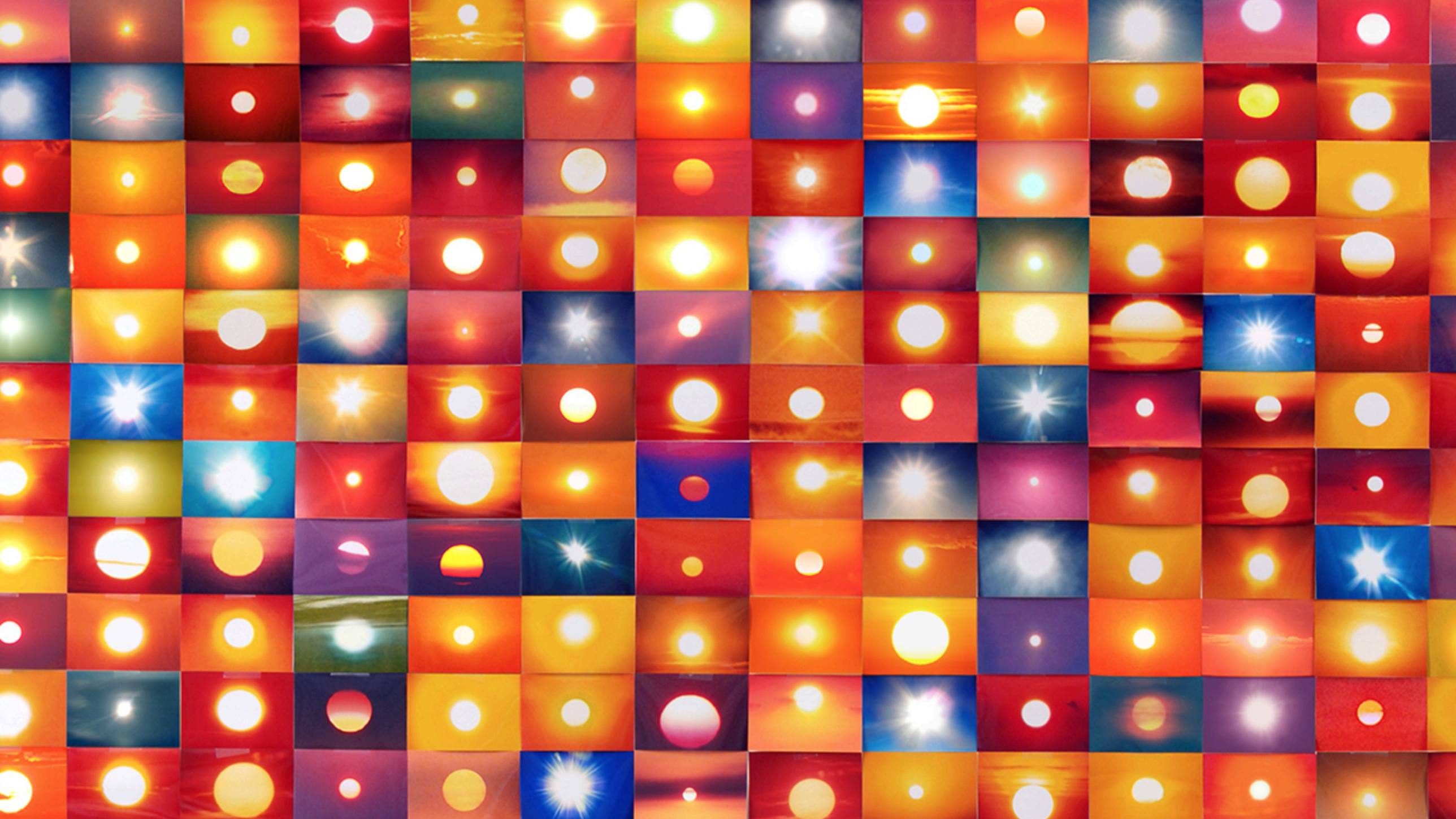
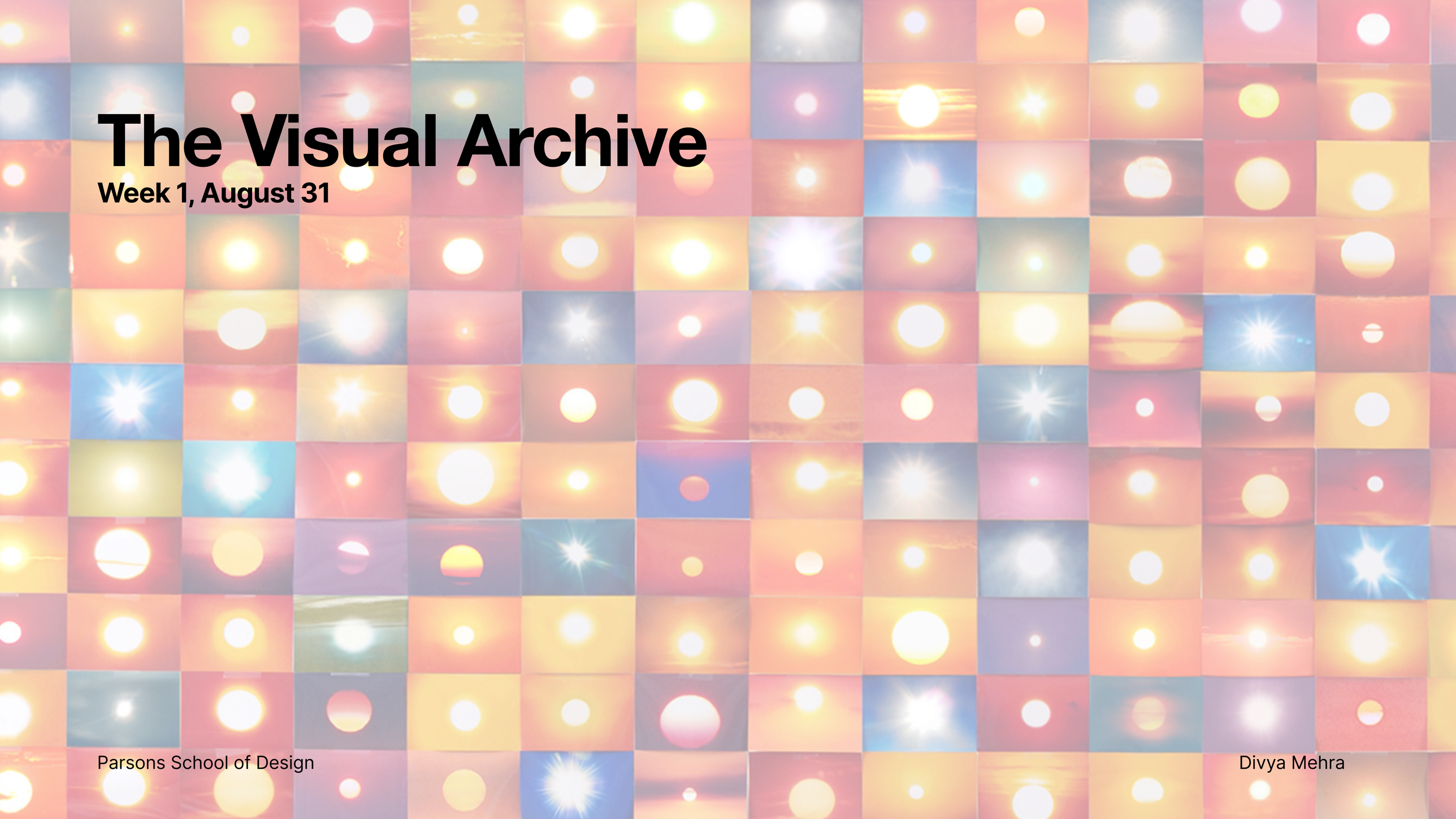


The Visual Archive

Week 1, August 31

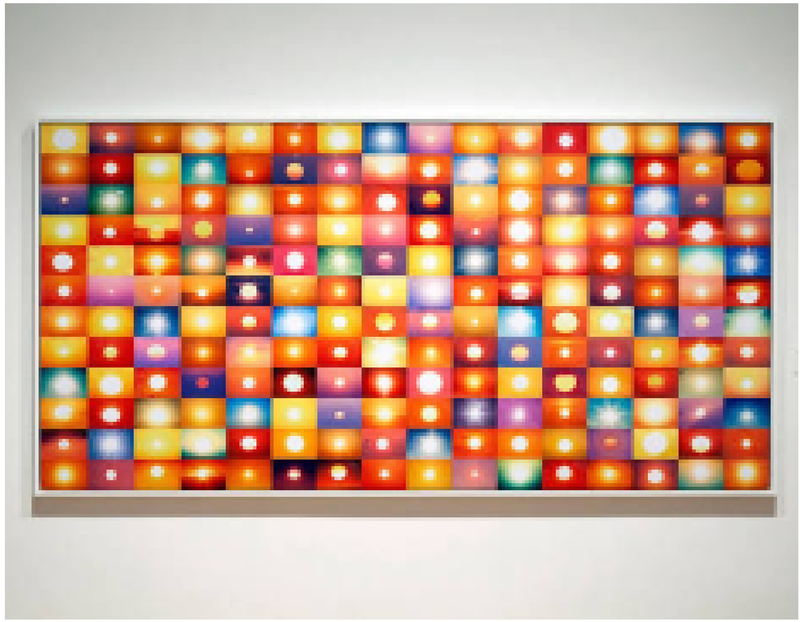


Parsons School of Design

Divya Mehra

The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight.

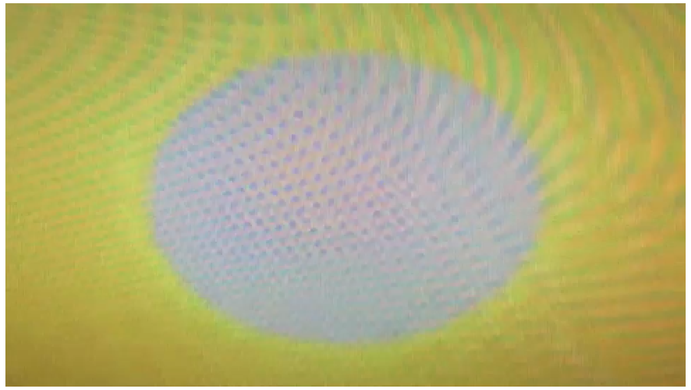
John Berger, *Ways of Seeing*

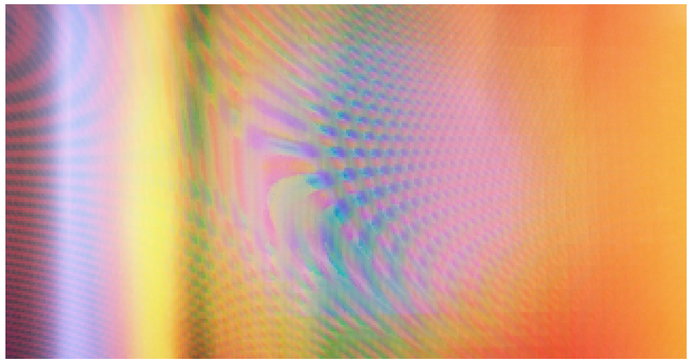


30,240,577 Suns (from Sunsets) from Flickr (Partial) 03/04/16 (2006 - ongoing)

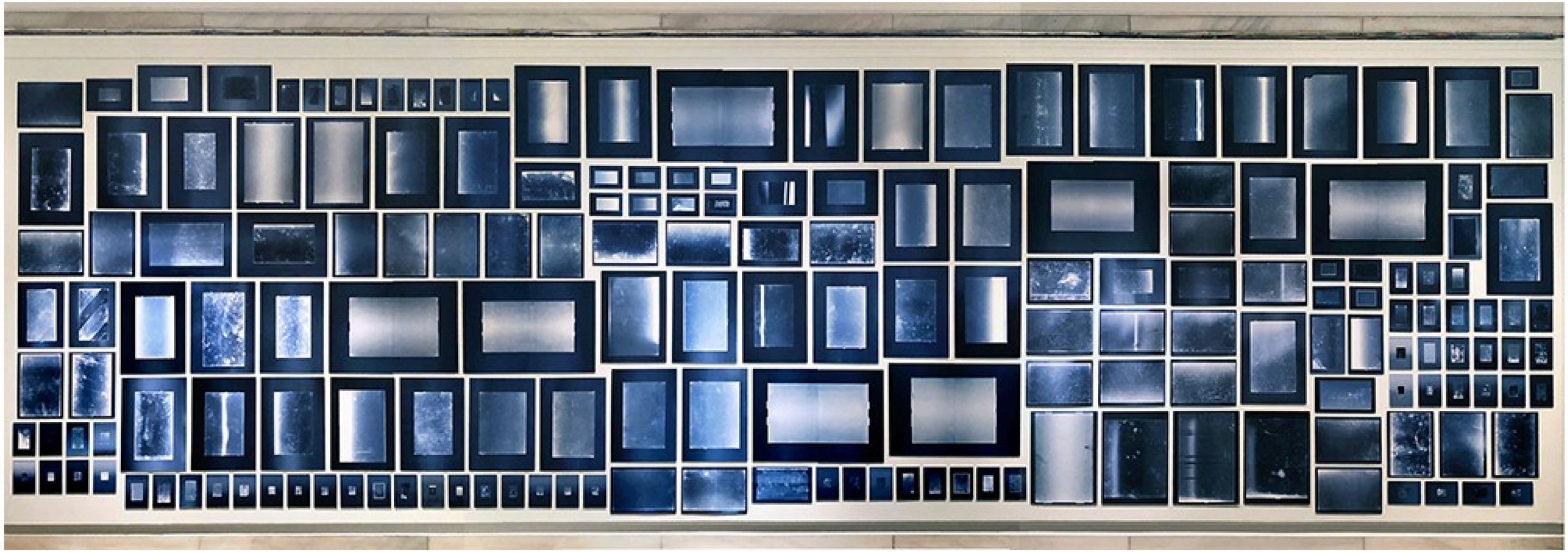


Sunset Portraits from Sunset Pictures on Flickr (2010 - ongoing)





Screen Sun (2014)



Sun/Screen/Scan (2018)

What do you collect?

What do you *not* collect?



Katalog

Barbara Iweins


12,795


LES CHAMBRES


What Is Missing
Is Still There
Mimi Onuoha

On Missing Data Sets: Why are they missing?

Mimi Ọnụọha

1. Those who have the resources to collect data lack the incentive to.

2. The data to be collected resist simple quantification.

3. The act of collection involves more work than the benefit the presence of the data is perceived to give.

4. There are advantages to nonexistence.





Mimi Onuoha
Advisor

February 10, 2016

The conceptual, practical, and ethical issues surrounding "big data" and data in general begin at the very moment of data collection. Particularly when the data concern people, not enough attention is paid to the realities entangled within that significant moment and spreading out from it.

I try to do some disentangling here, through five theses around data collection — points that are worth remembering, communicating, thinking about, dwelling on, and keeping in mind, if you have anything to do with data on a daily basis (read: *all of us*) and want to do data responsibly.



The Library of Missing Datasets

Mimi Ọnụọha



lacuna = a gap or missing piece in a collection of historical records



Water Bearer

Lorna Simpson

Here in this image the keeper of history, the griot, the one who bears water as life and blessing, is a black woman…She is refused that place of authority and voice that would allow her to be a subject in history.

Yet this refusal is interrogated by the intensity of the image, and by the woman's defiant stance. By turning her back on those who cannot hear her subjugated knowledge speak, she creates by her own gaze an alternative space where she is both self-defining and self-determining.

bell hooks, Lorna Simpson's Water Bearer (Artforum)

Three Figures, 2014

Lorna Simpson



Anyway / Ultra Brooklyn Blue

Lorna Simpson





INTERVIEWER

Do you consider your works to be narrative based?

SIMPSON

Many, yes. My earlier works from the eighties and midnineties are very narrative based. But even more recently, the work has an undercurrent of the narrative of the archive, of found photographs, implied narratives, and fictions.

INTERVIEWER

In terms of titles, the "Barbaras" and the "Actresses" have specific names, titles, et cetera, the heads are called "Heads," and the gold heads are called "Gold Heads." But when you start the collage works, some of them start to have titles.

SIMPSON

In terms of process, all of the collages are lifted from *Jet* and *Ebony* magazines, from around the thirties up until the seventies. As I was looking for different images or reading through texts in these magazines, I became completely fascinated by the perspective—who it's written for, the audience, the way things are written, historical context, et cetera. Lifting out segments of text doesn't occur in all of them, but the titles are very much influenced by the sources that they are taken from.

A Living Man Declared Dead

Taryn Simon

The empty portraits represent living members of a bloodline who could not be photographed.

The reasons for these absences are included in the text panels and include imprisonment, military service, dengue fever and women not granted permission to be photographed for religious and social reasons.








FRANCE 24
ARTS24
Taryn Simon explores 'The Game' of democracy
arts24

“What is, for me, the present moment? The essence of time is that it goes by. Time already gone by is the past, and we call the present the instant in which it goes by. But there can be no question here of a mathematical instant.”

Matter and Memory

Henri Bergson

Alphabetical Diaries

Sheila Heti

A book about how difficult it is to change, why we don't want to, and what is going on in our brain. A book can be about more than one thing, like a kaleidoscope, it can have many things that coalesce into one thing, different strands of a story, the attempt to do several, many, more than one thing at a time, since a book is kept together by its binding. A book like a shopping mart, all the selections. A book that does only one thing, one thing at a time. A book that even the hardest of men would read. A book that is a game. A budget will help you know where to go. A bunch of us met to have dinner that night, but I left and walked off by myself, bought the silver ring, a bag of chips, then sat in the main square and bummed a cigarette off an old French man, then continued to sit there for many hours until the man with the bulgy eyes came to sit next to me and flirt. A bus came which was going to the ferry, but because I hesitated before getting on, he drove angrily away. A certain kind of bore who has said all he is saying, said it all before, and expects to hear nothing new from you on the subject. A certain lack of self-centredness, belief in one's own innate genius, and faith in hard work, long hours. A child to love in that way, a man to want in that way, and all the

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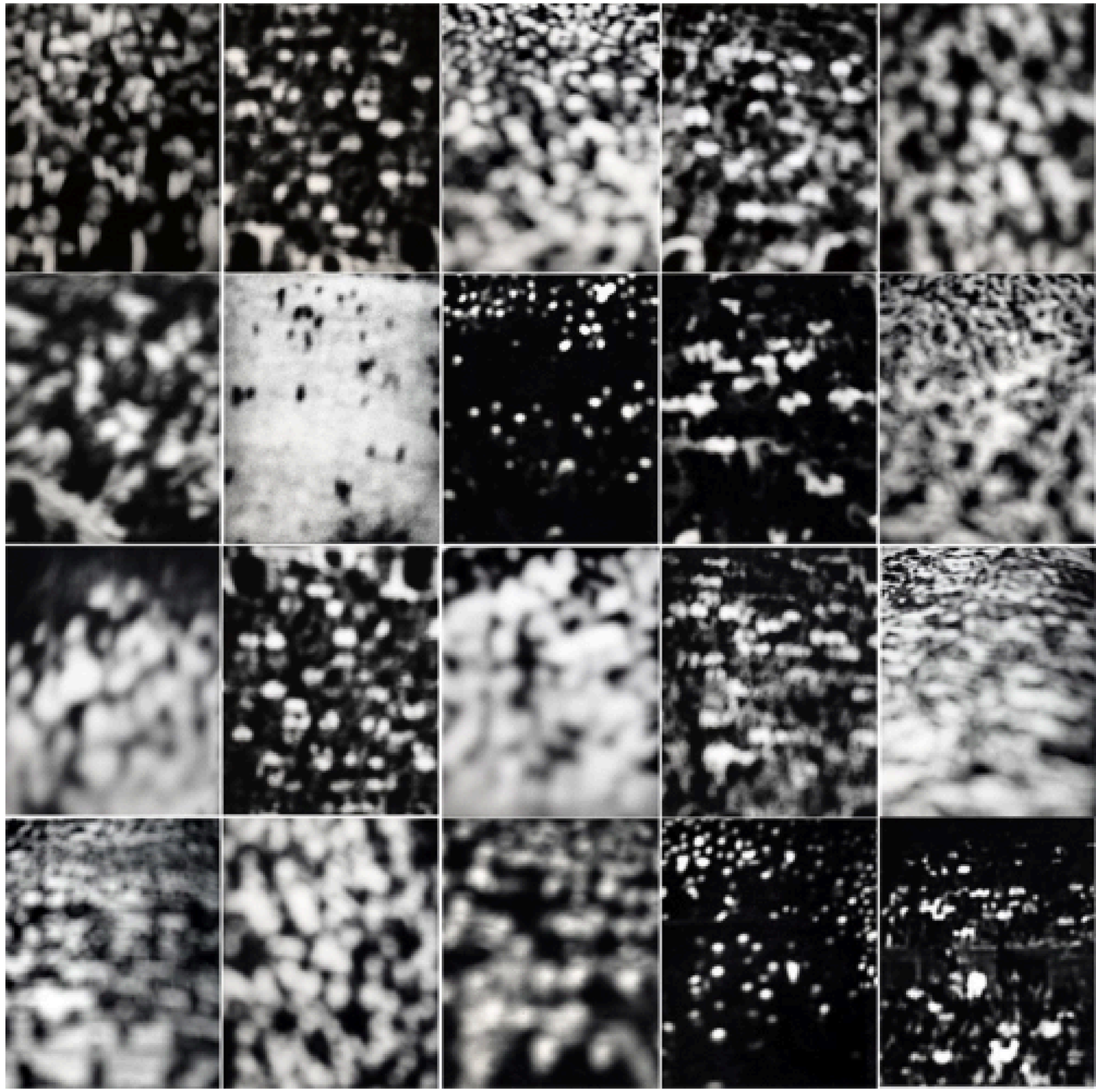
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Untitled (Crowds and Graveyards)

Penelope Umbrico



Milk Splash

Penelope Umbrico

