 198), for which he claimed to be inclusive and to accommodate the voices more dissenting and less favored by the hegemonic thought. However, it was not until the arrival of the postcolonial studies, with Edward Said and Walter Dignolo and the subaltern studies with Gayatri Spivak and Homi Bhabha as main representatives, that really the peripheral and dissenting dissertations were considered within the intellectual framework of the West. As Sloterdijk states in his book *In the inner world of capital. For a philosophical theory of globalization: The*

miserly of the great narratives of conventional production does not reside in the fact that they were too big, but that they were not enough [46].

The modern and postmodern theoretical approaches only accepted and studied the types of artistic expressions elevating them to the category of Art: that is, aesthetically and ethically accepted art, represented mainly by male, white and western artists. In this way, both currents turned a blind eye to entire artistic and intellectual collectives, ignoring the work of women and / or people who worked from geographical locations considered peripheral and, therefore, less important. All this group had been silenced and displaced to ignominy. Also, issues such as the social and cultural status of women of different races, homosexuality, transsexuality, gender stereotypes ... were far from being studied.

In his book *Arte y archivo, 1920-2010. Genealogías, tipologías y discontinuidades* Anna María Guasch argues that the art of the first avant-gardes are studied under the prism of three major paradigms: the shock effect that stimulates a work by its unique character both in the concept and in the way of carrying it out; the destruction of the traditional canons of the artistic object; and the paradigm of the archive, which according to comments has been less studied or at least not considered as important as the previous ones but which assumes a specific and coherent line of work [47]. However, it is known that what happens in the arts as a result of the death of the great modern stories is much more complex, and it is not summarized at all to these three paradigms. It is also known that all the paradigms that emerged later work the symbolic, political and social importance of the artist's body as a collective representation.

Since the 1960s, contemporary artists have been given the task of producing new discourses that adapt to the needs of their time, thus emerging what Lyotard calls the aesthetics of "difference" and "happening" [48]. In this sense, a series of discursive lines have emerged within the ideological and hypermedia visual arts committed in the last five decades; that abandon the specific categories proposed by modernity in favor of a more generalized distinction of slopes. Also, in this type of narrative, the work of art is replaced by action, and the technique by the bodies of those who execute it.

This narratives lines are: to communicate the power relations that are established between the body and the urban space, between the body and the physical or symbolic representation of its absence, and between the body and its symbolic [re]presentation; and, of course, the archives that emerge due to the construction of these new stories. In these new practices the representation is understood in the terms established by Gayatri Spivak in her text *Can the subaltern speak?* where she mentions that there are two levels of representation when it comes to giving voice to the subaltern subject. In the first place it is the mere speaking by others / as (in German *vertreten*). The second level is more complex, is widely used in art and philosophy, is the re-presentation (in German *darstellen*). This re-presentation is the possibility of using those elements that represent us as humans (the products of our intellect: the symbols, the written language, a theatrical staging, a narrated portrait of the oppressed other), as tools to tell (re-present) the history of the subaltern subject or that can be used by the same subject to narrate-illustrate their experiences.

Taking this into consideration, a series of contemporary artistic practices are born that have used the human body (own or alien- and / or the representation of its absence) as a narrative instrument, as an expressive medium, to pose the aesthetic, ethical and ideological dilemmas that they arise when lecturing in depth about all approaches related to gender, sexuality, social and territorial policies. These artistic contributions are developed in a specific urban space that is configured as key to the understanding of the work, since it develops the socio-cultural realities that have given as response the work of art that is being represented.

...they were located in the margins of the discourse established by their connection with a critical vision of the relationship between institutionalized culture and participatory democracy, practices that sought to frame and encourage discussion and debate from social and political contexts, exploring concepts such as "the public" And the space with a clearly political intention. This set of practices posed a clear challenge to the established paradigms of modernism: to the conception of the figure of the artist as an isolated, free and self-sufficient genius, independent of the rest of society; to its vision of art defined in terms of its autonomy and self-sufficiency, an Art with a non-relational, non-interactive, non-participatory orientation, focused on the vision and its spectacular epistemology, in which the concept of the public is reduced to that of a mere observer -spectador of commoditizable

objects, a relation between work of art and public established on the paradigm of the "separation" between object and subject [49].

That is why from the 70s onwards, there is a proliferation of archival practices that go beyond the conventional function of archives in society. The ephemeral artistic practices (namely: performances, happenings, environment, etc.) composed their own visual archive since the only remaining vestige of these interventions were the photographs and videos made during the execution, and the objects used during them or the preparatory notes made by the artists and collectives (in case they did them, because many of these performances were spontaneous or improvised) [50].

These archives arose practically by mistake, they were not created expressly by the artists and collectives for the public, but were the result of the photographic or videographic record, and sometimes the documentation, which was generated before and during the actions; all in order that these actions could be disseminated to a wider audience, be exhibited, the best way was to use these archives formed during these actions and expose them. In general, these actions denounced or put the accent on situations of political, economic or social injustice. They included methods and techniques that changed the perception of time and space in art, resulting in a collapse of spaces and times that are generally divergent.

The crucial thing is that most of these expressions carried out by artists and collectives had and have the human body or the representation of their absence as protagonist, which in turn led to the construction of organic archives; and as a result of these practices other archival practices have bloomed that have developed their own aesthetics and specific ways of creating content and discourses. What has made the archives become essential for the study of contemporary art, because they are at the same time an artistic resource - partly arising as a result of ephemeral artistic practices - and a discursive line used for different purposes; for what they constitute as a transversal element in the development of contemporary art since it crosses all its expressions.

However, it is important to make a distinction between the types of archives that conform in the field of art and the uses that are made of them once created (this last aspect will be discussed in the following section). First, there are the types of archives that emerge as a result of the ephemeral artistic practices that proliferated after the postwar period. As an example of this type of archives, it can be seen in *Image 1* a photographic contact sheet of the performance carried out in several Spanish and European cities between 1984 and 1989 by the artist Pedro Garhel and Rosa Galindo, entitled *Modus Operandi*. Pedro Garhel was one of the pioneers of the performance in the Canary Islands so contact sheets like this together with videos and prop installations are the exhibition resources that usually serve as a support for retrospective exhibitions about this artist or his *Espacio P* initiative.⁸

Second, those of artists who create their own bank of images; These archives tend to form spontaneously as a logical consequence of photographic practices or research carried out by an artist, photographer, filmmaker or collective. These types of works can also be exhibited in an exhibition hall in its original format, through complex installations or be disseminated through books, web pages, social networks, etc. An example of this is the photographic work carried out in 2007 by the Belgian artist Els Vanden Meersch entitled *Implants*. In this series the artist portrays a succession of abandoned interior spaces, which usually go unnoticed by most people. The photographic archive generated as a result of this research has been exhibited in different museums and art centers, although the artist has made a book-archive in which she shows all the photographs resulting from her project accompanied by explanatory texts.

The third type of archive corresponds to those artists and / or groups who use the conventional aesthetics of the archive (documents, boxes, shelves, etc.) to create subversive messages but which are ultimately created to fit within of museum spaces and art galleries. It is important to note that all these artistic archives are usually associated with art collections or are individual, and do not respond to a specific social or official need, but are the result of the intellectual concerns of an artist or a collective [51]. That is why it is

⁸*Espacio P* was a space created by the multidisciplinary artist Pedro Garhel in Madrid where he carried out collaborative dynamics with other artists who shared their intellectual concerns to carry out research projects that led to proposals and performative activities.

important to identify this type of archives because they have a stronger attachment to the aesthetic configuration of the same, than to the stories that can be created from it.

The most representative example that can be offered about this type of archives is that of the Box in a suitcase made by Marcel Duchamp between 1935 and 1941. This piece is composed of a series of reproductions of works that Duchamp considered representative of his work and the paintings that influenced him, as well as some notes that the artist made on the contents of the suitcase. The main idea of this work was to show that everything that is exhibited in the museums, galleries and art center can fit perfectly in an easy-to-carry suitcase. At the same time, who opens the suitcase has a graphic archive at his disposal to manipulate the artistic objects at will and create as many curatorial speeches or combinations of works as he wants.

The fourth type of archive is fundamental for this investigation, not only because it has been little studied or ignored by the academic spheres; but also because they are created by the critical social and dissident thinking of artists and intellectuals who are dedicated to collecting, ordering them, to give them visibility and from them generate debates and critical studies. The artists who appropriate existing archives and compose new readings from them, usually ideologically committed and counter-hegemonic; these archives are mostly used to denounce the horrors to which people are subjected under dictatorial, colonial regimes, victims of the violation of human rights, the loss of civil guarantees, etc.

These archives have been configured mainly in Latin America, Africa, Asia and some Central and Eastern European countries. These practices have gradually become an aesthetic of contestatory and dissident archive. The examples are many, too many for the little space of visibility that is being given to them within the academic and art institutions. Here we will use the example of the *Black Photo Album / Look at me: 1850-1950*, by the South African photographer Santu Mofokeng; work in which the need to rescue a part of South African society that was invisible for decades while being victims of indiscriminate segregation as a consequence of the *apartheid*.

It is important to remember that the great tools of the dominant discourses to keep aside (marginalized) all the artistic practices that do not arise in the spaces considered to be Western / appropriate, are the canon and the quality, silencing strategies that have served to place a thick veil about all cultural and / or social production that does not match the hetero-patriarchal hegemonic impositions. However, they do not take into consideration two aspects: first, that these marginalized cultures know in depth the dominant artistic culture, and second, that these expressions work generating narrative lines that put in check the conventional and dominant system of art [52].

... with the advance of the process of globalization, the cultures until then under the domination of the hegemonic culture have been undoing their idealization for some decades. There is a breakage of the spell that kept them captive and obstructed the work of developing their own experiences based on the uniqueness of them and their policies of production and production of knowledge [53].

This, in turn, is related to what Gayatri Spivak points out about the East Indian Company in his text *Can the subaltern speak? ...*, in the sense that colonizers used photography and archives to create an image of the that it should be the colonized and how it should be perceived by the rest, which became a series of control standards that were established to name the subaltern subject and create specific physical and psychological characteristics. However, it is not trivial to ask yourself, cannot you run the risk that when rescuing or reinterpreting silenced or forgotten archives, you fall into the temptation to idealize to such an extent the subject that you want to give voice and space to be finished distorting -even though with good intention- the original image of that subject and / or collective? This is a key point that those who work with the restraint and preservation of silenced archives must have in order not to fall into the common places of the dominant discourses.

3. The uses of the archives. Museums, exhibitions, collections⁹

Museum and mausoleum are related by something more than a phonetic proximity. The museums are the family tombs of works of art

Theodor W. Adorno

The archive is constructed fundamentally of actions that produce strokes. All predetermination, all agency and all intentions come from the uses we make of the archive, not the archive itself. And the most valuable part of the archive, including its moral authority, comes from the purity of the accidents that produce its strokes.

Arjun Appadurai

When analyzing the functioning of some concrete contemporary art museums, a series of questions arise about the new paths taken by contemporary art centers, and their possible consequences, including: what type of reality is shown in the museums? Or what reality does the public they contain create? Which in turn leads us to question ourselves, what kind of public do you expect to host museums of contemporary art and how has their consideration varied over the years? What kind of space does the museum represent, is it a space for confining collapsed collections of its context or, on the contrary, is it a space capable of generating critical discourses based on what it exhibits and the activities it generates? What use should it have what is contained there? Should it have any? And what is more important, should the contemporary art museum be a heterotopia understood as a space of confinement or understood as a space that functions in non-hegemonic conditions?

As we have seen so far, the constitution and typologies of archives that have proliferated today respond to a need for extreme visibility of collectives, situations, individuals that until now had been silenced by dominant discourses. This has generated that some artistic institutions that support radical policies have seen in them the fundamental tools to build museological discourses of impact, which turn visitors into museum visitors while inviting them to reflection and critical analysis of the different realities that are faced in their own contexts, or in external contexts that tangentially touch their local reality.

Sometimes, as Claire Bishop says in his book *Radical museology or What's contemporary in a contemporary art museum*, this type of museological methodology responds to a growing lack of budget of institutions like the Van Abbemuseum or the + MSUM; precariousness that pushes them to make frequent use of their own collections, limiting the circulation of exhibitions. However, what is really positive about this type of practices is that it encourages a multiplicity of different readings of the same material, a series of divergent and dissenting visual narratives, which in turn invites the environment to participate more frequently in the activities of the museum, because these archives mostly talk about local histories that develop and relate to global contexts.

As Arthur Danto at the beginning of his text *The museums and the thirsty crowds*, by means of an analysis that makes of Henry James's novel entitled *The Golden Bowl* and an experience that John Ruskin had with a Veronese work, the nineteenth-century museums were conceived as spaces to house the art of different periods, understood art and beauty as synonymous with Truth and Knowledge [54]. It is from this moment that, under this intellectual premise, the great museums were conceived, and where the idea is formed that museums should be attended in search of vivifying aesthetic experiences that put us in touch with the essential and universal truths. However, with the passage of time, this conception of the museum has been lost, which has relegated its role to being a mere container of works of art, shelters sometimes sprinkled with an apotheotic architecture that ends up overshadowing the importance of what is found in its interior, when they are not

⁹Part of this section it's reproduces in a book chapter written by me entitle "Art museums contemporary. Disjunctures between heterotopia, utility and users", pp. 113-116, in the book *Identidades culturales, narrativas creativas y sociedad digital* perteneciente a la *Colección de libros universitarios . Desafíos Intelectuales del Siglo XXI* edited by Global Knowledge Academics, Madrid, 2018. Available in: <https://en.calameo.com/books/005098249d245022b52a0>

considered as enormous mausoleums within which only huge collections of art are preserved that, most of the time, have little or nothing to do with current reality.

The museum must not only generate speeches and use its collections and archives as documentary support¹⁰ for the positions it defends; but also because, as Manuel Borja-Villel -current director of the Museo Nacional Centro de Arte Reina Sofía of Madrid- says, ... *the museum cannot be the background, but the place of transit of all those speeches*[55]; a place of transit that converts the visiting public into users to whom messages must be sent through activities and expository discourses. In the same way, museums should be spaces where critical and divergent thinking takes place, where controversial issues can be raised that question or make visible political, social, violent or social and sexual identity realities that are being silenced by speeches official and hegemonic [56].

To understand this, it is necessary to take up the theory about Foucault's heterotopias. Within the multiplicity of forms, they assume, there are the heterotopias of deviation: spaces where people whose behavior is far from what the average behavior should be: prisons, geriatrics, psychiatrists, etc., are cloistered. This is of interest because, as Foucault points out, in our contemporary societies old age is considered synonymous with leisure, and leisure in turn is considered unproductive and opposed to the notion of work.

For today's society leisure, and all those who practice it, are considered to some extent *deviant*¹¹, in accordance with the notion developed by Durkheim in the late nineteenth century, because leisure is not practical / productive and therefore people who they exercise it are not useful for society [57]. Foucault points out that actually geriatric and retired people are socially at the border between the heterotopia of crisis and the heterotopia of deviation. Here is also a point of connection between the heterotopia and museums, since the latter are nowadays considered more spaces for leisure and recreation, than spaces with real content and of interest to debate about our realities; they are the spaces of *time that accumulate to infinity*. In fact, as Groys says, for people the real is that which is not culture [58].

And it is at this point where the theories of Foucault, Danto and Groys converge, since there are places that break with the conception of museums as spaces of confinement, such as prisons, mere containers of collections of chronological and stylistically cataloged art; they are places that develop museological plans with a view to converting museums into spaces that function in non-hegemonic conditions, in Spaces, alternative places, which have different layers of meaning and house constantly changing senses of time and space [59], and that give rise to the imagination, to different and radical readings of the objects that they preserve. Being understood as leisure spaces, many have an idea of museums as places of entertainment and not as what they really should be: places where the creation of new content is propitiated and debates are given, places where - independently of the historical period to which the exhibited works belong- invite us to reflect and to establish that network of connections that contemporary societies require so much the sites called by Foucault as *emplacements*.

Perhaps the key to being able to take this final step in the way of conceiving museums is, as Danto argues, in our tendency to believe that art should provide aesthetic experiences, as it has done since the fifteenth century; when, in reality, current art seeks a more direct contact with people, a contact not necessarily complacent but more in line with the ideologically committed [60]. This "new" art seeks to involve more people in their development and processes, to integrate them within the intellectual and social networks that it builds, in order to change that idea of museum visitors and art spaces as mere passive spectators in seeks a mystical

¹⁰In fact, the so-called New museology radically changes the notion one has of the objects that house museums, and proposes that they be seen as an added value to the artistic, since they are vestiges that reflect the cultural values of a society or collective (Zubiar Carreño 2004, 56).

¹¹*Desviado* in Spanish, *déviant* in French. This term is also used, according to sexology, as a synonym of aberration or perversion in relation to the choice of the sexual object or the way of interacting with it; likewise, psychoanalysis interprets sexual deviations as symptomatic of precise neuroses; and social psychology considers deviated those behaviors that move away more or less pronounced from the most common social models (Galimberti 2002, 321). In the present work, this term will be used as a synonym for dissident, socially divergent.

revelation, to convert them into users of the works, into participating entities of the creative processes that are taking place during their visit.

It suggests a spectator no longer focused on the auratic contemplation of individual works, but one who is aware of being presented with arguments and positions to read or contest (Bishop 2013, 59). here the contemporary is understood as a dialectical method and a politicized project with a more radical understanding of temporality. Time and value turn out to be crucial categories at stake in formulating a notion of what I will call a 'dialectical contemporaneity', because it does not designate a style or period of the works themselves so much as an *approach* to them. One of the consequences of approaching institutions through this category is a rethinking of the museum, the category of art that it enshrines, and the modalities of spectatorship it produces [61].

The time that Claire Bishop mentions here is related to Foucault's types of heterochronies, in the sense that collections of contemporary art are currently trying to find a middle ground between being a time that accumulates at infinity and a chronic, fleeting time. That is why it is crucial to pay attention to these new phenomena since, as Claire Bishop affirms, *today ... a more radical model of the museum is taking shape: more experimental, less architecturally determined and offering a more politicized commitment to our historical moment* [62]. They serve as an example the three museological models that have been mentioned and which are the case studies that will be analyzed in this research: the Moderna Galerija + Muzej sodobne umetnosti Metelkova(MG + MSUM), in Ljubljana, the Van Abbemuseum, in Eindhoven, and, Encounters in the virtual feminist museum of Griselda Pollock.

The collections have been revitalized, they are no longer inert objects stored infinitely in a lifeless container, the museums of contemporary art are activated little by little through the combined use of collections and documentary and artistic archives, as we will see in the three mentioned examples. The gaze of the object is shifting to the active subject; *from conservation to dissemination ... from contemplative silence to extroversion and amusement* [63]. Archives and art collections, and the buildings that contain them, are heterotopies that turn viewers into users bound by their context to generate multiple critical readings of the same content. As Luis Alonso Fernández affirms, the current museology goes in the direction of changing to the *museum-storage* for the *dynamic museum*, to the museum of the spectators for the museum of the actors, to the museum-laboratory for the museum-database [64].

That is why within the uses that are made of the archives in the museums of contemporary art we find, first, that of archives or meta-archive that promote dissident artistic practices while rescuing artistic archives already existing to make critical readings of their contents. It is what in this investigation are called Subversion. Two examples of this subverted use of the archives can be found in the latinamerican project called *Red de Conceptualismos del Sur* (RCS) and the AAU. Both, from different approaches, although ideologically committed to the same extent, have created an archive of contemporary artistic practices following determined criteria to incorporate defined actions to their platform.

In the case of the RCS, founded in 2007, it was born by the commitment assumed by Latin American artists and intellectuals (resident in different parts of America and Europe) to rescue artistic and political archives that have remained hidden by the hegemonic powers, with the purpose of procuring its diffusion through a virtual medium. In this sense, the *Red de Conceptualismos del Sur* is also promoting the generation of digital archives in use that facilitate access to the memory of the practices that account for these documentary collections (RCS 2011, online).

These archives have been rescued from very different places of the American continent and relocated in their cities of origin¹², and from them a collaboration network has been deployed between artists and intellectuals who have given themselves to the task of creating and financing the virtual environment in the one that is disseminated, they have dedicated themselves to scanning all the material, complementing the

¹²Although one of them, as can be seen in Image 5, is in Canada since it belongs to a private individual who does not consider that in the country of origin of that archive the necessary guarantees for its conservation are given.

documentary information and disseminating it not only through the virtual environment, but also giving lectures all over the world about the content of the archive, generating exhibitions and meeting places for those who they investigate topics related to it.

Most of these archives were produced by artistic and intellectual collectives during the 60s and 80s, periods in which most Latin American countries were subjected to strong dictatorships. They include official documents, press of the period, videos of interest and even material (audiovisual, visual and on paper) documenting performances, installations and interventions in public space made by groups, all in order to denounce injustices, silences generated by the press and official media and institutions regarding cases of human rights violations, disappearances, unjustified imprisonment, political repression, etc.

A rescue and dynamization process began in the 90's when this network of intellectuals began to find a series of forgotten artistic archives of the previous decades. Thanks to their rescue, those who work and promote the work with these archives have as their fundamental objective to dismantle the dominant discourses that have governed cultural production to date, while establishing links between these cultural moments silenced and the agents interested in making them visible, in order to guarantee its preservation and dissemination: *This platform of knowledge and political intervention pays special attention to Latin America with the intention of generating a shared heritage derived from the creation of an artistic fund and a common archive* [65].

Another example of this type of meta-archival use or *Subversion* is SALT association from Turkey. As we all know Turkey is an intercontinental country strongly conditioned by its geographical position, located between Asia and Eastern Europe, which stretches across Anatolia and Thrace in the Balkan area; this is important to keep in mind when facing your complex and convoluted story. Victim of multiple invasions, has always been at the border between colonization, invasion or be an independent space. Likewise, this location has given way to the concentration of a great variety of religions and cultures, not in vain is it popularly known as the *Door between East and West*. Such a particular story must surely involve a game of revealing and hiding archives.

That is why it is not strange the appearance of spaces that aim to preserve knowledge, the statements that have been formed throughout its history, mainly the cultural ones that are the ones that most frequently destroy invaders and oppressors when they are made with power. Salt is one of these spaces of dissidence. It was inaugurated in 2011 with private sponsorship as a multifaceted and transdisciplinary institution, distributed in three different spaces: two in Istanbul (SALT Galata and SALT Beyoğlu) and one in Ankara. SALT is, in many ways, a deviation from traditional art and archive institutions in Turkey and is privately sponsored.

Salt is a reflection of how the institutional philosophy of both public archives and centers of contemporary art has evolved, because it promotes an open historical archive that establishes permanent critical dialogues with the daily politics of its emplacement spaces; not only through research but also through exhibitions of archives and Turkish contemporary art that explore topics related to economics, politics, society, issues of modernity and heritage, but from a perspective that challenges and enriches the possibilities of daily debate in their relationship with key historiographical aspects to understand the cultural reality of a country like Turkey [66].

The SALT documentary collections focus on the period between the late 19th century and the present, it also contains official and unofficial documents of the history of Turkish art after 1950, the development of architecture and design in Turkey from the beginning of the twentieth century and the transformations in society and the region from the last century of the Ottoman Empire through the Republic of Turkey to the 1990s. In general, its collection emphasizes Turkey, mainly in Istanbul, and in the geographies of the Southeast of the Mediterranean and Southeast Europe [67].

The archives that Salt houses have been silenced not because they contain anything particularly subversive but because they do not have ideological interest for those who have invaded and / or colonized their territory throughout its history. The important thing about these archives is not that their content is seditious but because the readings and actions that arise from them are. This archive is made up of more than 1,700,000 physical and digitized documents, with metadata that provide numerous ways of approaching information; it serves as a tool for classification, while providing the potential for greater interconnection [68].

The second type of current use of archives is that which institutions make when working them as a fundamental part of their museological discourses, such as the discursive lines of their ideological fabric that establish strong relationships between artistic archives, documentaries and the constitution of their collections. What has been called here as Realities of the uses of archives in contemporary art museums. This is the case of the + MSUM and also of Garage (museum of contemporary art), Moscow.

Both institutions promote a subversion of aesthetics and the conventional use of archives, generating readings and contents deviated from their traditional use, but always attached to the realities imposed by their institutional affiliation. In the specific case of the Garage Museum of Contemporary Art has created in a short time an international network "cultural allies" that has allowed them to maintain contact with artistic archives from Central and Eastern Europe as well as from Latin America and the United States, without counting the collaborations that has maintained with the National Museum Center of Art Queen Sofia and the same + MSUM.

The work carried out by the muscovite institution defines the type of steps that museums must take to break the hegemonic structures and open up to more inclusive discourses that generate reflection and content. It protects and makes visible the conceptual, performance and video art archives produced in the Moscow territory, which due to the strong repression that freedom of expression has always suffered in Russia (and before as the USSR), were dismantled and maintained in ignominy, until this museum was founded under private patronage and proceeded to the rescue and conservation of the same. This museum also preserves the archive of the CTS Foundation that contains documentary materials related to contemporary art in Moscow, St. Petersburg and other cities within Russia dating from the late 1950s.

Garage also safeguards the archive of Mikhail Nazarov that has documentation of exhibitions, performances, festivals and activism in Moscow and St. Petersburg. And one of the most relevant, the archive of Nina Zaretskaya (TV Gallery). The TV Gallery that was the first place in Moscow to project video art produced in the USA, UU., Germany, Japan and the United Kingdom. It was also a place where young Russian artists who experimented with new media could turn to technical support. And the archives of the pioneering artists of conceptual art in the country: Vlad Chizhenkov and Joseph Backstein. Likewise, Garage also has its own institutional archive, which preserves the documentation on the exhibition development of the center since its inauguration, the discursive lines it assumes and the contemporary narratives that it promotes, as well as the use of artistic archives in them and how they have been used. It is also important to highlight the international affiliations that Garage has established with other centers, among which Van Abbemuseum and MG + MSUM stand out.

The third category of established archive that has been established in the present work, corresponds to the creation of new archives composed of old ones, as a consequence of re-claims. What has been called here Metaphors of the uses of archives in contemporary art museums. This type of use only has the paradigmatic case of Griselda Pollock in the book *Encounters on the virtual feminist. Time, space and archive*, and that will be analyzed in depth in Chapter 4 of this work. It is a novel use proposal because it proposes a feminist and queer rereading of some collections of modern and contemporary art, new artistic archives that build links that allow us to see women not as historical objects within art, but as subjects with their own voice and with strong influences within the framework of the history of modern and contemporary art.

4. Problems of the cataloging, registration and normalization of archives derived from contemporary artistic practices

The main objective of this section is to reflect on the problems that arise when establishing patterns of classification for the correct recording of recent artistic production, taking as a point of reference some works from contemporary artistic practices that are preserved in the centers of contemporary art of the Canary Islands. These works are characterized by the use of supports and unconventional materials, diverse and sometimes difficult to determine that derive in artistic archives. By selecting works from artists belonging to art collections in the Canary Islands as paradigmatic cases it is possible to visualize the transdisciplinary and technical contribution that has been developed in the contemporary artistic practices of the Canary Islands, as well as the heritage value of their art collections.

In this sense, in recent decades' museums and cultural institutions have had to change their nomenclature and hierarchy in order to adjust to new artistic proposals. If the cataloging system in the archives is difficult to standardize since the only variation between them is the origin, the content and the character of the document -and we speak of documents that, in principle, share the same material support-; in the field of art, the great diversity of sources, subjects and contexts is so wide that it is almost impossible to develop a standardized system of categories [69]. So, it is not surprising that, at present, extensive debates are taking place on how to adapt the classification and cataloging systems of museums to the specific needs of the wide range and variety of contemporary artistic practices.

Although there is a document standardization project and Domus application that emerged within the framework of the Collections Program of the Comprehensive Plan of Museums of the General Subdirectorate of State Museums [70]; The truth is that, although as a system of standardized classification of data identifying works can be very efficient, in reality it is nothing specific when it comes to contemporary artistic practices (CAP) What we say is that the CAPs should be subject to the development of specific thesauri, which can be enriched with the particularities of context and production of each work; In other words, even CAPs can generate styles or not generate them, and this must be represented in the classification systems and denominations of their own thesaurus.

To help the development of these specialized thesauri, other more universal ones can be used as a starting point and they are constantly updated, because they have constant funding and interest. This is the case of the Getty Research Institute Arts & Architecture Thesaurus and the Electronic Arts Intermix (a non-profit association that since the 70s has been collecting, classifying and analyzing video art works and new media). In Spain there is an *Archive and a critical study of audiovisual artistic practices (expanded video) in Spanish Art. Identity and new media* that, as defined on its website, is *a research project that wishes to be built in a space of critical reflection based on audiovisual practices in contemporary Spanish art* [71]. The problem with this consultation option is that it ended in 2016 and has not been updated since then, it does not offer a cataloging system, but it does offer an archive of artists with a representative sample (partial, not complete) of their work; and, in addition, it is an incomplete archive because it has no representation of Canarian artists, with the exception of Pedro Garhel.

Taking all this into consideration, new standards of cataloging and registration must be developed since the artistic practices that are tried to classify are mostly processual or conceptual, related to a specific context, that use as media a great variety of media (photography, video, mobile, multimedia, etc.) and that, in many cases, are unfinished works or completed by the public [72]. Cataloging these practices, archiving them, would validate as a future historical source practices that have been created with informal resources or as a reflection of ideologically dissident thinking; At the same time, accessible collections for research would be generated, which is one of the fundamental purposes of preserving cultural heritage [73].

The function ... of the Department [of registration and cataloging] is considered the base and the heart of the Museum, since all the archives and the documentation are centralized in it, and for that reason its importance is capital for the investigative work of the curators of the different departments, as well as for the functioning and good running of the museum [74].

After a study on the systems of classification and registration of specific works of contemporary art belonging to collections of certain art centers in the Canary Islands, it has been detected that there are certain artistic manifestations at present that not only resist a conventional classification system, but also they need to develop a new review and conceptual analysis of these cataloging criteria in order to make a description and documentation of the works as accurate as possible ; we will use as a paradigm the case those archives that are generated as a consequence of the practices of video art and its derivations.

As mentioned, only a necessary reflection is proposed here for the subsequent development of some thesauri and a cataloging system that is precise, but which in turn is sufficiently open to include with posterity all the practices that, undoubtedly, will arise in accordance with the technological innovations that will be

produced in the future. Paradigmatic cases that belong to different collections of art in the Canary Islands that make up artistic archives¹³ will be used to illustrate the problematic on which they are trying to reflect.

The first specific example proposed is the *Intruder* work of Teresa Arozena. It appeared as a project in number 29 of the magazine *Basa* with the title *The intruder: on-line project*. As the artist herself states on her website, when talking about this work: *This project brings together a series of works for the network, inserted as a singular daily different 'intrusions' in certain private spaces* [75]. These are interactive clips in which we can move with the help of the mouse throughout the space of the different scenes of the recording. Teresa Arozena uses them to recreate virtually that classic interaction that is established between the hand and the eye when we look at a book or a run-through [76]. The videos retain a descriptive tone that borders on the documentary.

It is not a video in the strict sense of the word, because each clip is built by a sequence of photographs, this allowed the artist to work two aspects: first create three-dimensionally the spaces that intervened with their cameras; second, she gave the videos that primitive character that refers us to the first works of photographic frequencies or chronographs by Eadweard Muybridge and Étienne-Jules Marey, immediate antecedents of the invention of cinema. Although the work was initially intended to be published in the printed format of *Basa* magazine, the artist considered that the web medium would be more appropriate, which would give it a wider scope of work and dissemination [77].

In this Teresa Arozena project is composed of six interactive videos that show the day to day of a family. In different areas of the home, it can be shown that ... its aesthetic approach has developed in the line of friction that arises from the interrelation between private and public, conscious control and chance, the conception of rest and movement [78]. Taking the content of the work, the support in which it is sheltered and the technique used by the artist, it is proven that in cases like this we are left without resources to catalog it properly. We are faced with an innovative technique that combines the best of netart, video art, documentary work and photography.

The second example selected is the 8 + 8 video by Pedro Garhel. This video was made in 1983 and combines a series of participatory interventions in the public space, carried out within the framework of 8 + 8 *MADRID-ARANDA* and that took place in Aranda del Duero. The video lasts almost 6 minutes and is available in different web sites for video playback and storage. This work represents an enormous challenge of classification since it is at the border between the video performance and the video that documents a performance. In the first, it can be done in a prolonged / indefinite period of time, it is edited and it does not have the intervention of the public; the second, has the spontaneous intervention of the public, has a limited time and, in general, is not edited so that the full document of the action is preserved.

In the work of Pedro Garhel analyzed here we see interferences of two aspects of video art: it has the intervention of the public, but it was made at different times, although in the same space, it was edited because the message of the video matters more than the irrefutable documentation of a fact, there is a creative consciousness that wants to build a narrative and a specific effect behind it. All these factors make the cataloging of this piece difficult, beyond the identification and technical data of the same. The fact that it is available on the web, does not subject the public of the museum to limit its expectation to that context, but can consult it at any time for its study and analysis.

The third example selected is the work *Seduciones* de Néstor Torrens. This work is part of a video-installation (although it is about these cases that we mentioned in which the videos work as complete pieces in themselves) of 1999 entitled *Without an image there is no reality*. The fundamental characteristic of this aspect of video art is that it dynamites the boundaries established by conventional art between the space and the piece, since these installations take over space and stimulate sensory [79]. The video lasts little more than 2 minutes and is composed, by appropriations that the artist concretely of those moments in which the presenters seem to put provocative faces.

¹³This space-time screen is done for reasons of closeness and due to the experience acquired during the Research Project I+D+R (innovation + development + research) INTERREG V MAC 2014-2020 (POMAR) with the number 1808251601, JGA/mdhc *Art collections Cabildo Insular de Tenerife. Documentation and Museum Management. Updating databases in an integrated system to guarantee their study.*

It is done right with the moments in video in which the presenters seem to put provocative faces. They appear, because in reality it is a strategy used by the artist who works these videos and uses shots in which the presenters blink in real time or moisten the lips but, seen in slow motion, acquire a sexual connotation. Also, the case of video-installations is very complex, because within the cataloging you must take into account the video as a narrative unit and the video as part of a more complex set. Likewise, one must have a record of each of the objects that make up the installation in its double importance: as an inventorial object and as an object that has a symbolic charge within a spatial composition.

The fourth and last specific example selected is the work of Carmela García entitled *Spaces of Power*. The plane of the video is divided into three shots that narrate in each of them different stories but related to each other, when dealing with different moments of the same scenario. It is a meeting room: in one plane it is empty, in another one it is occupied by a group of women who pass a ball between them, who roll over the table, and in the third the women are entering the room. living room and occupying the available chairs around a table. The video has a duration of 1minute and 10seconds and is available on the artist's website and different channels of dissemination of free access videos, such as YouTube.

This sequence of three different moments of the same space represents a true challenge of cataloging, not because of how the sequences are planned, but because of the content itself. We could identify it as video-performance or as video art interchangeably: there is a narrative content¹⁴, also because both types of video allow us to edit, repeat the shots, rethink the scenarios, in order to confer greater discursive force on the images. And in the case of this piece by García, this type of cataloging detail is crucial, because it presents us with the different power tensions that can be generated in the same space and how they vary depending on who occupies them and the type of activities that in them it is realized.

As it has been seen in the three proposed examples, having provenance, content and supports so diverse, it seems obvious to say that these works have at least in common that they were made by someone (author), they must have a title, a specific year of completion or completion of the work; that all, although the support is not the same, must have some, and certain measures. All works have a bibliography related to them, they must be submitted to conservation processes and they participate in exhibitions, so there must be a section in which the history of exhibitions in which it has been exhibited appears. For what could be considered these aspects (author, title, year, support, format, measurements, bibliography, exhibitions, conservation reports, etc.) the only common ones that have these contemporary artistic practices at the time of being cataloged.

Carrying this type of cataloging with modern art was a bit easier, because there were definite authors who executed the works, even in the case of the group experiments of surrealism. The same for the title, although sometimes the works "Untitled" and series presented in some circumstances serious challenges. With respect to the material and the support, the conventional uses that in the modern age were made of the sculpture and the canvas (with its variants); only that with time it was necessary to incorporate photography with its wide range of printing techniques, and that, over the canvases, also over time began to adhere diverse materials besides oil, gouache and / or watercolor, what derived in the use of the well-known denomination *mixed technique*.

The problem of the use of the mixed technical category when identifying the technical specificity of a work is that this denomination usually encompasses a wide range of possibilities, difficult to determine. It has been manipulated for the canvases, as already mentioned; but in some cataloging programs it is usually used to determine the technique of an audiovisual work, documentary photographs in series printed on various supports, etc. Creating a registry with such technical inaccuracy would not only prevent the correct identification of the work in the database, which would make it difficult to search in a warehouse physically; but, also, that those who study the piece are lost to know the details and richness of the work in question. On the other hand, we know that contemporary art is no longer governed by a unique system of authorship; in fact, there are artistic practices in which we cannot identify specific authors because they were made by anonymous collectives. The same thing happens with the title, the titles are already relative because sometimes it is only about creative

¹⁴Even in the case of taking the empty meeting room, since it would be using the absence of human presence as a narrative resource.

processes or the execution of artistic actions with a social, claiming purpose, etc. With the formats of work the same thing happens: being mostly works of ephemeral or experimental character we only have the record of the action through videos in different formats, photographs, or it can be multimedia works (that are not even in physical support in the museum but in a web environment), etc.

To solve these cataloging challenges, some institutions invite the artists to collaborate in the process of cataloging and registering their works, and to the conformation of their own archives within the collections, but how to respect the subjectivity of each one of them while forming standard parameters of registration within an automated system that can also be handled by more than one expert? And, also, what role plays in all this the work of the artists who act as their own curators of the works or the social context within which the work object of cataloging is carried out?

Other institutions understand that associating works with certain subjects or categories should be the responsibility of conservators or experts in contemporary art history or experts in new media studies, since it requires specialized knowledge in the subject, for the correct designation of the pieces. In fact, meetings are held between the registration department, the curators (when it is not the same department for both actions) and the artists to go deeper into the technical aspects of the works and thus be able to specify more the cataloging criteria. Likewise, in cataloging systems of works of art, the origin of the works is usually considered of interest, since this information serves to determine its relevance and, to a certain extent, determines its economic value. However, this is very important for current practices since enormous progress has been made to retrace the path that makes artistic production conditioned by market demand.

It is clear that a unifying language of all the collections of a region should be established to guarantee its accessibility to society, which is the main purpose of this type of cataloging process. Recall that there is part of that standardized language on the internet (in thesauri and manuals); but they tell us little about CAPs beyond helping us to identify the most basic data of the pieces or the register of artistic actions. The main function of the cataloging is to deepen the information we can obtain about the work (whether or not it physically exists), deconstruct the intellectual networks it entails, highlight the relationships it establishes with its context and establish its international affiliations.

The ideal would be, as Anna Harding states, to consider each *body of works as a reasoned catalog that is constantly updated and restructured ... and not to see them as discrete objects, but as material research bodies from which a product could occasionally come out* (Harding 2006, 58). Because the importance of documentation and cataloging of contemporary artistic practices lies in the specialized and specific information that can be offered on a group of specific works, and not on the information that may have about contemporary art in general; so that information about local production, linked to its context, is available to all in a web environment that does not force us to move to obtain that information and knowledge (Poinson 2006, 66).

Finally, it is important to bear in mind that, thanks to narrative tools such as video art or other works of an interactive or virtual nature, and the artistic archives that are generated as a result of them, now museums have the possibility to show little-known works and with a much more economical exhibition assembly. This is of interest because the correct cataloging and registration of contemporary artistic practices of the Canary art collections would allow their dissemination and study in a wider range. It would also make it possible to visualize the intellectual networks that are woven inside these works, their relationship with the context in which they were produced and the lines or connection points that are generated with international contexts. This would maintain an integrated network of knowledge about contemporary art that goes from the general to the local and vice versa.

But it must be borne in mind that it is the particularities of the pieces that enrich the intellectual value of a collection. And that to deal with these particularities it is necessary to restrict the descriptive space in the registration program so that it does not run the risk that the detailed style of each work is distorted by the particularities of the personal writing of the different people that may interfere in that same database. The best way to reinforce the content of a work is by generating specialized cataloging systems that are closed to misinterpretations and open to all the expressive possibilities that the new technological means of dissemination offer to artists.

5. Last considerations

It has been appreciated that the experience of the archive is something that, as Foucault affirmed, is always transformed, it is something that prevents us from being always the same [80]. With these new archives, heterotopic places, we witness a decolonization of knowledge by making it reach unsuspected spaces, and leaving its use and interpretation open enough to create, in turn, new spaces for reflection and dissent. As Suely Rolnik states: The fury of archiving appears precisely in a context marked by a war of forces, by the definition of the geopolitics of art, which in turn is located in the context of a broader war around the definition of a cultural mapping of globalized societies [81].

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